

VARIETY

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48 PAGES

LEGIT BOOKING COMBINE

BRIGHT BANDITS ENLIVENING UPSTATE BOOTLEGGER BATTLE

Show Imagination of Scenario Writers and Execution of Captains of Industry—Fake U. S. Commissioner Figures in Latest "Rum Seizure"

Troy, N. Y., Feb. 1.

The ingenuity and audacity of booze robbers who prey on "legitimate" bootleggers is a cause of never ending wonderment to newspapermen and others on the inside of the prohibition enforcement attempts. The robbers show an imagination worthy of a trick scenario writer and an execution worthy of a captain of industry.

An up-State bootlegger can attest to this. He had been in hard luck previous to his encounter with the booze bandits, having been arrested by prohibition agents, fined, lost his car, and lost \$2,000 worth of liquor (the latter stolen from his home). His latest misfortune occurred while he was driving a load through the city of Poughkeepsie. Heavy traffic at a busy corner forced the bootlegger to slow down. Just then a man jumped on the running board of the car, flashed a badge, proclaimed himself a Federal officer and ordered the driver to proceed to the United States Commissioner's office, pointing out the way. The rum runner was arraigned before the United States Commissioner in a large office building; the car and its cargo were declared confiscated, and the rum runner was ordered to return to his home immediately, there to await a summons to appear. No bail was asked.

A few days later the bootlegger received a telegram informing him where his car might be found. Then it dawned upon him that he had been hoaxed, but to this minute he is pondering over the question: Was the seller of the liquor in league with the fake prohibition agent and the fake United States Commissioner?
(Continued on page 11)

PICTURE ADVERTISING GROSS WAY OVER LEGIT

Agency Has Done as High as \$36,000 in One Week

The advertising agency of J. P. Muller & Co., which handles most of the copy for the film theatres and the legitimate houses where pictures are being exploited, has done as high as \$36,000 in one week with this class of advertising in the metropolitan dailies.

The gross spent by all the legitimate and vaudeville houses in New York isn't a "patch" by comparison. The business offices of the New York dailies are watching these figures with interest of late.

ERLANGER WITH SHUBERT NEXT SEASON

Means Most Powerful Theatrical Organization Ever Known Here—Deny Antagonism Toward Anyone—Gloomy Forecast

INDEPENDENT'S STAND

A. L. Erlanger and Lee Shubert, the heads of two major legitimate producing and booking combinations on this side of the water, appear convinced that there will not be enough attractions to fill the requirements of road bookings next season. The theatrical chieftains have virtually agreed that not only will the interests of the two offices be pooled and bookings accomplished in accord, but that the coming season will find but one booking system, effective for all stands excepting New York City. If that is accomplished it will
(Continued on page 17)

17 WORDS IN SONG TITLE

M. Witmark & Sons announce the acquisition of "The Little White House with the Little Red Roof Tucked Away in the Heart of the Hills." It was written by the vaudeville team of Horace Wright and Rene Dietrich.

FIVE-FOOT LONG DEPOSIT SLIP FOR MUSIC BOX'S ADVANCE SALE

260 Checks Deposited in One Day for Sales for Third Week in March—Scale Dropping to \$4.40 Top in May

A record deposit slip is claimed by the Music Box for checks and money orders sent in for advance tickets for the "Music Box Revue." Last Friday the house treasurer deposited 260 such checks, all calling for tickets for the third week in March. The deposit slip when turned into the bank was five feet long, it being necessary to paste a
(Continued on page 15)

\$1,000.00 A WEEK

CHEAPER TO MARRY

Vaudevillian Says That Preferred to Paying Judgment

Chicago, Feb. 1. It's cheaper to marry than to pay a judgment, says Jack Rose, in explanation of his intention to wed Jeanette Odette, who recently sued him for breach of promise. Mr. Rose is now playing at the State-Lake and he will marry Miss Odette during the week.

KANSAS CITY ORPHEUM'S 24TH ANNIVERSARY BILL NEXT WEEK

The Show in 1898 and Now—Martin Lehman, Father of Present Manager, Called Personally on Patrons to Interest Them in Vaudeville When It Was New

FEBRUARY 6—1898

Knaben-Kapella Hungarian Boys' Band.
Servais Le Roy, magician.
Hayden & Heatherton, sketch.
Mathews & Harris, musical act.
Ola Hayden, vocalist.
Vesuvian Quartette.
Carletta, contortionist.
American Biograph, showing the flight of the Fast Mail, Leaping Hurdles, etc.

FEBRUARY 6—1922

Josephine Victor.
Sully and Houghton.
Jimmy Lucas.
J. Rosamond Johnson and Co.
Moody and Duncan.
Tim and Kitty O'Meara.
Galetti's Monks.
Pathe News—Topics of the Day.

"MELODY" SONGS PASSING—LYRICS NOW

Jazz Tunes All Beginning to Sound Alike—Evils Crept In—Prefer Stage Medium

The music publishers are fairly well decided that the orchestra song is now a thing of the past. Each publisher is now turning his attention to lyric songs for exploitation through the medium of the stage, not the jazz band or cafe orchestra.

For the past two years "melody" songs held sway until, as one phonograph recording manager expressed it, "they were so full of melody they all got to sound alike." The music men employed special emissaries to "salve" the various orchestra leaders with cigars, fees
(Continued on page 7)

NEW YORK FROM SEATTLE

The company which opened Monday at the Provincetown theatre, New York, in "Mr. Faust," was brought directly from Seattle to New York.

The company is comprised of amateurs of means who financed the coast to coast trip themselves and are playing on a co-operative basis at the downtown house.

Kansas City, Feb. 1. The Orpheum will celebrate its 24th anniversary next week. It will bring back memories of Martin Lehman, father of Lawrence Lehman, present manager. It will also
(Continued on page 6)

"STARS OF YESTERDAY" HAS FOUR OLD-TIMERS

Corinne Among Them—Author of "Where Did You Get That Hat?" Another

"Stars of Yesterday," a new act, will present four old-timers in the persons of Corinne, once a famous child actress, Barney Fagan, the minstrel, Tony Williams, whose acting debut dates back beyond the Harrigan and Hart days, and Joe Sullivan, famed as the author of the pop song, "Where Did You Get That Hat?" The old timers' turn opens this week.

DONALD BRIAN

the Bulgarian government's military attaché at the Century Theatre so smartly uniformed by us, is surely "our hero" of The Chocolate Soldier

Everything in Attire for the Theatre

113 West 40th Street, New York City

Brooklet No. 17

AMERICANS MAY BUILD MONSTER PLEASURE PALACE IN WEST END

Alexander Smith Cochran Main Backer with C. B. Cochran as Managing Director—To House Big Athletic Meets—Kinema and Music Hall

London, Feb. 1.

A big site has been purchased in the West End for the erection of a monster pleasure palace, including an exhibition arena, a kinema, and a music hall large enough to hold 3,000. The purchase price is understood to have exceeded \$4,500,000.

Alexander Smith Cochran, the New York multi-millionaire carpet king, whose matrimonial squabble with Mme. Ganna Walska has been much exploited, and another wealthy American are understood to be behind the scheme financially.

C. B. Cochran will probably be named managing director.

The main building will probably be used for big fights and athletic meetings.

Clive McKee, general manager for Cochran, and in charge during his absence, said all he knew was what he had heard from outsiders. This would indicate nothing as Cochran's own negotiations unquestionably would have been direct with the principals concerned.

AMERICANS IN EUROPE

Sherwin Finch Kelly, who has been business manager of the Anglo-American Little theatre, in Paris, has bought the ranch of Jess Willard, near Lawrence, Kan., where he is going to reside with his wife, formerly Alice Dale Douglas, of Providence, R. I. S. F. Kelly is a son of Florence Finch Kelly, the novelist.

Jack Joyce, cowboy, formerly with Buffalo Bill, is in Paris, and recently appeared at a charity performance organized at the Cirque de Paris.

Arthur Kraeckmann, baritone, is taking up a residence in Paris, where he has just been joined by his mother.

Mrs. Trifosa Bates-Batcheller, singer, who has been in Italy, has arrived in Paris for a concert.

Rollin Weber Van Horn, after a tour through Holland, Belgium, Germany, France and England, with his mother, sailed for home. He is a member of Van Horn & Son, theatrical costumers, of Philadelphia.

William Bellamy, of Boston, author of "Bellamy's Charades," who lost half of his fortune when a bank manager absconded recently at Montpellier, is remaining in France, in spite of his altered position. He came abroad in 1920 and was so charmed by Montpellier that he decided to spend the rest of his life there. He divided his fortune into five parts, giving his four children each one part; half of the remainder he deposited in bonds valued at 140,000 francs with Joulie bank in a strong box, which the manager has taken away with him.

POLAIRE IN LEGITIMATE

Paris, Feb. 1.

With Polaire in the leading role, "La Flamme," by Charles Mère, was presented by Heriz and Coquerin at the Ambigu Jan. 19. The star was seen as a demimondaine mother. The play is a slightly exaggerated but excellent melodrama.

The story concerns an English lord who has a son in France, legitimizes the child and takes the boy to his home for education; the young man later comes into the property and title, returns to France to aid his mother. He is engaged to marry into an aristocratic French family, but the antecedents of his mother are an obstacle; the young fellow, however, determines to stick to his mother, but she decides to disappear so as not to interfere with the career of her son.

Latham in London Buying

London, Feb. 1.

Frederick Latham is here seeing and buying plays for production in New York by his employer, Charles Dillingham.

Sybil Vane for London V. P.

Sybil Vane has been booked to open June 5, in London, at the Victoria Palace. She is booked to sail on the Olympic May 13.

MISS KERSHAW IS MENACED IN LONDON

Composer Caught in Actress's Flat — Counsel's Statement

London, Feb. 1.

Frank Sturgess, described as an American composer, was charged this week in Westminster Police Court with having been in the apartment of Willette Kershaw for an unlawful purpose. Miss Kershaw is the American actress now playing the lead in "The Bird of Paradise" revival at the Garrick.

Counsel for Miss Kershaw stated she had received news from America the prisoner was on the way to London for the purpose of doing her an injury. He arrived at the Hotel Savoy January 29.

The magistrate remanded him for a week for examination.

"AUTRE FILS" FAIR

Paris, Feb. 1.

Fronson migrated to the Antoine with "Le Cousin de Valparaiso" to make room at the Arts for a melo, "L'Autre Fils," signed by Pierre Decourcelles, produced by Darzens, Jan. 31.

Andre Dubosc, Louis Maurel, Etchepare and Charles Boyer, Mmes. Andree Legard and Simon Frevalles appeared.

The drama, of the order of "Two Little Vagabonds," of Decourcelles, is fair. The plot concerns two sons during the war. The elder is illegitimate.



A year ago this week I was at the Palace, New York. If anybody ever tells me that you get over stage fright I'll laugh straight in their face. The night before I opened, after being gone six years, I walked up and down Broadway till daylight, drank 60 cups of coffee, and knocked on the door of a certain place in 49th street every half hour. To tell the truth, I don't remember appearing that afternoon at all, but my manager, Ben Shaffer, said: "Say, kid, I guess you didn't knock 'em for a goal. Kid, you're made. Dear Ben, write me at once. Important!" Feb. 5, my birthday, Orpheum, Duluth; Feb. 12, Orpheum, St. Paul; Feb. 19, Orpheum, Winnipeg.

FRANK VAN HOVEN

WITHDRAWING OPERA

Entertainment Tax Blamed by Manager—Means More Unemployed

London, Feb. 1.

One of the Carl Rosa company's principal opera tours is being withdrawn. General Manager Van Noorden says he was forced to take the step because of increased costs. He mentioned salaries and railway fares, but in particular greatly blamed the entertainment tax.

This move means many more unemployed, with little chance of finding work for them.

LONDON

London, Jan. 21.

"The Rattlesnake," the new romantic drama by Raphael Sabatini and J. Harold Tarry, which C. B. Cochran and Percy Hutchinson produced at the Shaftesbury on Jan. 10, had an exceedingly good reception. The play deals with the days of the American War of Independence, and espionage has much to do with the plot. It is full of excitement and strong situations. In the first act, which takes place before the outbreak of hostilities, we have a secret marriage, one duel fought on the stage and three "off." The act takes place in the Assembly Hall of Charleston, and in the same room four years later the same characters are seen under wartime conditions. In this act the Revolutionary hero, married to a Royalist wife, is faced with the problem of discovering how the British are obtaining their inside information of American plans. Suspecting his wife of being in league with her father and a cousin who is a known spy, he sends her off with false news. Then he is agitated to hear his own general unfold the very plan as his secret scheme for the relief of the city. In the end the father is proved to be not only the spy but a madman, the young wife is exonerated and all is well. The acting is very fine, Fisher White being exceptionally good as the hate-maddened old man. Milton Rosmer is excellent as the hero and Franklin Dyall as the villain is almost heroic. The production is beautifully staged and should do good business for weeks to come.

A revised version of the other Cochran revue, "The Fun of the Fayre," has made its appearance at the Pavilion. The new features include an excellent problem play skit, "Does It Pay to Be Good?" in which Alfred Lester, Morris Harvey and Irene Browne appear. In this a husband is persuaded to forgive a little moral backsliding on the part of his wife only to fall into hot water because the lady is piqued at his apparent lack of interest in her naughtiness; a ballet, "The Wounded Bird," which is merely an excuse for more sensational dancing from Germaine Mitty and Tillio, and an excellent "only and Bakst-like spectacular finale aptly called "An Arabian Nightmare." This finish is a distinct improvement on the original circus act, which used to bring the "tabe" down.

Phyllis Nelson Terry is the latest recruit to the ranks of West End managresses. She has taken the Apollo for the production of a new play by James Bernard Fagan, entitled "The Wheel." This is drama with a strong love interest, and the action takes place in a Buddhist monastery on the Indian Northwest frontier. The native parts in the play will be taken by Indian actors.

"Welcome Stranger" reached its 100th performance at the Lyric on Jan. 11. To commemorate the event Harry Green gave a dance on the stage at which most of the stage celebrities in London were present. During the following week he flew over to Holland to make the final arrangements for the Dutch production of the play and to engage an actor for his own part.

It is more than likely that the new A. A. Milne play, "The Dover Road," will be seen at the Haymarket with Henry Ainley in the leading role.

Willette Kershaw, whose performance in "Woman to Woman" at the Globe was one of the outstanding events of last year, will be seen in a revival of Richard Walton Tully's "The Bird of Paradise" at the Garrick toward the end of the month. Later it is hoped that London will have a chance of seeing her in some of the chief plays she appeared in in America. Cronin Wilson will play his old part.

A great boom is being made with the announcement that Elenora, the 17-year-old tightrope walker at the Crystal Palace, will attempt Blondin's feat of crossing Niagara Falls in the coming summer. Several insurance companies have offered the child insurance at a special rate, manufacturers are vying with each other in their efforts to gain the order for the necessary ropes, lunatics are volunteering to be wheeled or carried across, and the usual offers of marriage are pouring in by every post. Of course, Elenora may have a genuine desire to undertake the feat, but the whole thing smacks strongly of the Circus' publicity man. Business at the Crystal Palace is none too good.

When "Old Drury" reopens as the New Theatre Royal, Drury Lane, it will be with a big spectacular show adapted from the "Decameron" of Boccaccio, which was dramatized by

BUSINESS IN WEST END BETTER WITH AMERICAN PLAYS AS HITS

Success for "Nightcap" and "Bat" with "Enter Madame" Soon Due—Teddy Gerard Welcomed at Prince of Wales—Transfers and Prospects

London, Feb. 1.

American plays are meeting with success in London, "The Bat" in particular hitting a swift pace at the St. James, and "The Nightcap," opening the same day, Jan. 23, also did well, proving a riot of mirth. The "Enter Madame" company is also here to open at the Royalty in February.

The revival of "The Bird of Paradise" at the Garrick, Jan. 30, was also an unequalled success. Willette Kershaw achieved a big triumph and had many calls. Before she was allowed to retire she had to make a speech.

Joining "A to Z" at the Prince of Wales, Teddy Gerard got a big reception.

The new series at the Grand Guignol is as usual a collection of weak comedies, plays about prostitutes and horrors. The chief piece tells how a recruit in a Prussian regiment inoculated the whole regiment with hydrophobia in revenge for bullying.

Nelson Keys will produce his new revue at the Ambassadors, March 20.

The Russian Ballet finished at the Alhambra, Jan. 29, and was followed by the American film, "The Sign on the Door." The musical version of "David Garrick" is due at the Queen's shortly, and Sacks brings his "Jenny" to the Empire, Feb. 8.

"When Knights Were Bold" was transferred suddenly to the Queen's, Jan. 30, and a revue founded on Jules Verne's "Around the World in 80 Days," with Robey as the star, will follow the pantomime at Hippodrome when required.

C. B. Cochran's production, "The Rattlesnake," finished at the Shaftesbury, Jan. 28.

TAX AS LIABILITY

Nat D. Ayer, Going Bankrupt, Includes Tax Owed on Income

London, Feb. 1.

Nat D. Ayer, the American song writer who has been over here for the last 10 years, has not only gone bankrupt, but has included among his liabilities some thousands due the government for income tax and so far the claim has been allowed by the inland revenue authorities. His assets include a motor car and a little jewelry.

STAGE DIRECTOR WALKS OUT

London, Feb. 1.

Robert Hale, director for Tom Reynolds, the producer, walked out of the rehearsals of "Jenny," after a disagreement with Harry Grattan, the author.

DENIES DELYSIA FOR OXFORD

London, Feb. 1.

Clive McKee, general manager for C. B. Cochran, denied this week there was anything in the widely circulated story that Alice Delysia was returning to London to head the new Oxford revue.

MOPE DESMOND KILLED

London, Feb. 1.

Mope Desmond, the colored drummer originally over here with the Southern Syncopated Orchestra and more recently with Murray's Club, was killed in a railway accident here January 27.

Harvey's Condition Serious

London, Feb. 1.

As a result of his second operation, the condition of Sir Martin Harvey is serious, but he is progressing as well as could be expected. James Cate is also seriously ill with pneumonia, but according to the latest bulletin he is out of danger.

Willette
KERSHAW
GLOBE THEATRE
LONDON

"BAT" IN LONDON

SMASHING RECORDS

All St. James Figures for Second Nights Broken

London, Feb. 1.

"The Bat," the American melodramatic success by Avery Hopwood and Mary Roberts Rinehart, opened at the St. James last week to a big success, and since then has been smashing records for business done. It broke all the house records for a second night after opening, and started off this week with \$1,600 in the house Monday.

It is splendidly produced and acted. Drusilla Wells was a notable success as Lizzie. It should have a long run. No such records were ever reached during the time of Sir George Alexander or Gilbert Miller.

AN ENGLISH DEPARTURE

London, Feb. 1.

English stage censorship is broadening, at least in regard to religious plays. For the first time in history, an English girl of 14 was permitted to impersonate Christ on the stage. She appeared in "Advent," produced by Strindberg.

Author of "Funiculi" Dead

London, Feb. 1.

Chevalier Luigi Denza, composer, and director of the Royal Academy of Music, died here this week, aged 75. He composed "Funiculi, Funicula" and many other popular songs.

Komanamba Opens at Alhambra

Paris, Feb. 1.

Takao Komanamba opened at the Alhambra, Jan. 27, and got a good reception.

Robert McLaughlin. The original version, which J. L. Sacks intended producing, has been revised by Boyle Lawrence. Of the hundred stories which comprise the work ten only have been taken and, being woven together in coherent form, will be known as "Decameron Nights," "a play with music." Arthur Collins will produce and Herman Flack will be responsible for the music.

Somewhere in the near future the Scala, the only theatre in London which did not try during the holidays, will reopen with a presentation of the Griffith's picture, "The Two Orphans." The dramatic version of this French melodrama was produced at the Olympic in 1874, and has been a standing "stock" attraction ever since. Following this it is more than likely that the long promised German invasion will commence. The most optimistic become pessimists when the Scala opens its mausoleum-like vaults for entertainment purposes, but the German project may attract some sort of a public if it is only out of sheer curiosity.

One of the best known figures in theatrical London, and probably the last of the old Bohemians, has passed away in the person of Edwin Drew, who died on the 15th. A friend of Charles Dickens, he frequently lectured on Dickensian subjects and was a popular guide. He was also by turn actor, elocutionist, concert promoter, tutor, agent and editor. One of his great "side lines" was the writing of doggerel verses on subjects of national importance. These he had printed and hawked about the streets at one penny each. He used to tell how an ode on the death of Queen Victoria brought him £15, but he lost 35 shillings over Gladstone.

The "British Opera Co." which has risen from the wreck of the Sir Thomas Beecham Opera Co., starts operations in February. Apparently it is hoped to run the enterprise on a sort of subscription basis, the big towns and cities each guaranteeing so much business. Bradford, where the tour opens, promised to raise £3,000, of which £2,648 has already been secured. There is also £1,500 worth of booking for the fortnight's run.

"The Eleventh Commandment," (Continued on page 24)

"THE WHITE SLAVE" GRIFFITH'S NEXT

Bartley Campbell's Old Meller
Reported for Film Director.
Expected in New Orleans

New Orleans, Feb. 1.
D. W. Griffith is expected here Saturday, to survey the ground as the locale for a spectacular picture production of Bartley Campbell's old melodrama, "The White Slave." The scenes of "The White Slave" are principally laid around New Orleans, the Mississippi and its steamboats.
That Griffith will make the production is not definite nor authoritative. It depends, the report says, what view the director secures here of the possibilities.

FAMOUS PLAYERS STOCK SAGS; POOL SWITCHES TO NEW HANDS

Wall Street Syndicate Reported Out and Bull Group
in Charge—Explanation of Two 80,000-Share
Weeks—Orpheum and Loew Drop Again

The first plausible explanation of the course of prices in Famous Players on the Stock Exchange came out this week in Times square gossip, which had it that the bull pool which drove the quotations up from

around 50 to better than 84, had accomplished its campaign and retired, and that a new bull clique had taken up the issue where the first syndicate left off. This would account for the sagging prices and

for the enormous turnover of last week and the week before, when the volume got into the neighborhood of 80,000 for each of the six-day periods.

Getting Preferred Out
The story goes on to relate that the pool of last autumn was organized by Wall street interests associated with the underwriters of the \$10,000,000 of preferred stock. This issue was taken up nearly in its entirety by the syndicate when common stockholders declined to exercise their rights to subscribe (Continued on page 24)

PICKETING DECLARED ANTI-TRUST VIOLATION

Minnesota High Court Hands
Down Opinion in Oper-
ators' Case

Minneapolis, Feb. 1.
Union picketing of theatres and proclaiming them "unfair" in official labor organs has been held a violation of the Minnesota Anti-Trust law in a decision just rendered by the State Supreme Court. Court held that a conspiracy to boycott the Wonderland theatre, a motion picture house, is an unlawful restraint of trade. Supreme Court upheld District Judge Bordwell of Hennepin county in granting an injunction in July, 1920, (Continued on page 28)

SHUBERT ACT CANCELS; TAKEN OVER BY PANTAGES

Moran and Wiser, Close on Shubert Time, to Open
for Pantages, March 5—Held Shubert Contract
for 24 Weeks

Moran and Wiser, by agreement with the Shubert vaudeville circuit, have agreed to play six weeks consecutively for the Shubert office following which they open on the Pantages Circuit, March 5 for a tour.

The turn held Shubert contracts calling for 24 weeks to be played in 36. This would have enabled the Shuberts to lay the act off for 12 weeks during the life of the contract. The lay-off managerial clause proved obnoxious to Moran and Wiser. The matter was taken up with the Shuberts, who agreed to play the turn for six weeks consecutively and cancel the remainder of the contract.

It is the first Shubert act taken over to play the Pantages Circuit (Continued on page 25)

B'WAY SALE

47th St. Corner to Have Office
Building—Vacant Oct. 1

The plot of ground bounded by Broadway, 48th street and 7th avenue, which includes the building occupied by the Palais Royale, Moulin Rouge and several stores has been purchased by Walter J. Salmon, who also owns the lower end of the block which faces 47th street. It is the intention of the new owner to raze the present building and erect an office building which will not include the entire block, but only the newly purchased property. The 47th street end of the block is to be retained as at present on the strength of the revenue derived from the electric sign display which is the most prominent in the Times Square section.

Leases held by tenants occupying premises in the newly purchased property with the exception of the two restaurants include four and five-week cancellation clauses which will be exercised so that the entire building will be vacated by October 1, at which time the restaurant leases expire.

NO BOOKINGS

New York Milliner Loses 3,000
Without Opening Theatre

Jacob Cohen, a New York milliner, who leased the Orpheum, Newark, N. J., from Charles and Harry Clay Blaney, turned the house back to the Blaneys Monday, after having it under his management for two weeks, during which time it remained dark.

Cohen contemplated installing a legitimate policy, but was unable to make a booking connection and was forced to keep the house dark. Cohen is reported as having put up \$3,000 for the two weeks that he had the house, that amount covering the rental and good will.

GOODRICH HOME SOLD

Edna Goodrich sold her home in Mamaroneck, Wednesday, at public auction. Included in the sale were the household effects.

THIEF'S DISGUST

Thought \$34 Too Little for One Show
—Held Up Carl McCullough

Carl McCullough was held up Sunday night after leaving the Crescent, Brooklyn, a Shubert vaudeville house at which he was appearing. The artist was on his way to the subway when accosted and ordered to elevate his hands.

The stickup man got \$34 out of a vest pocket. After counting it, he said: "Is this all they pay you for playing a Sunday at that house?" McCullough answered in the affirmative, whereupon the thief grunted and departed.

McCullough had gloves on, which concealed a diamond ring. In his inside pocket was the envelope with his salary. The robber missed both in his hurry.

PICTURE STARS' VACATION

Constance Binney and May McAvoy reached New York this week for a four weeks' vacation. They return to the coast at the end of that time.

THANKS FROM SING SING FOR AID GIVEN MEN IN GREY

Appreciate Effort to Make Life Behind Walls More
Humane and Pleasant—Weekly Vaudeville Bill
Keeps Up Courage to Make Good on Release

Sing Sing, N. Y., Jan. 30.

We wish to take this opportunity of expressing to Variety our sincere gratitude for the co-operation and assistance it has given to the Mutual Welfare League of Sing Sing Prison. Variety has consistently (Continued on page 28)

POODLES BREAKS TWO RIBS

Chicago, Feb. 1.

Poodles Hannaford is out of the Apollo (Shubert) bill this week, owing to having broken two ribs while with his act (Hannaford Family) in Detroit last week.

Poodles' brother, who is his understudy, is taking the comedy role in the turn.

SAILINGS

May 13 (New York for London), Sybil Vane (Olympic).

March 1 (New York for London), Mr. and Mrs. Hiram Abrams, Mr. and Mrs. Albert L. Grey (Homerick).

Feb. 15 (New York to England), Lawrence J. Anhalt (Baltic).

Feb. 8 (London for New York), Elsie Cohen (Olympic).

Jan. 31, Sam and Elise Goldie, steamship Marama, San Francisco, for Australia. To play the Fuller time.

Jan. 23 (London for New York), Dolly Sisters (Aquitania).

AMELIA STONE'S ACTION FOR SEPARATION BEGUN

Alleges Husband, Arman
Kaliz, Nets \$1,000 Weekly
from Vaudeville Acts

Amelia Stone (Kaliz) last week began an action for separation in the New York Supreme Court against Arman Kaliz (formerly of Stone and Kaliz, at present heading the "Temptation" act). Miss Stone sets forth in her affidavit that when her husband first produced the act he asked her to remain out of the cast.

When Miss Stone accused him of too much interest in a member of the act's cast, a separation agreement was drawn (September 8, last) to avoid publicity, by which she was to receive \$75 weekly. Mrs. Kaliz is now bringing suit through William H. Chorosh, alleging her husband defaulted on his payments after January 2, 1922.

The complainant continues Miss Stone has earned considerable fame in comic opera since 1904, when she came to this country from abroad to star for the Shuberts in "The Chinese Honeymoon." She married Kaliz, April 12, 1910.

Her application is supported by a statement of the "Temptation" act's salary of \$2,500 weekly, which, after cast, agent's commission and stage crew salaries are deducted, she alleges, leaves Kaliz \$1,000 net.

"DEVELOPMENTS" EXPECTED AT ORPHEUM'S MEETING NEXT WEEK

San Francisco Says "Something Unexpected Will
Develop" from Forthcoming Stockholders' Meeting in Chicago—Recent Rumors About Orpheum Matters—Collection Agency Profit Reported Now Turned Into Company's Treasury

BEAUVAIS' FILM SUIT

Shuberts Sued for 12 Weeks, Unplayed

The Primex Pictures Corporation, producer of the Fred Beauvais (Stillman "Indian guide") picture, "The Lonely Trail," is suing the Shuberts in the Supreme Court for \$4,800 for breach of contract.

The plaintiff alleges it was guaranteed 12 weeks over the Shubert time if the picture grossed a minimum of \$12,000 on the weekly draw.

INDECENT CLUB SHOW

The Bronx Yacht Club, which held a stag Saturday night, was raided by Inspector Henry and four policemen. The officers arrested three dancers, known as Princess La La, Zira and a female impersonator for an alleged indecent performance.

Several members of the club escaped through a cellar door.

San Francisco, Feb. 1.
Morris Meyerfeld, Jr., Louis Brown and S. Laz Lansburgh, officials of the Orpheum Circuit, leave here tomorrow for Chicago, where they will meet Martin Beck, president of the company, and other stockholders.

The report here says something big and unexpected may develop from the Chicago meeting.

Chicago, Feb. 1.
A meeting of Orpheum Circuit stockholders is on the tapis for next week in this city. Orpheum people from San Francisco, New York and locally will be present or represented.

The meeting is reported to have a connection with rumors of internal dissension among Orpheum (Continued on page 28)

Frank Broadbent Robinson, pianist at Loew's Hamilton, at Rochester, N. Y., died at his home in that city Jan. 25 of pneumonia. He is survived by his wife.



MAY WIRTH with "PHIL"
HEADLINING THE ORPHEUM CIRCUIT

SALT LAKE "NEWS"—Jan. 26th—Orpheum.—The long arm of vaudeville reached out to unexpected places in search of novelties, but seldom has it been extended to better advantage than it was when it plucked May Wirth from the tanbark arena and placed her at the head of a brilliant act in which she appeared in the show that opened last night. "The Idol of the Circus" has now become "The Idol of the Variety Show." All the wonderful feats of horsemanship which made the little star's reputation under canvas are included in the vaudeville offering, and in addition there are highly pleasing musical numbers that emphasize her great versatility of talent. "Phil," appearing as her first lieutenant, is undoubtedly one of the greatest riding clowns of the day and the pair are supported by several other performers of more than the ordinary ability. The staging of the production is an achievement, and it is carried out with a snap and dash that it is amazing. One can readily believe reports to the effect that it is the most expensive on the circuit.

RENTALS TOO HIGH

Richmond, Ind., Feb. 1.
The Washington here, owned by Clarence Gennett, has substituted a stock company, alleging high rentals for films as the cause for the change.

LOEW'S FULL WESTERN WEEKS GIVE CIRCUIT 37 WEEKS IN ALL

Twenty-six Out of 28 Weeks on Loew Time Outside New York City—14 Days Lost in Travel—Southern Loew Stands May Be Full Weeks Next Season—Reorganization of Western and Coast Route by J. H. Lubin

The Loew Circuit has completed reorganization of its western and coast time, just completed and announced by J. H. Lubin and E. W. Schiller. The new policy which becomes effective immediately calls for full week stands for Seattle, Portland, Frisco, Oakland, Los Angeles, Long Beach, Salt Lake City, Milwaukee, Rialto-Chicago and McVickers-Chicago. All of these stands were split weeks, excepting Los Angeles.

The present route enables the Loew Circuit to route an act for 37 weeks, including New York. Out of town an act plays 26 weeks in 28, losing 14 days travelling as follows: Three days' jump from San Antonio to Kansas City, five days

from Chicago to Seattle, and six days' travel between Salt Lake City and Milwaukee, coming east.

Two road shows will tour the southern time, separating at Cleveland, from which one will continue intact to the coast. The other bill will be picked up by the Chicago office and played in and about that city.

The southern show that opened at Atlanta, January 26, will arrive in Seattle March 18 and will inaugurate the new policy. The shows will play five acts of a better calibre than the former policy, and a feature picture.

The Loew Circuit has under advisement at the present time a plan to change the policy of the southern split week stands to full weeks, beginning in August. This would include Atlanta, Birmingham, Mem-

phis, New Orleans, Houston and San Antonio.

The new route is: Baltimore, week; Washington, week; Atlanta, split; Birmingham, split; Memphis, split; New Orleans, split; Houston, split; San Antonio, split (three days travel); Kansas City, split; St. Louis, split; Dayton, split; Cleveland, split; Chicago, McVickers, week (five days travel); Seattle, week; Portland, week; Sacramento, split; Stockton, split; San Francisco, week; Oakland, week; San Jose, split; Fresno, split; Los Angeles, week; Long Beach, week; Salt Lake City, week (six days travel); Milwaukee, week; Chicago, Rialto, week; Detroit, week; Pittsburgh, week; Windsor, split; London, split; Ha.ilton, week; Toronto, week; Montreal, week; Ottawa, week; Buffalo, week.

DRASTIC INSPECTION LAW PROPOSED IN N. Y.

Bill Calls for Quarterly Survey and Prison Penalties

Albany, Feb. 1. Assemblyman Louis A. Cuvillier of New York today introduced in the New York State Legislature a bill amending the labor law providing for the quarterly inspection by the industrial commission of all theatres and other buildings used for public assemblage for amusement purposes. The bill provides that after July 1 no building shall be used as a theatre in this State unless a certificate as to its safety has been obtained. For the first inspection a fee of \$25 is to be charged and \$10 for each subsequent quarterly inspection.

The industrial commission is given power to issue orders requiring alteration or repairs to be made to existing structures so as to render them safe for the public or to refuse a license to operate and to condemn existing structure.

After July 1 no new theatre is to be constructed or any repairs made to an existing theatre, unless and until the plans and specifications therefor shall have been approved by the industrial commission.

Any person, firm or corporation violating any of the provisions of the act, or any rule of the industrial board, or order issued by the industrial commission in relation thereto, shall be guilty of a misdemeanor, punishable if a corporation by a fine of not less than \$500 or more than \$5,000, and if a natural person, by a fine of not less than \$500 or more than \$5,000 or imprisonment for a term not exceeding one year, or by both such fine and imprisonment, and on conviction thereof, sentence shall not be suspended.

LEES' EXTRA SHOW

Jane and Katherine Lee Takes Record at Ft. Worth, Texas

Fort Worth, Tex., Feb. 1. Jane and Katherine Lee broke all box office records at the Majestic, Ft. Worth, last week.

The children gave an extra show Saturday morning, with over 500 people turned away.

ARTHUR DENMAN MARRIED

The wedding in New York City January 13 Arthur Denman wedded Florence Lorraine.

Mr. Denman is the booker for the Interstate Circuit (vaudeville) with his headquarters in the Palace theatre building. He formerly was the booking representative in Chicago for the Butterfield Circuit.

Mrs. Denman has retired from the stage. Under her professional name she appeared in vaudeville for several seasons.

BLOOD TRANSFUSION

Louise Brunelle Allows Removal of Nearly Two Quarts of Her Blood

Louise Brunelle (Stephens and Brunelle), daughter of Harry Brunelle, former general manager of the Proctor Circuit, gave up a quart of her blood Armistice Day in a transfusion to help her father in his battle to regain his health. This week Miss Brunelle gave up a pint and a half of her blood, and opened at the Regent, New York, Monday, following the transfusion.

Mr. Brunelle has been anemic for the past three months, and is undergoing treatment at Roosevelt Hospital. He is interested with James Plunkett in the latter's house at Portchester, N. Y.

FRED CURTIS LEAVING MILES

This week will be Fred Curtis' final one as the booking representative for the C. H. Miles houses in the New York Pantages offices. Curtis assumed the Miles representation some months ago, when leaving the Amalgamated Booking Agency.

It is unlikely the Miles houses will have their own New York booking representation hereafter, but may take the Pantages shows as they are made up.

LOEW OFFICE CALLS ATTENTION TO OPPOSITION

Instructs Its Agents of Strict Enforcement—One Agent

The Loew office notified its franchised agents this week that a strict enforcement of the ruling regarding the booking of acts holding Loew contracts in opposition houses, prior to playing the Loew theatres, would be placed in effect immediately.

An agent holding Loew contracts for an act had the time cancelled this week when the booking office was notified the act had been booked into the Alhambra, Brooklyn, that house being called opposition to Loew's Gates, for which it held a future contract.

LION ATTACKS TRAINER

An unmanageable animal in the Beckwith Lions act necessitated the act leaving the bill at the Grand (Grand street) New York, the last half of last week after two trainers had been attacked by the lion and severely injured.

The manager of the act has canceled four weeks' bookings through the injuries to the trainers.



LEO FLANDERS and GENEVIEVE BUTLER

"A VAUDEVILLE CONCERT"
"Running the headliner a close second are Leo Flanders and Genevieve Butler in a 'Vaudeville Concert.' Flanders plays the kind of ragtime that is real technique, while Miss Butler has a very pleasing operatic voice," etc.—Seattle Star.

ORPHEUM CIRCUIT
Direction BURT CORTELYOU

INVESTIGATING MINOR

George Price's Age in 1920?—Claims He Was 20

George E. Price, now playing Shubert vaudeville, was examined Friday in the Supreme Court to determine his age in February, 1920, when he negotiated a picture contract with Edward G. Ellowitz (Ellott), which is the basis of a \$1,950 commission claim. Price testified he was a minor at that time, 20 years old, and disclaims any liability under the contract on that ground.

William Ellowitz, who is suing as the assignee of Edward G., sets forth in his complaint that a three years' contract for Price's services as a screen comedy star was effected in February, 1920, with the R. C. P. Pictures Corporation. Price was to get \$350 for the first six months, \$400 weekly the second half of the year, and \$500 and \$600 for the next two years. However, he never entered into it.

Ellowitz is suing for the commissions through Avel B. Silverman of House, Grossman & Vorhaus.

Nazarro Signs Covey Sisters

San Francisco, Feb. 1. Nat Nazarro, Orpheum headliner, last week signed up the Covey sisters, two local dancers. Nazarro is grabbing talent along the circuit much as Gus Edwards did during his various tours of the coast.

Paul Edwards to Return

Paul Edwards, of Reece and Edwards, at Saranac Lake, N. Y., where he has been recuperating from a break-down, intends to return to vaudeville in March.

EDDIE CANTOR WANTS 25% OF THE GROSS

Gives Shuberts His Terms for Vaudeville Appearances in Brooklyn and Newark—Both or None

The terms made by Eddie Cantor to appear for one week each at the Shuberts' Rialto, Newark, N. J., and their Crescent, Brooklyn, were 25 per cent. of the gross receipts in both houses, with a proviso he must play both or none.

The Shuberts are said to have agreed to the terms for Newark, but disliked linking that house with the Crescent under the same agreement. Cantor thought the Crescent would be his ace on the percentage plan, since the Newark stand is an unknown quantity on its possible gross for vaudeville, while the Crescent, but a couple weeks ago did \$12,000 on the week and could exceed that amount with full capacity at all shows. The engagement had not been concluded up to Wednesday.

Cantor's idea is to "break in" a couple of his scenes for the new Shubert production that is to star him and in which he is now rehearsing.

TECK MAY STICK

Reports Shuberts Will Make Buffalo Permanent Stand

The Teck, Buffalo, may continue the season as a Shubert vaudeville stand, according to authoritative sources. The Teck, formerly a Shubert road house, opened several weeks ago with vaudeville, filling in open time between road attractions. The house played vaudeville intermittently with business steadily increasing.

Last week reports had the house as one of the best stands on the Shubert circuit for the week. It is believed that this has influenced the heads of the Shubert office to continue the vaudeville until the end of the season.

The Majestic, Buffalo, is rumored as having been secured by the Shuberts to take over the bookings of travelling attractions holding dates at the Teck.

HERMOSE JOSE GETS DIVORCE

Hermose Jose (Burns and Jose) secured an interlocutory decree of divorce last week from her dancing partner-husband, Nat Burns.

The action came up before Justice Burr in the New York Supreme Court, the plaintiff asking for no alimony or counsel fee excepting the custody of their child, which was granted.

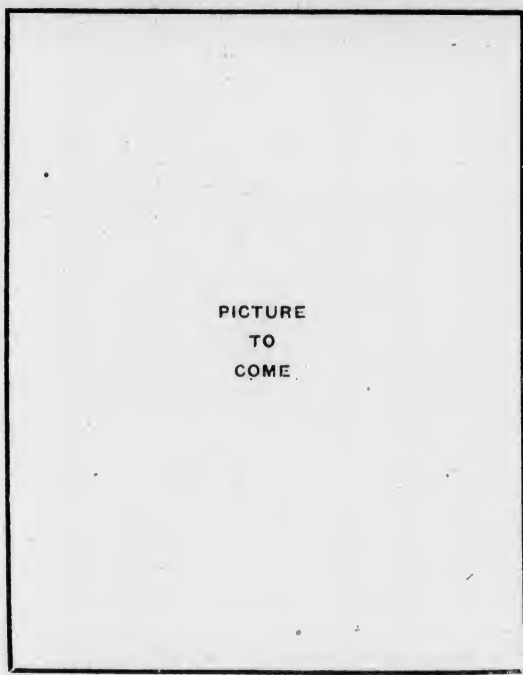
H. S. Hechheimer acted for Miss Jose.



ALEEN BRONSON

COMEDIENNE
"THE SUNSHINE OF THE STAGE"
PITTSBURGH "PRESS"

"Her work may best be described by the word 'eccentric.' She is as different in her particular line as Eva Tanguay is in hers, and quite as individualistic."



JOSEPH H. GRAHAM

STAGE DIRECTOR
TOLEDO THEATRE, TOLEDO, OHIO

"Besides, there are good and bad stage directors. The Toledo Theatre is exceedingly fortunate in having one so highly efficient as is Joe Graham. Already he is being talked of on Broadway."

PICTURE
TO
COME

SEVERAL NEW CITIES REPORTED FOR SHUBERT VAUDEVILLE

Will Be Added Before Season Closes—Cincinnati, Louisville, St. Louis and Indianapolis Mentioned—Providence Temporarily—Hartford, Trial

Five or six cities are reported added to Shubert vaudeville during the month. Set for opening Feb. 13 are Cincinnati and Louisville. Indianapolis and St. Louis are in line to be added shortly. The Shubert is to be used in Cincinnati, reports (Continued on page 25)

IN CUBAN DEAL IS KEITH WITH RHINOCK?

Planning Pop Vaudeville for Havana Theatre

Miami, Feb. 1. Former Congressman Joseph L. Rhinock arrived here late last week and joined Ben L. Heldingsfeld of Cincinnati and John Harris of Pittsburgh. The party left here for Havana, where it is understood they will close a deal taking over one of two theatres in the Cuban capital. The plan is to introduce popular priced vaudeville in Havana, with the number of English speaking visitors at the resort most of the year virtually assuring a profit. Messrs. Rhinock, Heldingsfeld and Harris are stockholders in the United Theatre Company with the Keith interests. That corporation controls several big paying pop houses in the central west. It is believed the United is interested in the Havana project, which may be booked by the Keith office along with the southern time.

LUNA'S LATE OPENING

Coney Island Resort Starting May 13, With Reduced Prices

Luna Park, Coney Island, has been set for opening May 13, about two weeks later than usual. A feature of the big island enterprise will be a downward revision in prices, taking in the admission as well as the concessions. Ten cents will be charged at the gate and the tariffs for the concessions is expected to be no higher. A circus will be the outstanding free feature at Luna. Herbert Evans will again act as amusement director.

CHILDREN'S 10c. SCALE

Kansas City, Feb. 1. When the Mainstreet, Junior Orpheum, announced as part of its policy at its opening last fall that children would be admitted for 10 cents, it started something. Several of the other houses have adopted the same scale for the children, the latest house to fall in line being the Newman, the largest picture theatre in the downtown district. Heretofore, there has been no difference for children. The management of the Newman also announces a change in its opening dates from Sunday to Saturday.

BAR ALIEN AGENTS

Albany, N. Y., Feb. 1. Assemblyman Hackenbush has introduced a bill amending the General Business Law of New York state in relation to employment agencies in such way as to increase the license fee from \$25 to \$250, and to bar from eligibility all but citizens of the United States.

The language is changed from "The gross fee charge to applicants . . . shall not exceed ten per centum of the first month's wages." to "ten per centum of wages paid, and in no case more than ten per centum of the first month's wages."

The measure is now in committee.

Wilson Case Up Feb. 8

Chicago, Feb. 1. Helen Murray Mackey who had Jack Wilson, blackface comedian, arrested recently, is now working as a singer at Diamond Joe's restaurant, on Halsted street. The case against Wilson comes up for further hearing before Judge Adams in the Court of Domestic Relations on Feb. 8.

IS HE MINE OR NOT, KITTY'S PROBLEM

She Declares Ralph Ranlet Is Her Intended—"No" Says He

Des Moines, Feb. 1. Kitty Gordon while playing the local Orpheum last week denied reports that her engagement to Ralph Ranlet, wealthy New York broker, was off. Miss Gordon explained that Ranlet "was cross" because she had given out the engagement story. According to Miss Gordon, the broker had requested her to deny a story that she had once been engaged to marry Jack Wilson, her former partner and stage manager. Miss Gordon decided to go Ranlet one better and gave out a statement about her alleged engagement to Ranlet. Wilson is now facing serious charges preferred by a girl in the west.

Discussion started when the Des Moines News published an interview with Miss Gordon, in which she said she was engaged to Ranlet, and would marry him as soon as she had her divorce from Captain Henry Beresford of England.

The News then published an interview obtained by its New York correspondent, in which Mr. Ranlet denied that he was engaged to Miss Gordon.

"He just isn't ready to announce it yet," was Miss Gordon's reply. The Des Moines Register the next morning had a wire from Jack Wilson, blackface comedian, playing at Chattanooga, saying that he was engaged to Miss Gordon. "It isn't true," declared Miss Vera Beresford, Miss Gordon's only daughter, who was here with her mother.

RETURNS TO TORONTO

Hetty King is now playing the Royal Alexandria, Toronto, for the third time in seven weeks. The Englishwoman was held over for an extra week before Xmas.

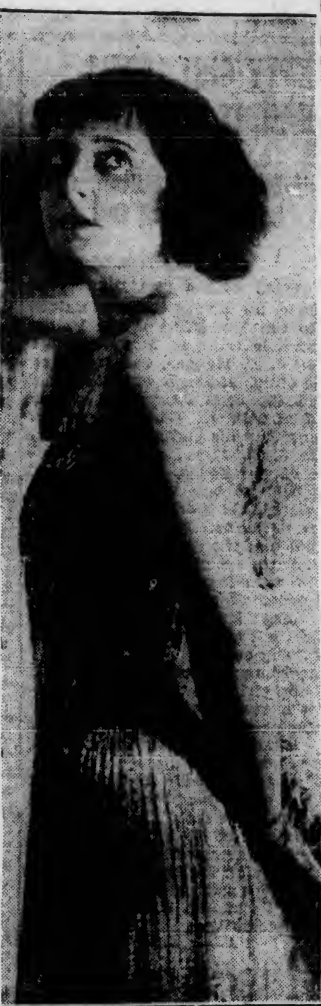
The current week Adele Rowland was to have held the headline position, but a request from representative Toronto theatregoers induced the Shubert vaudeville office to return Miss King.

Nonette replaced Miss King as the headliner at the Teck, Buffalo, from which house she was switched to Toronto.



CLOTILDE GALLARINI

of the Gallarini Sisters. CLOTILDE plays the cornet, violin and accordion. She has mastered the technique, which causes vaudeville audiences to applaud with both hands. "A VERSATILE ATTRACTIVE MISS, WHO WEARS WARDROBE WELL, AND PLAYS CLASSICALLY." WITH HER SISTER VICTORIA, PLAYING IN VAUDEVILLE WITH THE SHUBERTS. Directed by JENIE JACOBS



JANET IN BALTIMORE

Sixth on the program at the Maryland Theatre, and the reviewer on the Baltimore American said:

"Janet of France and Charles W. Hamp follow the intermission with their musical playlet, 'A Little Touch of Paris.' Miss Janet is as chic and piquant as any boulevardier could possibly desire; her ankles and her double entente are altogether charming."

Next Week, B. F. KEITH'S, PHILADELPHIA

"FLU" AROUND

Latest Epidemic and Snow Interfere With Shows

The gripe and "flu" epidemic hit vaudeville this week, with the disappointments, numerous. Most of the circuits had agents and booking men scurrying for acts to plug up the gaps reported before show time Monday afternoon.

Carl Randall was out of the Palace, New York, bill with flu, replaced by Eva Shirley and Band. Anthony and Arnold were out of Loew's Palace, Brooklyn, also Tabor and Green off the same bill, both acts reporting sick. Frank Hurst was unable to open at Loew's Victoria on account of gripe, with Brennan and Winnie taking the vacancy.

Boyie and Bennett left Proctor's, Troy, Sunday, and were replaced by Gordon and Gates. The former were ill.

Will Mahoney was out of the bill at Keith's Hip, Cleveland, on account of illness, with Loney Haskell doubling into the spot from Keith's 105th Street, Cleveland.

A member of the Kerville Family fell and fractured a wrist Monday while hurrying to catch a train from Montreal to Loew's, Ottawa. Choy Ling Fu was snowbound outside of Albany, and was replaced at Loew's American, New York, by "Dance Phantasies."

NEW CLUB BOOKING DEPT

The Shubert vaudeville office will inaugurate a club booking department which is now being organized. The new department came into being on account of the numerous requests by different organizations in and about New York for "names" and attractions playing the Shubert houses.

The club department will be distinct from the vaudeville booking office.

R. C. Allen Returns to Los Angeles

San Francisco, Feb. 1. Richard C. Allen, playing second bill at the Alhambra, is scheduled to leave that house on Feb. 4. He will return to Los Angeles, where he came some ten weeks ago.

KEITH-FOX UNDERSTANDING EXPRESSED IN BOOKINGS?

Acts Interchanging Into Houses of Both Circuits—Fox Pictures Playing Closely Adjoining Theatres—Signs of Booking Affiliations

NO JAZZ FOR JOE SO WIFE JUGS HIM

Trombone Player Will Play Naught but Classical

Lynn, Mass., Feb. 1. Rather than play any music other than classical on his trombone, Joseph A. McEnaney of this city faced Judge Ralph W. Reeve in the district court and heard a suspended sentence of two months in the House of Correction passed upon him for non-support of his wife and two children.

The probation officer stated his investigation revealed McEnaney had performed no work in some time; that he would play nothing but classical music and that there is little demand for music of that description in these times. McEnaney had secured a job, said the officer, at the electric plant, but threw it up, as he was afraid it would "spoil his hands." The officer recommended clemency, as McEnaney had seen service for 22 months overseas.

WINTER'S BEST BUSINESS

Minneapolis, Feb. 1. Business here during last week showed marked improvement over early part of winter. Legitimate, vaudeville and pictures are all doing well.

Sothern and Marlowe turned them away for three days last week at Metropolitan. Mitzl in "Lady Billy" is the current attraction, opening Sunday to capacity. "Mecca" coming next week.

PANTAGES BUYING HOUSES

San Francisco, Feb. 1. Pantages is reported to have closed negotiations for acquiring the lease of the Republic Theatre, a neighborhood house, in the Fillmore district. It is said that he plans to secure two houses in each big city on the Pacific Coast, and that, in pursuance of this policy, has been seeking for some time to get the Republic.



VIOLET CARLSON

The "milk-y prima donna" who is receiving praiseworthy comment everywhere on the Pantages circuit.

The PORTLAND "OREGONIAN" declares, "This Carlson girl is not only mighty pretty and possessed of a wonderful personality but she can sing, dance and act. Her offering is out of the ordinary, especially the changing of clothes on the stage some three or four times, and it seems to delight the audience judging from the applause given her. She is one of the best singles ever seen here."

VARIETY, San Francisco, observed as follows: "Violet Carlson scored the hit. Miss Carlson is cute and a 'showman' from her finger tips, possesses a good voice, has cute appearance and lively mannerisms. Her impressions of opera stars made her a ready favorite."

Miss Carlson will be seen in New York following her present tour of the Pantages theatres.

A booking understanding seems to be implied in the quite recent shifting of acts in and out of the Fox Circuit houses into those of the Keith New York string.

It follows two reports in Variety within the past few weeks. The (Continued on page 25)

INDEPENDENT PLAYING 5 MONTHS FOR ONE ACT

Tower and Darrell Claim Record—Worked Consecutively in Greater N. Y.

Tower and Darrell, the vaudeville team, claim all records for consecutive employment in Greater New York at independent houses.

The pair have worked steadily for five consecutive months, playing for Loew, Fox, Marcus, Sheedy, Plimmer and the other independents. Arthur Horowitz handles the act.

MARRIED MAN SUED

Chicago Agent in Breach of Promise Action

Chicago, Feb. 1. An action asking \$25,000 damages for breach of promise to marry has been started by Isabelle Cooke, non-professional, in the Superior Court, against Don Pennock, an independent vaudeville agent of this city. Pennock is married, but separated from his wife.

ORPHEUM SWITCHES MGRS.

J. A. Bertram, formerly manager of the Orpheum, Salt Lake City, has been transferred to a similar post at the Orpheum, Vancouver. Ed J. Levy succeeds Bertram at Salt Lake. Harry Billings, manager at the Orpheum, Lincoln, Neb., goes to the Palace, Milwaukee, with Sam Maurice, replacing Billings at Lincoln. Another switch in Orpheum managers sends Harry J. Bryan from the Palace, Milwaukee, to the management of the American, Chicago.

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Feb. 1. Comedy holdovers and new comedy brought in made the Orpheum bill this week a good laughing show. The practical hit was Al Wohlman, appearing second though programmed fourth. Claudius and Scarlett, taking the latter position, went over in fine shape with their banjos and had the audience singing old-time songs from slides, but the program switch did not improve the running order. Wohlman is strong on appearance and an expert song deliverer. With dandy comedy numbers and an ad lib style of talk he kept things going at a lively rate, being compelled to offer numerous encores. He was permitted to leave only after he had made a speech. William Gaxton and Co. in "Kisses" and the Cameron Sisters had the top billing. The first aroused considerable laughter in third spot. The little playlet had been here before and with Gaxton's finished style giving it much class was again welcomed. The Cameron Sisters with Grant McKay at the piano held attention all through with their well dressed and neatly presented dances, winning especial favor with their black and white costume dance and the perfect union of their kicking work. Gaxton clowning with the girls at the finish, bringing laughs that swelled the applause. Al Lydell and Carleton Macy were a clean-up next to closing. Lydell got a big reception and his dance finish brought heavy applause. Eddie Buzzell and Co. repeated their big success, again holding sixth spot. Nat Nazarro's act accomplished the unusual by holding the house though closing and in their second week. The Five Avalons opened the show, starting well on the wire and with acrobatics, but were compelled to finish abruptly due to trouble with the apparatus. Josephs.

PANTAGES, FRISCO

San Francisco, Feb. 1. A good bill and big business Sunday. Ferris Hartman and his Prima Donnas headlined, he as the music master, they as pupils, with Bobby Toft at the piano, making a good frame-up for vaudeville. The primas have good voices, especially Fleurette Joffrie, who, dragged down big appreciation. Hartman's monolog starts things well and good comedy is injected all through. The act went big. E. Charles Bensee and Florence Baird garnered the show's hit next to closing. Miss Baird's funny faces have the house howling. They have eliminated the Scotch number but retain the best of their former routine for smashing results. Sampsel and Leonhard, billed as musical comedy favorites, offered songs and dances in which classy stage hangings and good dressing figure largely for results. In spots the routine drags. Craig and Catto with songs, talk and some good comedy verses landed big on second. This mixed couple have good material and are there for a later spot. The Lunatic Bakers gave the show a snappy start, and Smith's Animal Novelties, bears, dogs and monkeys, closed well. Josephs.

HIP, FRISCO

San Francisco, Feb. 1. The Hippodrome has an entertaining program this week, first half, the outstanding feature being

Waldron and Winslow, in closing position, offering songs and dances of big-time calibre in every respect. Uveda Japs gained considerable attention opening, their foot juggling and comedy business with a barrel winning much favor. Dana and Loehr went over nicely second. The man is versatile. He officiates at the piano, delivers songs and is a good acrobatic dancer. The girl is pleasing and wears nice gowns. Octavia Handsworth and Co. went with a rush. The audience was roaring a good part of the time. Dave Thursby got many laughs with his tramp monolog next to closing. Josephs.

TEN COAST WEEKS

Los Angeles Firm Booking Film Houses Open Frisco Branch

San Francisco, Feb. 1.

Meiklejohn & Dunn, who are conducting a general booking office in Los Angeles in the Majestic Theatre building and claim to have ten or more weeks' work for acts in that vicinity consisting of one and two day stands, principally in picture houses, are opening offices in this city in the Pantages Theatre building.

\$125,000 FOR SINGERS

San Francisco, Feb. 1. Frederic Shipman, of Sydney, arrived here last week and announced that a fund of \$125,000 had been raised by Australian music lovers to obtain contracts with American singers to make a four-months' tour of the Antipodes. John McCormack, the tenor, is credited with having inspired the plan.

MUSICAL STOCK DOES WELL

San Francisco, Feb. 1. Roy Clair is doing great business in Stockton with his musical stock at the Hippodrome Theatre. The show is now in its seventeenth week. None of the other shows in town is doing particularly well.

Goode and Scott Split

San Francisco, Feb. 1. The double act of Goode and Scott has split. Bert L. Scott, one of the team, is retiring from show business and will live on the Pacific Coast. Goode and Scott have been playing the Loew time.

MARRIAGES

William Brenner to Bee Wallace (Beatrice Brumley) in East St. Louis. The couple are with Henry Marcus' "Sawing a Woman in Half," and will continue with the act.

Nicholas Karlash, and Marie Makrshansky, both of the Russian Opera Co., were married in San Francisco last week.

At City Hall, New York City, Jan. 31, Peggy Parker to Abe Olman. Miss Parker was formerly of Buzzell and Parker, in vaudeville. Mr. Olman is in the music publishing business in Chicago.

George Lovett to Elsa J. Brown, at Washington, D. C., Jan. 11. Miss Brown has been violiniste with Lovett's "Concentrations."

PRETTY GIRL HELPS BANDIT ROB THEATRE

Cash Drawer of Fulton, Oakland, Cleaned Out

San Francisco, Feb. 1.

Working with a pretty girl confederate an armed bandit walked up to the box office of the Fulton Theatre, in Oakland, last week, and forced J. E. Hansen, the treasurer, to lie on his stomach while the thief looted the cash drawer of several hundred dollars. While the robber was stuffing his pockets with greenbacks J. R. Ryan, assistant manager of the house, walked in and was held at bay until the bandit completed his work. Hansen and Ryan were then both locked inside the office as the bandit and his companion made a getaway in an automobile standing at the curb. Several dozen people were standing on the sidewalk at the time of the holdup, but none was aware of what was going on.

According to the police, the bandit sent the girl to the box office to reserve a seat and to get the "lay" of the place. Soon after she left the wicket the man walked into the lobby and, putting a gun to Hansen, who was just about to step out of the box office, compelled him to return and open the cash drawer.

Hansen tried to reach an emergency burglar alarm, but the robber was too quick for him.

The police secured a good description of the bandit, but were unable to apprehend him.

FRISCO ITEMS

San Francisco, Feb. 1.

Dorothy Neville, a member of the Will King company at Loew's Casino, will leave that organization at the end of this week to make an extensive tour of South America with her parents. She is a soprano who has gained much local celebrity during her long engagement here. Miss Neville announces that following her South American trip she will visit the Orient and expects to be gone about a year.

Golden Gate Assembly of the American Society of Magicians held an annual banquet last week in Rainbow Lane of the Fairmont Hotel. Dr. George T. Compton, retired as president and was succeeded by H. Cyril Dusenberry. Past President Frank W. Bilger delivered an address on the growing interest in the ways and means of magic. A musical and magical program was featured during the evening.

Charles Rose, extemporaneous comedian engaged at Fanchon and Marco's "Little Club," to succeed Nat Carr, and who has been there for several weeks, is going to leave. His successor has not been named.

In an effort to save a pet canary bird from alighting on a gas heater that was lighted, May Robson, starring in "It Pays to Smile," last week at the Columbia theatre fell over the stove and was severely burned about the hands and arms. A physician who was summoned recommended that the actress cancel her evening performance. Miss Robson, however, stayed in her apartment until the last minute and then hurriedly summoning a taxi rushed to the theatre and went on for the night show.

Rumors to the effect that Adele Blood, whom the local press described as "America's most beautiful blonde," was to wed again were denied here last week by Miss Blood, who is living at the Hotel St. Francis. Adele Blood came here from Seattle, where she was filling a theatrical engagement. She had been twice married and twice divorced.

K. C. ORPHEUM

(Continued from page 1)

bring back remembrances, to many of the old timers, of how Martin Lehman, with his pockets full of tickets, used to personally visit the residential section of the city and present the tickets to the ladies and beg them to come to his theatre. Twenty-four years ago vaudeville as it is now given at the Orpheum was an unknown amusement. Kansas City had variety theatres, and that was the trouble, for it was a hard matter to make the average citizen, especially the women, real-

OBITUARY

GENEVIEVE REYNOLDS

Genevieve Reynolds who appeared with Robert B. Mantell for the past 30 years died at the American Hospital, Chicago, Jan. 27, after a few hours' illness. The deceased, a native of New York, had been on the American stage for the past half century, first appearing with McCall Opera Co. and later with the Empire Theatre stock company in New York. A memorandum in Mr. Mantell's possession gives Lynn Pratt, Lamba Club, New York, as one of Miss Reynolds' closest friends. She also has a brother in

California, name and address unknown.

EMILY SOPHIA KING

Emily Sophia King, wife of Frank G. King, formerly in vaudeville.

IN FOND MEMORY OF MY BELOVED GRANDMOTHER

ESTHER

Who Departed This Life January 29th, 1917.

THINKING OF HER ALWAYS

EDDIE CANTOR

where they were known as King and Rose, died at her home in New York, Jan. 28, of pneumonia. The deceased recently toured Australia under the name of Pearl Lovell.

John Hickey, who was with "Fink's Mules" and who died of tuberculosis on Jan. 24, was buried with honors in San Francisco by members on the bill at the Orpheum where Hickey was playing. His death was very sudden. He is not known to have any relatives living.

Georges Lordier, on Jan. 7, in Paris, at the age of 38 years. The deceased was a well known picture

IN MEMORY OF

JOSEPH KAUFMAN

Died February 1st, 1918

ETHEL CLAYTON KAUFMAN

exhibitor, renter and producer, also owner of Le Cinema, a French weekly motion picture organ. He had been in weak health for several months.

Irwin Welch, age 13, the son of Mr. and Mrs. Lew Welch, died Jan. 29 of pneumonia following a three-day illness.

Arthur Nikisch, the Hungarian conductor, died in Leipzig, Jan. 24, aged 66.

MRS. IMOGENE HYAMS

Mrs. Imogene Hyams, age 81, died at her home here following a fall when she broke her hip. Mrs. Hyams had claimed she was the first American to play "Eva" in "Uncle Tom's Cabin," preceded only

IN FOND REMEMBRANCE

OF MY WIFE MRS. FRANK HUNTER

Who Died February 2, 1919.

GONE BUT NOT FORGOTTEN.

FRANK HUNTER

by an English actress. She created the mother role in "Way Down East" and was on the stage until about 10 years ago.

The deceased was the widow of two theatrical men, William Shires and Nay Hyams. Mr. Shires is said to have originated the matinee performance in America, while manager of the Pike opera house.

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SCENERY BY EDWIN H. FLAGG STUDIOS

BIGGEST SEASON FOR "FAIRS" FORESEEN FROM BOOKINGS

**Associations Holding Meetings Earlier Than Usual—
Vaudeville Office Turned Down—What the Big
Outdoor Interests Are Planning as Drawing Cards**

Prediction in booking circles is for the biggest fair season in years. Fair associations are holding meetings earlier than usual and bookings for the out-of-door shows are proceeding away ahead of time. Activity in that field of amusement has been noted throughout the fall with new agencies competing for (Continued on page 9)

CHICAGO JAZZ RESORTS DENOUNCED BY COURT

**Conviction of Shimmy Dancer
Prelude to Clean-up
Campaign**

Chicago, Feb. 1. "The muscle dancer and the shimmyite must go," is the decision of Judge Arnold Heap, who fined Julia Rector, a dancer at the Entertainers Club, a South Side resort, \$200 for giving "improper performances" at that place.

This case has been on trial for several weeks and the decision was awaited by reformers and social workers of the city as to whether or not music itself can be immoral and as a precedent in the prosecution of similar cases.

"You can do anything while listening to jazz music," the judge said. "The jazz is no dance music. There is no grace or beauty in jazz. You do not find the activity, the physical and mental exhilaration of the dance as manifested by our fathers and mothers, where real music was produced by which to dance."

"This case smacks of the barbarism of the jungle. The very music was obscene. The evil genius of this place has artfully combined the grossness of primitive sensuality with the gilded refinement of modern licentiousness."

"The floor was always crowded—with from 200 to 400 couples dancing on a floor 400 feet square. This left a maximum of one person to a square foot of dance floor. They could not do anything that even pretended to be dancing. The music played was not dance music. The jazz orchestra blared and changed its tones, but that isn't intended to be dance music."

Maurice Slater, attorney for Izzy Shor, who operated the Entertainers and who represented Julia Rector, made a motion for a new trial which Judge Heap decided. The cases against 40 others arrested at the same time as the Rector woman were nolle prossed by Assistant State Attorney Frank Souhrada.

Samuel Thrasher, head of the Committee of Fifteen which brought about the prosecution of the case, said:

"It is a blow to the vicious cabaret business all over Chicago. We will use the decision to seek the revocation of licenses of similar places. I hope it will prove effective in stimulating the police in curtailing obscene dancing elsewhere."

MELODY SONGS

(Continued from page 1)

for "special arrangements" and other petty graft for the purpose of inducing this or that orchestra leader to "plug" certain of his songs. The evil soon arose where each orchestra leader or some minor member of a standard orchestra commercialized this "drag" by urging the publishers to exploit some of their original compositions. Excepting for two or three notable exceptions, the orchestra men proved themselves better musicians than songwriters.

Many a publisher also was wont to brag when a "melody" song made a hit that if he had called it by any other name it would have proved just as popular. With lyric songs, the words are the more important factor—and the publisher is paying stricter attention to them nowadays.

PANTAGES' BILLS OFF AT LYRIC, CINCINNATI.

House Lost Money in Attempting to Buck Opposition

Cincinnati, Feb. 1.

McMahan and Jackson, managers of the Lyric, announce Pantages vaudeville will discontinue at that theatre after this Saturday. It will not be reinstated.

The house has lost money, according to its management, since taking on the Pan bills last September. It had to compete for quality of show and admission scale with Keith's Palace.

The Lyric will take on pictures only.

Very small town vaudeville and pictures opened Sunday at the Empress, formerly playing burlesque.

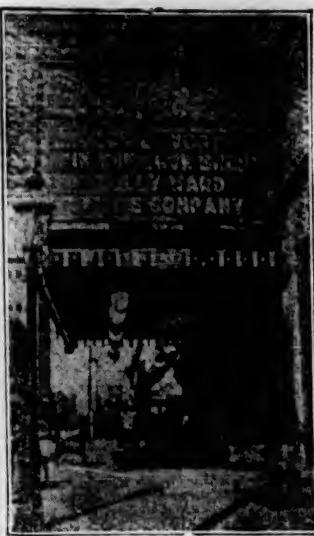
MISSOURI "BLUES"

Reformers Ask for Puritanical Sunday in Constitution

Kansas City, Feb. 1.

The Missouri Legislature will be asked at its next session to pass a law forbidding all kinds of Sunday amusements and recreation, providing the request of the Ozark Presbyterian Church is granted.

A state convention for the purpose of taking action toward a new constitution for the state will be held shortly and a memorial to the convention has been received by Secretary of State Charles U. Becker. It asks the convention to request the Legislature to pass laws prohibiting Sunday baseball, picture shows, automobile driving and other forms of amusement. This is the first request that has been made to the constitutional convention to take action on blue laws, but more are expected.



A man in one act and a woman in another penetrated, with the incisive keenness of a stiletto, the icy reserve wont to hover about Monday night audiences at the Orpheum Theatre and scored individual triumphs seldom accorded on the opening of the week's bill at the Main St. Theatre last night.

EDDIE VOGT

ace of the act, "The Love Shop," was the man. He is a comedian endowed by nature with the figure of a Pittsburgh stogie, who compels laughter. His methods are clean and the lines given him scintillating with humor. "The Love Shop" has it on any similar act seen here yet, principally in the light of the fact that it has a real comedian, Eddie Vogt. "Very good, Eddie."—MEMPHIS COMMERCIAL-APPEAL.

"A MUSICAL COMEDY COMEDIAN"

Direction MR. GEORGE CHOOS

SHUBERTS' NEWARK "CUT"

The Rialto, Newark, N. J., playing Shubert vaudeville, may become the first "cut" salary week on the Shubert circuit unless business immediately responds to the reduced admission scale promulgated last week by the Shuberts.

The Rialto has been affected by the opening of the Loew State, a pop vaudeville house.

VAN AND SCHENCK SIGN

Chicago, Feb. 1.

Van and Schenck, with "Ziegfeld's Follies," at the Colonial theatre, have signed a contract of 20 weeks with the Keith interests at \$2,000 a week.

They will begin their vaudeville engagement immediately after the close of the "Follies" on April 15.

NEIGHBORHOOD HOUSE BOOKINGS MAKE SMALL TIME ACTS IDLE

Big Timers Replacing Next-to-Closing Small Time Turns—One of War's Results—Many Acts Refuse to Play These Haphazard Bookings

SHUBERTS' NEW UNITS START PLAYING FEB. 13

Six or Seven New Extravaganza Acts—Bedini's New Unit Called "Spangles"

The new units on the Shubert vaudeville circuit will be completed Feb. 13, on which date they will start to play. The present policy of building a vaudeville show of specialty people and doubling them into a big girl act extravaganza will be retained and augmented by six new acts of this kind, now in rehearsal.

Jean Bedini will produce one which will be on the order of Bedini's "Chuckles." It will feature Bert Hanlon, who will also present his "single" specialty on the same bill. Bedini will appear in the turn, which is to be called "Spangles." Yvette, Seven Blue Devils, Bedini and Cuckoo, Bert Hanlon and "Spangles" will open at Newark, N. J.

Most of the new units will be composed of holdovers. As many new "names" as possible will be secured, but the present policy of booking acts for short routes hasn't been conducive of a scramble of feature acts to enlist under the Shubert banner.

At the Shubert headquarters it was admitted that the 20-out-of-24 week contracts are not being offered except in rare instances.

DICKERING FOR REVUE

New Orleans, Feb. 1.

Joseph K. Gorham's "Cave Follies of 1922," the cabaret entertainment current at the Grunewald, may be the Orpheum's headliner for the last week in February or the first in March. Gorham and resident manager Piazza are angling at present with the booking office to arrange bringing the revue across the street for seven days at the close of its restaurant run.

The present system of playing big time acts in small time or three-a-day neighborhood houses, as previously reported in Variety, has resulted in the laying off of hundreds of small time acts.

The act formerly strong enough to hold a next to closing position on a small time vaudeville bill is not (Continued on page 9)

REFORMER HYPOCRISY CRIME BY NEW BILL

N. Y. Legislator Would Suppress "Paid Uplifters"

Albany, N. Y., Feb. 1.

Assemblyman Frederick L. Hackenburgh of the 14th district, New York City, who by his program of anti-blue law legislation last year drove the New York Sabbath Committee out of the Capitol at Albany, bag and baggage, introduced January 30 a measure calculated to put a crimp into the activities of the New York Civic League, the New York Sabbath Committee, the Anti-Saloon League, the Anti-Cigarette Smoking Society and a few kindred bodies of professional reformers.

The measure adds a new section 1793 to the penal law, defining the crime of hypocrisy. It reads:

"Any person who for pay, hire, reward or in anticipation of any pay, reward, gift or other valuable thing or consideration, shall publicly advocate, advertise and support; or any person who as sponsor of such, shall solicit funds, gifts, contributions or any other valuable thing for the public advertising, support or sponsorship of any legislative measure calculated to infringe upon and restrain the free exercise of personal liberty shall be guilty of hypocrisy, punishable as for a misdemeanor; and on conviction thereof, sentence shall not be suspended."

Assemblyman Hackenburgh's statement in connection with the bill follows:

"There is a mania for creating new unusual crimes to placate noisy proponents of hand-made reform. Our legislatures go on year after year enacting statutes flagrantly and by wholesale, creating new misdemeanors to satisfy some group of professional lobbyists and paid uplifters. The result is nobody pays any attention to such laws, general disrespect of all laws follows; this situation constitutes one of the great, underlying causes of the so-called crime wave."

"The professional accelerators of public opinion turn from prohibition to blue laws, from false moral issues to anti-tobacco crusades. It is the same breed all the time. Twenty years ago, they agitated against fights in burlesque shows, now they want to cover the legs of bare-foot dancers."

"The time is at hand to stop this legislative epidemic. My bill, if passed, will rid us of the paid professional reformers. The introduction of it may help to bring us back to some respect for the rights of individual citizens."

LOEW'S, BOSTON, SEATS 4,000

Loew's new State, now building in Boston, will be ready for opening about March 15. The theatre has a seating capacity of 4,000, an office building included. It will play the regular Loew vaudeville and picture policy at pop prices. The building also includes a 900-seat theatre, controlled and owned by the Loew interests, but with no policy decided for it as yet. It will probably play pictures, with a policy similar to the Cameo.

Loew's new house, building in San Francisco, will be called Loew's Warfield. The seating capacity is 3,000. It is expected the house will get under way about May 1. The Warfield is part of an eight-story office building.



MISS JUDITH VOSELLI

NO—Miss Vosselli is NOT VAMPING this season, but playing a most attractive role in "BLUEBEARD'S EIGHTH WIFE." The production closed at the Ritz Theatre, New York, last Saturday night and after this week is in Brooklyn, then it will go for a run to Chicago, where this popular young actress has a host of friends. Miss Vosselli is showing a versatility which will doubtless draw her from "vamp roles" in the future.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC

Chicago, Feb. 1. A well blended and arranged variety show. Florence Reed, the headliner in a new comedy which Edgar Selwyn takes credit for penning "A Royal Rendezvous." The playlet is set during a May evening in 1750 when Louis XIV reigned as King of France. The setting is in the boudoir of Countess Marie de Tournay, played by Miss Reed. The costumes are of the period. The action is enacted and participated in by Miss Reed and Lionel Clouston, as the King, and Reginald Goode as Raoul Vernet the handsome, daring, bold and outlaw lover of the Countess.

The playlet is quite new for Miss Reed and her associates, but with work it will stand up.

Opening the show were Frederick Easter and Beatrice Squire in "Dance Fantasies," their catalog consisted of four well arranged numbers which were delightful. Following were the Transfield Sisters with song and music. The girls are a charming pair and have the faculty of selling their endeavor in capital style. Hope Eden was No. 3, with her mental concentration act. Good judgment is shown in limiting the time to about 15 minutes, making it possible for the succeeding act to get its start without a long and hard struggle. Thos. F. Swift and Mary Kelly discoursed on the neglect of the stage lover for his partner, warbled a bit and got away with a most wholesome reception.

Ruth Budd came next and "being ambitious" as she says during her work, demonstrated it with her versatility. Then Bailey and Cowan, with songs and piano bits, banjo and saxophone. The boys came back to give them a little more.

Val and Ernie Stanton, next to closing, had the folks in spasms of laughter. They stopped the proceedings for the second time of the evening. Then Karo, the juggler, who juggled to the delight of three-fourths of the house which remained seated during his offering. Loop.

APOLLO

Chicago, Feb. 1. Selections of a vaudeville program, regardless of the worth, individually of an act, does at times show them in an unsavory light, as far as the audience is concerned. Such is the case with the current bill here. In the selection of the bill it is quite evident little attention was paid as to how the acts selected would group together in a manner to give a consistent and satisfying entertainment. The placing of Tameo Kajiyima and the Han-

ford Family on this bill sort of threw things "off gear." Both of these acts ran a full thirty minutes, made good, but at the same time in the Kajiyima case made it a most difficult matter for Alice Lloyd, the headliner, to follow. Then, again, with the placing of these acts it seems as though not much thought was given as to how they would blend in with the balance of the program. With the exception of Charles Howard and Co., in a comedy skit, the balance of the bill was made up of three dump acts, Griff with his talk and bubbles, a combination musical, singing and dancing act, and Miss Lloyd with her song repertory.

Joseph Maxwell, the local manager here, after the Sunday matinee found it necessary to switch his show around, due to waits between acts. Kajiyima, who was on fourth, was moved to open the intermission, and Griff, who held that spot, exchanged with him. Miss Lloyd, next to closing, exchanged places with the Five Kings of Syncopation, second after intermission. The reason that this was done was that a wait would be incurred in setting the stage for the Kings of Syncopation were they to follow Kajiyima.

This is the manner in which the show ran Sunday night when reviewed. The house was packed, with a dozen extra chairs being put in the pit with the musicians at \$2.20 top, the first time that has happened since vaudeville was inaugurated at the Apollo.

Miss Lloyd, the headliner, had probably the most difficult spot on the program. One reason was that she had to follow Kajiyima and the other that she was the headliner. But in her own resourceful way she mastered the situation and came out with flying colors. Her task was a bit arduous during her first two numbers, but after her third it was peaches and cream. She had sung her way into the heart of Chicagoans as she has done heretofore and put over the balance of her turn in a sure-fire style. It sounded as if everybody in the theatre had come to see and hear Miss Lloyd. Besides packing the house to capacity she received more applause than almost any act that has ever appeared at this theatre.

Following, the Kings of Syncopation with Hattie Althoff and Carlos and Inez had a "rosy path" paved for them. The boys with their song and music just dazzled the folks. Miss Althoff with her songs and dance enchanted them and Carlos and Inez with their dancing entertained them.

Opening the show were Roode and Francis in a slack wry novelty. The man performs many difficult feats while the woman adds much to the picture with her dancing and aid while he is working. Next was Joe Roberts, banjoist, who had been selected to replace "Sailor Bill" Reilly at the last moment. The "deuce" spot was pretty for Roberts, and he got over in good style with his instrumentation.

Charles Howard and Co. gave the first and only real touch of comedy to the bill in the skit, "How Things Have Changed." The audience took to Howard's style and humor and relished every bit of it.

Griff on next blew bubbles, told stories and did a bit of juggling, too, and made a most satisfactory impression.

Closing the first part were the Hanneford Family, with Poodles seemingly taking the house by storm with his sensational riding and comedy endeavors. Every move of his was watched eagerly, with more being sore all of the time. For his fin-

ish "Poodles" was to ride a big white horse, but for some reason or other the horse became nervous, shied at the edge of the tan bark twice while making sharp turns, but Poodles managed to slip from its path just in time on each occasion.

Then to further ingratiate himself he brought Charlie Howard from the wings and the two got over an avalanche of comedy with acrobatics, ground falls and burlesque wrestling which more than delighted the house.

Kajiyima was the only repeat act at this house on the bill, and as usual had the house keenly interested with his experimental psychology, concentration and mathematical problems. His offering, though most interesting, seems to run a bit too long when it gets around 30 minutes, especially on a repeat.

Closing the show were the four Paldrons with equilibrium feats and lamp jumping. The act is well assembled and built up in proper fashion to the high "spots," making it a most worthy "holding-in" offering, for that is just what it did at this house and got a big hand on the final curtain. Loop.

PALACE

Chicago, Feb. 1. What looked like a weak show on paper played as smooth as silk. No matter how often an act has repeated or if something is amiss, a Palace "fav" overlooks it and endorses the act to the sky. Another funny angle is that easily 75 per cent. of the Palace first-nighters are Majestic matineers or Tuesday nighters. Over at that house they sit as a committee without a hand, but let them get the stamp of approval and come over to the Palace!

First were Ollie Young and April, with their bubbles. The bubbles didn't behave, but they received a healthy hand. Liddell and Gibson, two female impersonators, looked cold at first, when the early part seemed a lift on Bert Savoy, the talk, the repeating of words, the lowering of the voice, the wearing of a red wig, only that the straight was dressed in dresses instead of being Jay Brennan. This took up five minutes that should be eliminated as unnecessary. But after that, and when going into solo by one and then a comedy number by the other, it was all theirs. They have comedy and ability, the smaller of the boys having the most natural talking female voice, even singing voice, of any female impersonator on the stage. They were forced to give a small speech that apologized for their makeup, but with a comedy line, "Everyone can't be a truck driver," that went for a big laugh.

Burt and Rosedale can play this house every week, and they have played it plenty, this time with a little change in their routine and in "one." Burt is just as good a comic as always and Miss Rosedale ably does straight for him.

Charles Olcott and Mary Ann found the going more to their liking than when at the other Orpheum house. An encore was done with Frank Burt coming on for a laugh. The Four Mortons, minus Martha but plus Clara, came next. Martha, it was announced, was ill, and Clara, who had come on to visit, substituted for her sister. They proved a comedy howl, even with the same stories and gags in a different setting.

Florence Walton, minus her band (which she had on her last appearance in this city), went over much better with this piano player and violinist, both necessary and both acquitting themselves. Miss Walton looks "class" with her French clothes and armful of diamonds.

Jack Wilson, with Dorothy Aubrey and Harry Antrim, although another member was billed who did not appear, gagged and kidded the preceding acts, which brought healthy laughs. His cast is very good.

"Sultan," an educated equine, more than held its own. The horse is presented by Emma Lindsay, a young miss who speaks in a most concise manner that holds one in their seats just to hear her explain the whys and wherefores. "Sultan" has a fine mistress and Miss Lindsay has a fine scholar in "Sultan." Loop.

McVICKER'S

Chicago, Feb. 1. Joseph Greenwald in "Money Is Money" headlined and closed the show. This act ran 40 minutes and possibly this accounts for the bill being cut to seven acts, instead of the usual eight. The first three acts didn't even stir a leaf.

Jean and Arthur Keeley started the works by punching bags. The punching is done to music tempo. They closed with a travesty on a boxing match, that created smiles. Wells and Montgomery sang and talked, but mostly to themselves. The man shoulders a heavy part of the talk, while the woman might have been affected with a cold. Either the act was showing under handicaps or it requires much rehearsing. Perry and Nickerson are as familiar to the patrons of McVicker's as the theatre. The lines, situations and musical selections are the same, and are handled in

the same style. This duo is a standard small-time product.

Mahoney and Cecil electrified the crowd with their fast moving talk, song and dance routine. Mahoney formerly teamed with Rogers, and has in his new partner a girl who possesses a voluminous soprano voice and neat appearance and is a good foil. His partner also assists in the dances. Paul Reno and Co. started things from the minute the curtain went up. The scene is laid in a railroad station with the ticket agent standing before a small town railroad station drop. A hick and his daughter missed the train for the circus and then the three slip into harmony that measures up. For an encore a yodeling number was chosen which should be discarded or improved upon, as it was not well handled.

Saxon and Farrell surprised even those who thought they would not be surprised with their opening of the woman calling for lights and the man clowning about as the stage electrician. Getting away with their introduction they whisked into a routine of songs. The woman wears but one gown, and a wardrobe would dress the act up a bit.

Joseph Greenwald in "Money Is Money" reminds in many respects of George Jessel's "Troubles of 1920." The introduction is the same and in certain spots there is a marked resemblance. The act has ten people with it, much scenery, and its own leader. Stertz and Lenk and Harry Gilbert were not seen at this show.

AMERICAN

Chicago, Feb. 1. The attendance during the current cold weather is not of sufficient proportion to stimulate the acts to step out and do their merriest. That little chill seems to prevail out front and its effect is manifested in the spirit of the performers.

The show is obviously a neighborhood one, without any particular flash sight or name feature to make it attractive from the box office standpoint. It is just the average neighborhood show during a re-entrenchment period. Opening the vaudeville section were Sigbee's Dogs, an aggregation of unusually intelligent canines. The dogs go through their routine in a fast and snappy manner. The routine is conventional, with nothing thrilling or spectacular shown or attempted. It is a fair opener for the smaller houses, and could stand building up to a bigger finish.

On their heels came Milton and Lehman, whose billing sets forth that "All Nuts Don't Grow on Trees." These boys have a familiar line of talk, most of it being derived or purloined from current acts. They also sing ballads and parodies. This feature is the stellar one of the offering.

In the trey spot were Lucy Monroe and Kenneth Gratton, with a comedy talking episode which they call "Miami." "Miami" is the place where the offering they present is enacted, but has nothing to do with the prime purpose of the talk, which is an assortment of comedy "gags." "The Girl Next Door" might be a much more appropriate title, as it might give an inkling as to what the offering is about. The story is that of a man returning home in an inebriated condition, trying to enter the wrong house, and then finding he has lost his key—a special set used showing the exterior of two bungalows; the woman then comes along and discovers she has been locked out of her home, the couple going into a dialog. The man, in his inebriated talk, uses the Sampson and Douglas line, "What would you do if I were to throw you a kiss?" The woman renders a dramatic vocalization of "Love is Wonderful." The couple finish by the man kissing the woman and her retorting she will tell her father and exiting by going to see him, when she states he is no taller than she. From a scenic standpoint the act impresses, but the dialog does not register.

Next were the Stuart Girls, assisted by Du Voll's String Quintette,

a new Maurice Greenwald offering. Greenwald has discovered a pair of mighty clever "kiddies" in the Stuart girls. They are just youngsters. They will make a way and mark for themselves. The smaller and probably the younger one of the two looks as though she will develop into a genuine comedienne. The little lass knows how to put a song over and register facially as well. The bigger girl has an agreeable alto voice. The girls, it seems, have been just taken from the amateur field, but have more than sufficient ability and talent to keep them in the professional ranks. The string orchestra is a pleasing relief from the usual "jazz" orchestras with similar type acts and registered well. The act brought the show to the stopping point.

Next to closing were Tillyou and Rogers, who managed to repeat the "stopping" feat with their dancing, acrobatics and talk. Closing were the Marriott Troupe, a man, three women and a negro aid, in a juggling and aerial novelty on a monoplane. This act is a flash and one that can always hold the house in for the finish, due to its many thrilling feats.

LINCOLN

Chicago, Feb. 1. This is one of the few neighborhood houses which is located centrally from a business angle. Four street car lines intersect at the corner and quite a number of business houses are within a few feet of this theatre. Capacity is common, and this show was no exception.

The Golden Butterfly started the works with poses. Two women portray various subjects, posing upon a small platform set down stage and draped with legs and full drapes. A lighted annunciator tells the titles of each pose. The act is well staged and closes with a large butterfly prop, with one woman sitting upon it and the other standing working the wings of the butterfly. The act is artistic. Jimmy Casson and Fred Klem followed with snappy songs. Casson manages to place noticeable stress upon his individuality in selling novelty numbers, and finishes with a ballad. He has a winning personality which reflects in his mannerisms. Klem accompanies all songs, and chooses popular numbers only.

Art Henry and Leah Moore presented a varied skit billed as "Escorts Supplied." The billing and little talk are meaningless and is over before it can be applied to the act. The entire turn is a jumbled affair. Henry entertained his partner more than the audience with his violin playing, out of tune for comedy effect. During all this time his partner, Miss Moore, looks on, laughs, and rarely speaks. Her part in the act seems to be just looking on. They close with two character dances that are not very well executed.

Anderson and Graves have a modern idea of entertaining. The billing reads "Living on Air," and all action takes place in a blimp type aeroplane, suspended. The blimp is divided into a bathroom, parlor and bedroom. The only disadvantage seems to be in the little room they have to work in, but they manage to get about nicely and still keep their pose.

Ed Warren and Charles O'Brien squandered in acrobatic dances and burlesque work. They don't go to extremes, but both do single dances and exchange talk. They employ applause producing tricks, work hard and round out a dandy comedy turn. Carl Emmy, with his troupe of a dozen or more mad wags, snapped into it as soon as the curtain went up and kept up a stiff pace of action. The dogs worked well and Emmy has them well trained.

Booming "Girls in Blue"

Chicago, Feb. 1. W. C. Wright, agent for "Two Little Girls in Blue," which follows Ziegfeld's "Follies" to the Colonial, Feb. 19, is here preparing an extensive campaign of publicity for his attraction.

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RAZZING OF TRYOUTS BY AGENTS WORSE THAN AMATEUR NIGHT

Acts Complain of Treatment by Bookers and Friends in Chicago—Patrons Are Disturbed by Practice—House Managers Overawed or Indifferent

Chicago, Feb. 1.

Amateur nights in their palmy days never received the kidding and razzing that try-outs are complaining of receiving from Chicago vaudeville agents at local try-out houses.

According to many complaining patrons and artists, it has become a fad for Chicago agents to collect a party of 10 or 12 couples, secure box seats at a local try-out theatre and "kid" the acts as they appear for the try-out.

Talking acts are engaged into conversations where "wise cracks" and "kidding" is featured. If the act doesn't respond to the crossfire from the boxes, remarks audible all over the house are made by the agents.

Singing acts are "mocked" in shrill falsetto tones that usually result in the act retreating in discomfort. Sister acts or girl acts are the recipients of pointed remarks about their pulchritude and ability that are audible all over the theatre, to the annoyance of the patrons.

At the conclusion of a turn, the groups applaud out of all proportion to the merits of the turn, and in some instances stamp their feet, "whistle" and "cat call."

When a picture is on there is a continual procession to and from the box by the agents dashing out for smokes or refreshments for the women in their party.

The managers of the houses have been unusually apathetic about complaint, seemingly afraid on account of the standing of the offenders in the booking offices.

SHUBERTS NO-PASS ORDER

Chicago, Feb. 1.

A new order has been issued from the Shubert local office that no house or attraction manager is to write passes for any attractions playing in the Shubert houses here. The order also states that no passes are to be issued except to newspapers, and that all of these passes will be issued by J. J. Garrity, the Shubert general manager here.

In the past managers of traveling companies have been writing "Oak-leafs" for the Shubert houses, but the new order received from New York this week prohibits them from doing so, regardless of what interest they may have in the attraction they have in hand.

QUIGLEY VENTURE OFF

Chicago, Feb. 1.

Tom Quigley, who resigned his position as manager of the M. Witmark & Sons' local musical publishing office here several years ago to enter into the publishing business with Thomas Guyon, a local dance hall owner, has severed his relations with the new concern after two weeks. It is said that Guyon promised to supply working capital and failed to do so. According to current reports, Quigley will return to the Witmark fold.

Orpheum Managerial Changes

Chicago, Feb. 1.

A few changes have been made this week in the personnel of the Orpheum Circuit of theatres. H. J. Bryant, manager of the Palace, Milwaukee, has been brought to Chicago to replace Manager Roger Pearson at the American. Victor Etjen, treasurer of the Orpheum, Sioux City, is at the same house to preside over the box office.

Harry Billings, manager of the Orpheum, Lincoln, Neb., is in Milwaukee, replacing Bryant. No manager as yet has been selected for the Lincoln house.

Sells-Floto Season

Chicago, Feb. 1.

The Sells-Floto Circus is scheduled to inaugurate its 1922-1923 season at the Coliseum on April 8. Opening at the matinee that day the show will remain for eight days, playing two performances each day. Rehearsals will begin at the Coliseum on April 8.

LABOR COMM'RS ORDER PANTAGES TO SETTLE

"Act Different" Breaks Up in Los Angeles—Was Circuit Turn

Chicago, Feb. 1.

Dubin & Oliver's "Act Different," which was booked by them to play the Pantages circuit last fall, and later taken over by Chas. Hodkins to be a circuit act, with the owners getting a weekly royalty, has broken up in Los Angeles. The original contract for the act called for 14 weeks of playing time, but the agreement was not fulfilled.

As soon as Dubin & Oliver learned what had happened on the coast, they took up the matter with the labor commissioners in Chicago and Los Angeles, who instructed the Pantages circuit that the matter would have to be settled within a week. At the time the act broke up the members were not in a financial position to return to their homes in the east.

ERNIE WITHOUT HIS TUX

Chicago, Feb. 1.

Ernie Young's stock of liquors and liquors were entirely exhausted last week, when burglars jimmied their way into his apartment in the Gold Coast district and departed with 25 bottles of the "forbidden," valued by Young at \$300. The thieves also inconvenienced Young that evening by purloining his diamond platinum shirt studs.

Ernie had to stay away from Terrace Garden that evening, as he could not appear in his dinner clothes.

DINNER TO "FOLLIES"

Chicago, Feb. 1.

The annual party of the Chicago Press Club to the members of Ziegfeld's "Follies" will be given at the Congress Hotel on Saturday night after the regular performance.

President Lou Houseman of the Press Club, Rollo Timponi, manager of the Colonial, and Harry Sloane, business manager of the "Follies," are in charge of the arrangements. Tickets for members of the Press Club to the banquet are \$6 and to outsiders \$10.

PRICES UP FOR AUTO SHOW

Chicago, Feb. 1.

During the current week—Automobile Week—the three houses playing musical shows—the Garrick, Studebaker and La Salle—have tilted their scale from \$3 to \$3.50 for the choice lower floor seats. Bert Williams is at the Studebaker, "The Love Waltz" at the Garrick, and "The Rose Girl" at the La Salle.

NEIGHBORHOOD HOUSE

(Continued from page 7)

now in demand, or, if used, usually draws a No. 2 spot on a bill, the balance of which consists of big timers.

Another factor is the congested condition of the routing books due to early season routings. The acts now available are only played from week to week or whenever a disappointment or vacancy occurs.

Many acts refuse to play these haphazard bookings, preferring consistent time out of town. The neighborhood houses are building shows with acts mostly of big time calibre, many of them big timers who have been playing from week to week or booking a few weeks in advance, but without a route.

The practice of playing the big timers in the small time houses crept in when the houses raised the admission scales during the holiday days of the war. The three-a-day audiences became educated to the big time artists and have been discounting at the box office ever since any attempt of the booking men to return to the small time assortment.

"SHUBERT ACTS" ARE REPORTED ORGANIZING

Alleged "Independent Players" Are "Chilled" at N. V. A. Clubhouse

Chicago, Feb. 1.

Incensed over the alleged fact that the "Welcome" sign is not for them at the National Vaudeville Artists' clubhouse in New York City, artists who have played the Apollo, the local Shubert vaudeville house, are spreading propaganda to the effect that they will have an organization of their own.

Many are said to be members of good standing in the N. V. A. at the present time but claim that the atmosphere and surroundings about the clubhouse are a bit too "chilly" for the skins of "Shubert or independent acts."

They assert that they will start an organization along similar lines to the N. V. A., and that the organization will have its membership books opened to all recognized independent players. It is contemplated, according to some of them, to rent a club house in the Times square district prior to April 1. Homer Mason (Mason and Keller) is said to be the head of the new club movement.

CHICAGO'S SUMMER REVUE

Moore & Megley and Gus Edwards Competing for Palace

Chicago, Feb. 1.

Moore & Megley, who have a number of big acts playing the Keith and Orpheum Circuit, are in a spirited contest with Gus Edwards for the lease of the Palace Music Hall this summer. This house, which always ends its season in May, generally remains dark over the summer. Prior to the building of the Apollo the Shuberts rented this house for the summer to present one of their "Passing Shows," but last summer there was no attraction in the house.

Both Moore & Megley and Edwards feel that the coming summer will be a "harvest" one and would like to produce revues in the theatre during that period.

Moore & Megley have in mind to have a musical revue with Corinne Tilton featured in there for that period, while Edwards wants to put on a big Gus Edwards revue with 75 people.

Heads of the Orpheum Circuit which operates the Palace are sitting back in the meantime to see which of the two bidders will offer the best terms.

BIGGEST SEASON

(Continued from page 7)

the business. It is reported that one of the biggest vaudeville booking offices looked over the fair world with an idea of making it a feature of his booking machine. The stipulations made as a sort of fee, however, is said to have resulted in fair committees turning the proposition "cold."

Directors of the Canadian National Exposition, which controls the famed Toronto fair, met in New York last Saturday and accomplished much in the way of laying out plans and bookings for this season. The band feature of the Toronto fair will be a specialty again, one foreign band being offered as much as \$40,000 to come overseas. The Pennsylvania state fair committee will be held in Philadelphia next week.

The West Virginia fair will be booked from New York this season, the contract calling for an expenditure of about \$10,000. There were 16 fair booking offices in competition for the event. One of the Western Canada fairs has already been secured by a New York fair booking office. In both sections Chicago has had a monopoly on fairs in the middle and far northwest for years, but by booking attractions in vaudeville as far west as Chicago the New York fair bookers expect to be able to actively compete. Bookers regard the northwest fairs, especially in Canada, as advantageous, as the events are staged there in June, that providing an earlier date than any of the eastern fairs, which string along from August to November, southern fairs being dated as late as that.

GRAFT PROBE BEGINS

Singer and Trinz Called to Testify Against Union Agents

Chicago, Feb. 1.

Mort H. Singer, Former Judge George Trude and Samuel Trinz, of Lubliner & Trinz, will be among the witnesses called by the state to testify against Simon O'Donnell, the first of the leaders in the building trade here to be placed on trial in connection with graft levy on theatre and other buildings in construction.

The trial is expected to last about two months. Singer, who is general manager of the Orpheum circuit, will be called to testify regarding dealings he had with O'Donnell and other officials of the union during the construction of the State-Lake.

CHICAGO AUTO SHOW BOOMS BOX OFFICES

Vaudeville and Legit Houses Playing at Capacity Gait

Chicago, Feb. 1.

The current week gives promise of being one of the biggest weeks for business during the present theatrical season. More than 100,000 visitors are said to be here to attend the annual Automobile show, which is being held at the Coliseum and First Regiment armory.

From indications the shows in the legitimate and vaudeville houses will gross practically capacity during the entire week. The admission scale has not been "tilted" for the occasion. Rooms at hotels in the "loop" are at premium, as most of them had been reserved several months in advance.

IN AND OUT

Josephine Davis dropped out at the Metropolitan, Brooklyn, Saturday of last week, due to illness. Henderson and Halliday substituted.

The breaking of a wrist by a member of the Kerville Family forced the act out of Loew's, Ottawa, this week. May and Hill filled in.

The Choy Ling Foo Troupe could not open at the American, New York, the first half, the act's baggage having been lost in transit. Fantasy Dancers substituted.

Bender and Heer could not open at the Orpheum, Boston, Monday, due to illness. Local act was placed on the bill.

Frank Hurst reported ill at the Victoria, New York, Monday, with Brennan and Wynne securing the spot.

Lane and Freeman were forced out of the bill at the Fulton, Brooklyn, after the first show, one of the members of the act having lost his voice.

An outbreak of pneumonia and influenza was responsible for many last-minute switches and substitutions on the local vaudeville bills last week. About six acts on the Greater New York Keith bills doubled two houses, among them Gallagher and Sheen, D. H. Leo Heers, etc., with the other displacements filled direct.

Nora Bayes fell and injured her back Monday night as she was entering her automobile at the stage door of the Winter Garden, New York, following the evening performance. She was out of the bill Tuesday afternoon without a substitute.

McFarland and Palace failed to open at the Fifth Avenue, New York, Monday, reporting ill. Brennan and Rule substituted.

Gertrude Hoffman left the Riverside Wednesday because of illness. Miss Hoffman missed the matinee performance Tuesday, but appeared at the night show, finally withdrawing the next day. Sophie Tucker replaced, doubling from the Prospect, Brooklyn.

BIRTHS

Mr. and Mrs. Will Eske, at their home in Bellevue, O., Jan. 15, a daughter.

Mr. and Mrs. Douglas Fleming, at their home, Fairmont, W. Va., Jan. 25, son. Mr. and Mrs. Fleming were formerly with "The Owl" in vaudeville. Mr. Fleming is now connected with the Fleming Producing Co. at Fairmont.

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"GIRL CABARET SINGERS UNABLE TO FIND WORK"

Grace Wilson Gives Reason for Attempting Suicide—Now in Hospital

Chicago, Feb. 1.

Grace Wilson, 22 years old, a cabaret singer, giving her address as the Myland Hotel, is in St. Luke's Hospital suffering from poison, in an attempt to commit suicide. She told the police she attempted suicide because of failure to obtain employment in cabarets. She said "Girl cabaret singers are becoming a drug on the Chicago market. It is getting impossible to find work."

The girl said she returned to Chicago a few weeks ago from South Bend, Ind., where she had been an entertainer in the Nichol Hotel.

Mantell Engages Miss Caine

Chicago, Feb. 1.

Violet Hall Caine, niece of the English novelist, Hall Caine, has been engaged by Robert Mantell to fill the vacancy in his company, playing at the Olympic, caused by the death last week of Genevieve Reynolds.

ENGAGEMENTS

Ellen de Larches, the Hungarian dancer, by Ziegfeld for 16 weeks.

Isabel Irving for "To the Ladies" the George S. Kaufman and Marc Connelly comedy.

Charlotte Walker, by F. F. Proctor, to play a four weeks engagement with the Proctor Stock Co. in Albany.

Marsh Allen and John Brewer for "Madame Pierre" which is due to open in New York Feb. 13. Estelle Winwood and Roland Young will head the cast for the piece.

Louise Treadwell for "The Pigeon" (to replace Sue McManamy).

George Howell for "To the Ladies."

Allyn Gillyn for "Danger" (replacing Kathleen MacDonnell).

Vivienne Segal for the title role in "The Merry Widow," now on tour.

Betty Linley for "The Circle" (to succeed Estelle Winwood).

Vinie Quincy, June Martin and Farnia Marinoff for Frank Fay's "Fables."

Harry Hoy, Valentine Winters and Bobby Gale, Payton stock, New Britain, Conn.

Jack Rosceligh, leads, Academy stock, Scranton.

Aileen Poe with "Broken Branches."

May Hopkins, Mrs. Jacques Martin, Rose Winter, Frank Connor, for "Montmartre."

Fania Marinoff, for Frank Fay's "Fables."

Alice, John and Evelyn Carter Carrington, for "Madame Pierre."

NEW ACTS

Ted and Mina Tanenbaum, ventriloquist act.

Historicus, a new English single turn, opened at an out-of-town Keith house this week. The Englishman is a "human encyclopedia."

Nellie Nelson (formerly with John Cutty) with Mabel Burke (formerly the 6th Avenue singer).

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CLOTHES CLOSE-UP

(As Worn by Women on Stage and Screen)

Not until Gertrude Hoffman and her company (No. 5) made their appearance at the Riverside Monday night had a woman been visible on the stage, but this act and Aileen Stanley made up the deficit in females delightfully. There was a waltz in the Hoffman act, in a long net ballet skirt and a novel Russian creation of wonderful shade of pink and blue, much decorated with extravagantly embroidered designs. The skirt lining and petticoat were also stenciled in various colors. A Beethoven contre dance was performed by four girls in white flounced chiffon hoop skirts, with ruffled pantalets showing just below knees. A darling little "Dutchie" was dolled up in large blue and white square designed material, white bonnet and collar, and the toy wooden soldiers were in French gray coats with pants and epaulets of brick red. No artiste of less renown than Gertrude Hoffman could get away with the little actual work she does. She makes no pretension of dancing with her feet, but her arms and body do the work, let it be said in perfect unison to the wondrous music.

Miss Stanley looked nice in a short pink silk cape devoid of glitter or trimming of any sort. It was shirred full on a plain yoke, finished close around the neck with a full ruff of same material. A blue taffeta frock had an oriental hem with four inches of white georgette skirt and tiny pearl tassels showing beneath it. Long strings of pearls draped the arm openings, bodice and skirt. There was a white georgette wide girdle and plain panels of the georgette hanging from same, the full length of skirt. Miss Stanley should reduce her waist considerably. It detracts from her otherwise "good to look at" appearance.

Cunning little Elizabeth Kennedy wore a smoke gray silk wrap and hat faced with rose silk, over a gray ruffled frock adorned with a rose georgette apron overdress.

It surely was a badly arranged bill at the Fifth Avenue Monday afternoon. A tiresome news pictorial featured submarines and a committee meeting, besides four acts passed on and off the bill. Not until the fourth act was nearly finished was there the slightest interest evinced.

It was not a woman bill despite the display of women and feminine attire in "The Love Shop." The setting may be old, but it is the best thing in the act. It is of mauve silk with heavy stitching or braid outlining a border at top. The arched windows and doors are hung with rose silk underneath black velvet grills, and appliqued with silk baskets of pastel shaded silk flowers. Two salesgirls in black silk and gray voile, respectively, looked well. A very blonde young person opened in a lavender chiffon with which she wore a large brimmed ecru hat with lavender crown and appeared at finale in a silver cloth, shirred on long waist with deep heading. The waist part was aglitter with iridescent and ran down into a long point in the skirt in front. The "Matron's" best outfit was a mustard three-quarter silk coat trimmed with black bands, worn with a black skirt and hat. The lingerie display did not get a ripple, due most likely to the fact such displays are no longer a novelty, and the wraps, short hip line capes or voluminous showily trimmed ones, failed to register.

The woman of Downey and Claridge might as well have done a single turn for all the help she got from her male partner. First in a blue georgette, the skirt trimmed with bandings of tinted silver cloth and metallic flowers, then astride a bicycle in vivid green ruffled bloomer outfit, and finally in skating costume, of spangled lace trimmed with feathers, she looked fresh and youthful at all times. Ed Hill's drawings and monologue on "Hattie's Hats" should have been further down on bill.

The feminine end of Mullen and Francis has a good natural laugh which is undoubtedly an asset, but she slightly overdoes it. She should wear stockings and hat to match her salmon pink frock to give her more height—a flat black hat atop a light gown always dwarfs the wearer. Black hose and slippers would be better with the black gown also. Spangled and trimmed with jet fringe, this latter is very becoming. Long sash ends, or loose panels of net at sides, add to its attractiveness.

Lillian Conway, an exceedingly pretty blonde, tells the audience in a prolog how her brother John rescued 137 persons from drowning, somewhere around Boston, and then shows all his medals to prove it. Brother makes some physical culture poses and sister joins him in a couple and then "all by herself" she reveals her own physical loveliness in a pose labeled "Rose." A handsome white Russian wolfhound was drawn into the turn without rhyme or reason, but then there is no rhyme or reason for the act (save Miss Conway's attractions) when there are so many good closing acts available.

Jean Paige, in "The Prodigal Judge," with its picturesque southern settings, makes a charming Betty Melroy. In the quaint old costumes of the period, with their draped skirts and fichu, corkscrew curls topped with funny little flat sailors, tied with ribbons, and in a long trailing velvet riding habit and tall English walker hat, heavily laden with plumes. Miss Paige was a romantic figure in the film at the Cameo. A Spanish lace wedding veil was adorably hung.

Miss Bernard of Bernard and Meyers was regally clad, one might state, at the American the first half of this week—both her gown and wrap must have been fresh from the costumer. The body of the long wrap was of an exquisite quality of red and silver brocade. A ten-inch border of heavy iridescent finished the bottom, and a wide yoke that stood up like a collar, of the same material, finished the top. The gown was of a quality of steel colored metallic cloth that surely would have stood alone, and had a broad band of metallic lace set in the skirt. The hips were slightly wired (there was a vestee and tiny sleeves of the lace) and the skeleton bodice and skirt were faced with emerald green, a ribbon of the same color running through the lace in skirt. The Four Brownie Girls were in green sleeveless sweater type coats over white satin blouses and skirts, and white tams. The young woman of Goldie and Ward wore an ugly kiddie dress, but her orange fringe trimmed jazzy dress outfit with its black jet bodice, hugh wired jet bow at back and orange and black hat made a good flash.

Two inches of black net or georgette at the edge of Rhoda Bernard's beautiful pearl toned brilliant gown gave her full license to wear black shoes and hose with excellent effect. A black jet rope caught up the loose straight frock at the hip line, blousing it slightly, and tied in long ends at one side. A long strand of jet and one of brilliants hung from one shoulder quite to the hem. Her pretty-accompanied was attired in a quaintly becoming baby blue taffeta, slightly puffed at hips and laced at the waist in front.

Alma Bradley wore an orange one-piece cotton or wool crepe slip tied at waist—with a small hat of same color—quite all the part called for. "Dance Fantasies" opened with three misses in dark blue indifferent costumes. There is a pretty blonde who does some good eccentric toe work in a ribbon trimmed bloomer costume, veiled with a short lace skirt, who also looked well in the blue sweater and red tam she used for the tough dance. All the girls were in Persian silk voile, umbrella skirts, bloomers and hats at finale.

One does not get very much out of this promising picture, "Two Kinds of Women." Pauline Frederick, the star, explains to the leading man there are two kinds—those who can, and those who can't. She proceeds to show the woman who can, but no close-up of the woman who can't. The woman who can is rather a masculine type and hardly true to life. She wears indifferent looking riding clothes except in two scenes where

she is delightfully feminine. An evening gown shows a striking originality, surprising it has not been thought of before by the designers of "backless affairs." A plain broad band of material finishes the top of low bodice in front and runs right over shoulders to the back and fastens in middle with a bow, as if tied. The material is metallic cloth and has a founce of handsome lace that joins the skirt just above the knee.

A few other good looking gowns were worn by the other women, but they were not allowed to stand out, as Miss Frederick kept the center of the stage.

Norma Talmadge should sit in an auditorium and hear the remarks while her picture is being run—most any picture, most anywhere. At the American the first half, all you could hear was: "Isn't she the sweet thing?" "Isn't she lovely?" "I just love her." "Don't you love her?" "I'm just crazy about her," etc. In "The Wonderful Thing" she wears some lovely evening gowns, perhaps the most wonderful of which is the sequin in two different colors, photographing as black and white. It has splendid lines. A small hat trimmed with long trailing uncurled short fluted ostrich was wonderfully effective. It accompanied a long wrap with chinchilla collar. There was another long wrap entirely of chinchilla and a short smart ermine coat that was worn with a large black straw hat.

BURLESQUE REVIEWS

WORLD OF FROLICS

Theda Barrow.....Neil Vernon
Nellie Flyn.....Joe Bristol
Charles Burnom.....Lillian Harvey
Bill Burns.....Jack Cameron
J. M. Griffith.....Roy Peck
"Sure-Thing" Mike.....Ed Loeffler
Hensl Marie.....Anna Propp
Malzie Jazz.....Sliding Billy
Gus.....Sliding Billy

"World of Frolics," at the Columbia this week, is sponsored by Dave Marion and features Sliding Billy Watson. It's a pleasing show on the whole, fashioned after the original burlesque idea of bits and numbers, rather than the modern musical comedy and extravaganza mixture. At that, there's a bit of a story, the thread of which appears every once in a while, something about moving pictures, but the "plot" doesn't matter; it's Sliding Billy all the way.

And just think of it—Sliding Billy has become "refined." But a single "damn" and a solitary "hell" in the whole performance, and both justified. And when it comes to cleanliness—the town made famous by Spaulo was never as spotless as this burlesque show. What's more, Sliding Billy doesn't even stoop to but one piece of business that can be described as vulgar. That's a pill-expectorating stunt in the final scene—and it's but mildly vulgar at that—and extremely funny.

In the first part Sliding Billy wears his familiar chin piece and wig, with his "Dutch" characterization. The Watson slide is brought into play here for the usual laughs, and most of the other familiar Watsonisms are registered with their customary sure-fire effectiveness. The old raucous voice is still there, but the old poker game—a Watson trade mark—is missing this season. Besides Watson there's an excellent cast of specialty people, including Jack Cameron, who owns a dandy tenor and who does an acceptable burlesque rube; Joe Bristol, a straight man with a good singing voice; Roy Peck, who is the conventional burlesque bad man with walrus mustache and guns; Ed Loeffler, a stage Frenchman, usual make-up and dialect; Nell Vernon, principal woman, blonde and statuesque; Lillian Harvey, singing ingenue, who has about the best contralto voice heard around in or out of burlesque in several seasons, and Anna Propp, diminutive soubrette, who cashes in heavily with stepping.

"World of Frolics" is a great singing aggregation, the unusual vocal attributes extending to the chorus. The 18 are a good-looking lot, and they don't shout the numbers—they really sing them—harmonizing at times, and always tunefully. One of the ensemble girls, it appeared to be the second on the right, is a soprano, and a nifty one, whose voice tops and stands out over the others.

The first scene of the first part is a hotel interior. Scene in one, next, a pretty gold and black drape, in which Lillian Harvey does a singing specialty that gets over. Sliding Billy's military travesty, the one he showed in vaudeville a couple of seasons ago, makes up the rest of the first part. It's in two scenes, a battle landscape in one and a full stage set, showing the trenches. Good old-time hoke here, with cannon balls rolling about the stage. Watson digging bullets out of every part of his anatomy, etc., with laughs galore. Watson doffs the chin piece and wig after the first scene, continuing throughout the rest of the show without the facial and head props.

Second part is all in one set, a good looking exterior. This is old-time burlesque with Watson bearing the comedy brunt and getting laughs with more or less familiar bits. A comedy quartet, that later becomes a quintet, stopped the show Tuesday night. Tried and true hoke, but always effective. There are a few quiet spots in the show, and two or three places that can be termed dull, but in the main the comedy is well sustained. The costuming is pretty all through, and the production pleasing to the eye. Anna Propp lands one of the hits of the show with a Russian dance, and otherwise figures importantly. Business was better than on Tuesday night.

THE BABY BEARS

Jack Kiddem.....George Reynolds
Prof. Shultz.....Jean Schuler
Simms.....Lew Turner
Miss Doughbags.....Nan Shannon
Isabelle.....Ruth Denice
Grace.....Pauline Russell
Isadore Lechninsky.....Harry S. Levan

Lew Talbot's "Baby Bears," at the Olympic this week, rates with the best shown this season on the American Circuit. The production is adequate, the cast strong and well balanced, chorus and costuming good.

The book and comedy scenes follow the bit and number method of presentation and sticks to the beaten trails as does the dialog, but the comedy bits are all well handled in capable hands.

Harry S. Levan, doing a crepe-hair Hebrew character throughout both acts, and Gene Schuler, handling "Dutch," are a pair of most capable comedians. Levan handles lines with a nice knowledge of values, and in addition is quite a dancer. He tied up the show on two occasions with eccentric stepping that had a distinctly original twist. Schuler is an experienced burlesque comic with real fun-making possibilities and personality. He and Levan divided the honors, being particularly entertaining with that old moss-bitten "What Street" and similar routines which they made sound new.

George Reynolds, an imposing-looking straight, dominated his situations and looked immense at all times. Reynolds is a good-looking chap and a neat straight worker. His enthusiasm at times inclined him to slur enunciation, but barring a few slight, hardly noticeable breaks he stuck out on each appearance. Lew Turner, the other male principal, handled several minor roles and character hits capably.

The women of the cast are Ruth Denice, a plump, shapely girl, appearing mostly in tights. Miss Denice was flat on one or two occasions in her numbers, but it didn't interfere with her receptions. She led the flash scenic bit of the evening, which closed the first act, "Sleepy Moon." A purple eye with a huge fan of the same color was the background for this. Miss Denice in purple tights harmonized with the set backed by the chorus, dressed similarly.

Another specialty that clicked heavily was a muscle dancer, unprogramed, who appeared just before the finale. She conjured up visions of Millie De Leon, Princess Rajah and others who entertained 14th streeters not so many years ago. Pauline Russell, the soubrette, tied things up often with a slow shim and cackle delivery that found instant favor. Nan Shannon, the prima, held the voice of the production. She is a good-looking brunet evidently spending her first season in burlesque. Miss Shannon can wear clothes and lead several semi-class numbers with dignity.

The show is in two acts and 10 scenes, five of which are full-stage sets. All of the latter were in good taste, one or two of them looking new or at least refurbished for this season.

A bedroom set was the occasion for some excellent comedy by Schuler and Levan as two burglars who are interrupted by the woman tenant of the apartment, who enters and begins disrobing. The pseudo burglars are hiding behind a screen. The scene is handled cleanly and without offense, as was most of the show. It ends when Levan, stepping out of character, protests against the script, contending that burlesque has been hounded enough and that he will not be a party to the scene on that account and because it isn't being played as rehearsed. Asked what he wants, he replies that he wants to play Schuler's part. The latter is embracing the girl. This has been lifted from a Columbia Wheel attraction or vice versa, and taken originally from a vaudeville act. It was a bit too subtle for this gathering.

"The Baby Bears" is a good average burlesque entertainment. The usual Tuesday night capacity attendance were in and waited for the amateurs.

FIGHTERS BAD, BUT WITH A MAGICIAN!

Con Has His Troubles Steering Both to Money

Dear Chick:

I certainly have my hands full tryin' to manage Tomato and Merlin at the same time. A fighter is bad enough, but when you add a magician to the stable it's like tryin' to shoot crap on a bed without usin' a soft roll.

Monday night we had plenty of excitement, and it ain't died out yet. You know since joinin' "The Humpty Dumpty Girls" Merlin has been doin' "Savin' a Herring in Half" in the first part of the burlesque, and then doublin' back in our bit to referee, and see that Tomato has his odds if he needs them when he boxes all comers.

This night I made my announcement offerin' to forfeit \$25 to any lightweight who stuck six rounds with my mauler. A local guy that we had planted climbed on the stage and after gettin' into fightin' togs Merlin sent them on their way.

When I make the announcement I always show the audience the \$25, holding up two sawbuck... and a fin. This sounds like a convincer, and sometimes coaxes up a sap who wouldn't move unless he seen the kale. Tomato takes the dough from me and sticks it in his belt, where it peeks out all through the bout.

Monday night nothin' happened for a couplea rounds. This bird was a plant and was supposed to take a tank in the fifth round, so we didn't stuff the brass knucks in Tomato's gloves as usual. So you can imagine my surprise when he hung a right cross on Tomato's chin in the fourth round that dropped my battler for a count.

Merlin began to count after Tomato had hit the deck, but in the middle of it Tomato looked up off the floor and started to yell that Merlin had frisked him for the twenty-five fish. Merlin stopped countin' and they began arguin' back and forth, with the house yellin' murder for Merlin to finish countin'.

Can you get my feelings? Here's Tomato on the floor yellin' that Merlin has copped his jack, instead of gettin' up, while the customers figure it's a frame between Merlin and Tomato to rob the local pug out of a win and the sugar.

For a couplea minutes I thought they was comin' up over the foots to get Merlin and the battler, but I finally run out and grabbed Tomato under the arms, liftin' him on his feet. He paid no attention to the guy he was battlin', but let fly a left hook that knocked Merlin flat on his back.

Merlin jumped up and run out in the audience with Tomato after him, and half the house joinin' in the chase down the street. The natives must of thought it was a picture company takin' shots, for Tomato was in fightin' togs and looked like a cross country runner wearin' boxin' gloves for mittens.

Merlin ran straight for the nearest police station, and the crowd piled in the hoosgow after him like a posse. It was a good thing they did for it was the only way them yokos would have been convinced that the whole play wasn't a frame.

Merlin told his story to the guy behind the desk, and when I accused him of coppin' Tomato's jack out of his belt he admitted it without battin' an eyelash. I nearly choked with surprise, and says to him, "What was the idea takin' that money when you was breakin' them out of a clinch?" Merlin looks at me sort of disgusted like, and says, "I was only followin' your instructions. Didn't you warn me that the boxing commission was awful strict in this town and to break them clean?"

Can you tie that one? Here's Merlin born and brought up within sneezin' distance of the main stem in the biggest town in the world, and he ain't hep to the lingo yet. I'll bet if I hadn't taken the cure and was to send him out for ten bucks worth of grease, he'd head straight for a garage.

I don't know how long we'll stick with this show, for business don't seem any too good, and I expect the manager of the "Humpty Dumps" will be thinkin' of puttin' the razor on ussoon.

More dirt next week.
Your old pal,
Con.

BURLESQUE OWNERS ON B. B. O. TIME GUARANTEED PROFIT OF \$200 WEEKLY

Six Shows Playing B. B. O. Houses Next Week—Profit Guarantee Regardless of Gross—Circuit Pays Salaries and Overhead

The newly formed Burlesque Booking Office Circuit, incorporated for \$100,000 last week, will increase its list of houses and playing weeks from five to six next week, when the People's, Philadelphia goes in as a week stand. The B. B. O. circuit as it stands with next week's bookings embraces the following houses and cities: Star, Brooklyn, "Whirl of Girls"; Gayety, Brooklyn, "Victory Belles"; Bijou, Philadelphia, "Whirl of Gayety"; People's, Philadelphia, "Monte Carlo Girls"; Gayety, Baltimore, "Miss Puss"; and Capitol, Washington, "Grown Up Babe."

The show titled "Whirl of Girls," routed in for the Gayety, Brooklyn,

is understood to be playing under a nom de plume. "The Victory Belles," scheduled to play the Gayety, Brooklyn, carries the title of one of James E. Cooper's former Columbia shows, and is also a re-titled show. Both the Star and Gayety shows have played before on the American wheel this season. The "Monte Carlo Girls," booking in the People's, Philadelphia, means that Tom Sullivan has left the American wheel. Ed. Sullivan's "Mischief Makers" is also reported as leaving the American wheel next week.

The plan of the Burlesque Booking Office in handling the shows playing its circuit will be to guarantee the owners a profit of \$200 a

week. The principals will move along to another stand each week, but the chorus and scenery remains. Provisions are being made to supply each house with a weekly change of scenery. The B. B. O. pays the overhead, such as principals and chorus salaries, and no matter what the gross, the owner gets \$200. Harry Hastings' "Harum Scaram," playing the B. B. O. circuit, will close tomorrow. Kelly & Kahn's "Cabaret Girls" are not listed in the routes for the second week, and no further bookings have been laid out for the show. The reason for "Harum-Scaram" closing was to make way for another ex-American show, "Monte Carlo Girls."

(Continued on page 24)

JOE WILTON STEPS OUT OF 'HURLY BURLY'

Leaves American Wheel Show After Dispute with Company Manager

Kansas City, Feb. 1. Joe Wilton's "Hurly Burly" company opened a week's engagement at the Century, American burlesque circuit, Sunday, but without the presence of Mr. Wilton. According to David Hamil, company manager, Mr. Wilton quit the company cold after the Saturday night performance in St. Louis. It is claimed that he gave no notice and that his actions were the result of demands made upon the management which were refused. It is also stated that Wilton had an interest in the show as to profits, but was under no obligations to stand any share of the losses, if any.

It is known that business could have been better, but there is claimed to be much feeling among the members of the company over Mr. Wilton's action, they asserting he attempted to wreck the show and leave them without work. Wilton's lines and business in the bill were divided among other members of the company, and the show was given without delay, this afternoon.

St. Louis, Feb. 1. Joe Wilton, featured comedian and star of Joe Wilton's "Hurly-Burly" American Wheel show, stated to a Variety representative that he had stepped out of "Hurly-Burly" because Manager Dave Hamel had refused to give him (Wilton) \$15 to settle his hotel expenses.

At the offices of the American Burlesque Association it was stated word had been received from the manager of the St. Louis American house that Joe Wilton was ill in that city, and that he was to rejoin the show next week.

AGAIN TRYING BRIDGEPORT

The Lyric, Bridgeport, Conn., a Poll house, playing stock this season, will try burlesque as a tentative proposition next week, Barney Gerard's "Girls de Looks" (Columbia) going in for the week.

The Lyric stock will be transferred to Poll's old house in Waterbury.

The Bridgeport weeks fills in the lay-off ordinarily for the "Girls de Looks" between Boston and New Haven. Whether the Lyric, Bridgeport, will become a permanent spoke in the Columbia route depends on how business develops for the Gerard show next week.

The Columbia played Bridgeport, but at another house, earlier this season.

TAX FOR FUND

Kansas City, Feb. 1. Commencing last week, the Gayety, Columbia burlesque circuit, collected ten cents on every pass. Manager Fred Waldmann announced that it was done under orders from the circuit headquarters and that the money would go to the Actors' Fund.

SHORT CIRCUIT OBLIGES DIXON TO REPEAT

Back at Park, Indianapolis, Within Three Weeks—Under Guarantee

Henry Dixon's Revue (American) is playing a repeat date at the Park, Indianapolis, this week, within three weeks. The current engagement is guaranteed for Dixon. The shortening up of the American Wheel circuit is responsible for the repeat.

BUFFALO CLOSING

Academy's Bad Business Forces Short Season

The Academy (American wheel), Buffalo, is slated to close tomorrow (Saturday, Feb. 4). Bad business is the reason ascribed for the early termination of the season.

The Academy is an Amalgamated Enterprises property, interests allied with both the Columbia and American circuits holding stock in the operating concern.

VACATIONS OFF

Burlesque Executives Held to Desks by Raging Battle

The customary mid-winter vacation trips to Palm Beach, Miami, and other southern resorts have been passed up by the Columbia big chiefs this season, Sam Scribner, Columbia general manager, even having canceled his regular January golfing trip to the south.

J. Herbert Mack and Henry C. Jacobs for the first time in many years have also cut the southern vacation trips.

The burlesque battle between the Columbia and American interests is credited with being responsible for the foregoing of the southern vacations by the Columbia executives, who, it is understood, feel the circuit's warfare has reached a point that necessitates their being located in New York for the rest of the current season.

Talbot's Columbia Show

Arrangements are under way whereby Lew Talbot will have a show on the Columbia wheel next season.

Talbot, who has been producing for burlesque for a number of years, operates two American wheel shows.



SHAKE HANDS WITH
AL WOHLMAN

in "THE GRADUATE"
WHO IS ENJOYING A SUCCESSFUL, SHOW STOPPING TOUR
OVER THE ORPHEUM CIRCUIT.

EVIDENCE TO PROVE THIS STATEMENT

Al Wohlman, "The Graduate," fresh from a course in singing of popular songs, demonstrates that he learned his lessons well. He has a powerful, pleasing voice and dishes out "Mammy" songs and such like in the way that they are most acceptable. He was heartily applauded.

—VANCOUVER, B. C.

Al Wohlman is a resounding hit. He makes his appearance as the graduate of a correspondence school, wearing cap and gown, and he makes his audience happy with a repertoire of clever songs. Wohlman's good voice, combined with personality and bright material, places him in high favor. Incidentally he comes near being the best imitator of Al Jolson that Moore audiences have seen, but in fairness, it must be said, the Jolson imitation is announced as such and is only a small bit of his offering.

—SEATTLE, WASH.



"DEMAND THE ORIGINAL"
BETTY—MARTIN and MOORE

If you will take an interest in your work and try to excel, you will go up. You can not be kept down—and in due time you will play the best theatres—we do and are

BOOKED SOLID
Direction, LEW GOLDER
TALK No. 7

COLUMBIA BLAMED FOR BAD BUSINESS

Circuit Heads Investigate—Inform Producers of Procedure Next Season

At a meeting of Columbia producers held Tuesday afternoon, the producers were again informed by Sam Scribner no bad shows would be tolerated on the Columbia wheel next season. Investigation as to whether the houses or shows were responsible for the present season's falling off in business, aside from generally poor theatrical conditions, had convinced the Columbia people the shows and not the houses were to blame.

Another matter discussed was the frequent repetition of the same types of comics, sometimes two weeks successively and at times even

(Continued on page 23)

INVESTIGATING COM. REPORT

The committee of three American stockholders appointed to present the result of their examination of the American Wheel's financial affairs were scheduled to meet yesterday (Thursday). The meeting slated for Thursday of last week was called off.

I. H. Herk, American president, who was called to Toledo last week owing to the serious illness of his mother, returned to New York Wednesday, but would not comment on the burlesque situation, insofar as the American or its affairs were concerned.

NEWARK OPENING SUNDAY

Miner's Empire, Newark, N. J., Columbia stand in that city, heretofore opening the week Mondays, switched to Sunday for the opening day, beginning last Sunday (Jan. 29). "Knick Knacks" as a result will play but six, instead of seven, day this week, Mollie Williams' Show playing the house Sunday, in accordance with the old schedule.

The change was occasioned by the American shows playing the Lyric, and opening Sundays.

"SOME SHOW" LOST OPENING

Washington, Feb. 1. "Some Show" (American) did not open at the Howard Sunday night, as per schedule, the city authorities refusing the Howard permission to open, following the excitement attending the collapse of the roof of the Knickerbocker, with its resultant loss of 103 killed and countless injured.

Monday the city authorities raised the ban on the Howard, and "Some Show" went in at the matinee.

BURLESQUE CORP. OFFICE

The Burlesque Booking Corporation, organized to handle the bookings of the Star, Gayety, Brooklyn; Capitol, Washington; Gayety, Baltimore, and Bijou Philadelphia, ex-American houses, has taken over the former Hynicka-Herk offices on the third floor of the Columbia Building, Hynicka-Herk offices removing to the eighth floor of the same building.

20 WEEKS—22 SHOWS NOW ON AMER. WHEEL

Circuit Reduced from 30 Weeks and 33 Shows at Season's Opening

The American Burlesque Association's route, which listed 30 weeks and 33 shows at the beginning of the current season, has narrowed down to 20 weeks and 22 shows. The shrinkage of the American's playing weeks and shows has been due to several causes. Bad business in an unprecedented season has figured to a considerable extent, but the chief reason for the American's diminishing of houses and shows has been the Columbia-American battle, which alone is credited with having pulled away seven houses from the A. B. A. route. There are Irons & Clamage's Haymarket, Chicago; Avenue, Detroit; Star and Gayety, Brooklyn; Gayety, Baltimore; Capitol, Washington, and the Bijou, Philadelphia. The latter named are controlled by Columbia interests.

In addition to the above, the American stopped playing since the season started at the following: Academy, Pittsburgh; Trocadero and People's, Philadelphia; Empress, Cincinnati; Orpheum, Montreal; Gayety, St. Paul, and Fifth Avenue, Brooklyn. Various causes entered into the dropping out of the above, inability of the shows and houses to attract sufficient business to meet the overhead being the main reason in the case of all but the Empress, Cincinnati, which was sold to a Cincinnati picture man.

The shows that have been dropped or left the American since (Continued on page 24)

WEEK'S \$1,400 LOSS

American's Baltimore First Week Does \$800 Gross—Snowstorm

The Playhouse, Baltimore, in its first week as an American wheel stand last week did \$800 with "Some Show" as the attraction.

The \$800 gross means a loss of about \$1,400 for the show.

The terrific snow and windstorm that swept Baltimore Saturday practically eliminated the best day in the week.

BALTIMORE'S LEGAL FIGHT

Baltimore, Feb. 1. The differences between Rubb Bernstein, American Burlesque producer, and the Baltimore Theatre Company, lessees of the Palace and Gayety here, took a new turn this week, when Superior Court Judge Robert F. Stanton granted a plea from Bernstein's attorneys for an order to show cause why the \$1,500 check of Attorney Hecht should not be held as payment of Bernstein's claim for \$1,435.31 damages against the theatre for failure to allow him to open his show at the house.

Sheriff Thomas F. McNulty had accepted the check in lieu of a bond when Bernstein attached the receipts of the house. Bernstein's attorneys allege the Sheriff exceeded his authority in accepting the check. A \$4,000 bond was filed last Monday by the Baltimore Theatre Company and the Columbia Amusement Company.

BURLESQUE CHANGES

John Forman, last with Sim Williams' "Mutt and Jeff" as advance man, has been appointed road manager for Barney Gerard's "Follies of the Day," joining in Buffalo. Forman succeeds Fred Folette, temporarily in charge of the show, since Fred Bussey retired as manager a couple of weeks ago.

BRIGHT BANDIT

(Continued from page 1) Commissioner? Whether the rum runner should have known a United States Commissioner has no power to confiscate a car and its contents is another point.

The duty of a commissioner is to decide whether or not there is probable cause to believe a defendant guilty of the offense alleged; if guilty, to hold him for the action of the grand jury or the District Court; if not guilty, to discharge him.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE
THIRTY-EIGHT IN THIS ISSUE

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Doraldina will make a few "personal appearances" for the Loew circuit, opening at the Gates, Brooklyn, next week.

Joseph Nemerov, who as assignee of Gilbert M. Anderson, has brought suit in the Municipal Court against the Barr Twins for \$925 for moneys loaned, holds himself liable to a \$3,600 counter claim by the defendants. The latter have instructed their attorneys, Kendler & Goldstein, to counter sue for that amount, for eight weeks' work, which the Barrs allege Anderson guaranteed them in a forthcoming musical production.

Kendler & Goldstein, theatrical attorneys, have removed their offices to the Loew Building.

Through the death of Florence Rehane's mother, the Florian Girls, of whom Miss Rehane was the soprano, may continue as a trio in vaudeville. Miss Rehane will remain at home until her mother's affairs have been arranged.

The Parthenon, in the Ridgewood section of Brooklyn, started vaudeville last week, playing three bills a week of four acts each. The opening bill of the week plays for three days with the remaining two but two days each. Dave Schaeffer is manager.

Charles B. Maddock has settled his legal differences with Charles Withers over "For Pity's Sake," the producer accepting a \$4,000 cash settlement and relinquishing all production rights to Withers. Maddock originally sued through Nathan Vidaver for an accounting and the appointment of a receiver, claiming he is equally interested with Withers in the sketch which the latter discarded last fall, although booked up to next June. Maddock wanted to continue with another player in the Withers role.

Charles and Sadie MacDonald celebrated their 30th wedding anniversary Feb. 2.

Through an error in the billing a review of Shella Terry's "May and December," that appeared in the New Act department of Variety, included the name of Paul O'Neill in the cast. Roy Sedley has replaced O'Neill, who left the act three weeks ago.

Jack Dempsey, Keith booker, returned to his desk Monday after a two weeks' illness. During his absence Bill McCafferty handled the books.

Charles Dillingham returned to his office Monday after a fortnight in the New York Tonsil Hospital, where he underwent an operation on his nose and throat.

Morton Green has been switched from Fox's Academy to the City as assistant manager. Mr. Ronchetti is the manager.

The address of Stanley Raffles Thompson wanted by his brother, Jim Thompson (Cycling Zonaras). Their father is ill, with slight hopes held out for his recovery. Jim Thompson may be addressed at 12,312 Superior avenue, Cleveland, Ohio.

Harry Bestry has brought suit on a contract in the Third District Municipal Court against Betty Bond (vaudeville) on a claim of \$285 for managerial services rendered. Bestry also settled his suit against Lucille Chalfant this week. H. S. Hochheimer acting for the complainant. The action was for a \$500 loan.

The benefit held at the Manhattan, Sunday night, netted \$23,000 to the families of detectives Miller and Buckley, who were killed by a negro whom they were arresting several weeks ago. The theatre was donated by Mary Garden, as head of the Chicago Grand Opera, which has the house for its annual season.

OPEN-HANDED MR. HAYS

Another chapter was added to the Will H. Hays episode this week when the morning papers recorded the report that the new "traffic cop of the screen" contemplated inviting Arthur Woods, former New York police commissioner, to act as his right hand man in the proposed producer-distributor organization at a salary of \$50,000 a year. The announcement emphasized the salary figure and the desirability of acquiring another official of honorable record and eminent gifts as an organizer to give tone and prestige to the project.

But not a word leaked about what Mr. Hays or Mr. Woods was going to do for these princely emoluments. The producing interests and Mr. Hays are going about this business the wrong way. For example, the Woods announcement came out following a conference with Postmaster General Hays in the Union League club, New York, Monday. The statement on Hays acceptance became public at a banquet to the cabinet minister given by a group of producers in Delmonico's. In the first case the feature of the printed story was Hays' \$100,000 salary, and now the \$50,000 that Woods will probably draw.

Over the three-year term covered by Hays' contract these two items represent close to half a million dollars. Look at the whole affair from the viewpoint of the exhibitor in the small town. Where does he get off, and what do these maneuvers inspire in his mind? Nothing but suspicion, of course. The exhibitors are paying the freight. That half million must come out of rentals somehow, and no effort has so far been made to show the payer of rentals that Mr. Hays is not going to be an unmitigated extravagance to the business and a burden to him, the exhibitor.

If Mr. Hays is going to accomplish anything in the film business, he must sooner or later establish satisfactory relations with the exhibitors. He does not take hold until March 6, but in the meantime it would seem to be wisdom to pave the way for amicable relations with all branches of the trade instead of strengthening the animosities and suspicions that already exist between the showmen and the producers. And that is what the policy so far pursued has done. Not only have the two branches of the business been further alienated, but the producing and distributing element has not been cemented to any degree.

It is a fact that none of the producing company heads except those of the group which carried out the Hays "coup" knew a thing of the Union League conference on Monday except what they read in the Tuesday morning papers. There still remain half a dozen important producing and distributing concerns who have no part in the proposed Hays association. The principals in the Zukor group want the others in. At least they say so. But these concerns are not consulted in the making of important arrangements which they will presently be invited to subscribe to. And finally, are all these heavy Union League and Delmonico meetings by way of business or heavy social diversion? The exhibitors in Omaha and way points would like to know.

ONE-NIGHT STAND VAUDEVILLE

The one-night stands for years overlooked by vaudeville as a source of revenue have come into their own during the past two years with the variety type of entertainment. Vaudeville played one or two days a week has become firmly established in the small towns, largely due to the increased number of picture theatres which have stages. The owners of these houses have found that a straight picture policy throughout the week does not bring forth the desired results.

Vaudeville to a large extent has been the solution of their problem. This is particularly true of suburban towns. It is there one-night vaudeville gets its strongest play and is the most practical for the theatre owner.

It is essential for a town to be located near a large city, which can furnish booking connections through independent agencies, to have its theatre a one-day vaudeville stand. The present booking system for these houses has each booked independently with the acts coming directly from the booking point and returning there without playing any of the neighboring towns.

This policy tends to increase the costs of the one-night bills, the transportation being an important factor. In many instances the theatre pays transportation both ways, with the cost of the bills arranged accordingly.

Long Island is important in the one-night vaudeville field. Practically every town with a theatre plays vaudeville at least one day weekly, with several of the summer colonies securing additional vaudeville in the warm months. During last Thanksgiving week one independent agency booked 235 acts in the Long Island towns. In most instances where the towns play vaudeville two days a week a different bill is used each day, with one or two days of straight pictures

sandwiched in between the vaudeville dates.

Four to Six Acts

The average one-day vaudeville bill consists of between four and six acts, the house playing a feature film in conjunction with the vaudeville. An increased charge of admission is made on all vaudeville days, which, in most instances, are the most profitable for the house owners during the week. The cost of the vaudeville bills at the present time ranges from \$60 to \$100 a day, with the majority of the houses keeping as close as possible to the former figure, which is a reduction from the wartime prices paid for bills, when the \$100 salary limit was adhered to by practically all.

Scenery is an important factor in one-day vaudeville. Most houses have but one man on the stage, leaving the handling of special sets and drops to the members of the acts. In some contracts issued for these houses a clause is included which states that acts needing extra men on the stage to handle the properties and scenery must stand all additional expense. This has proved important with new acts trying to get a break-in by way of the one-nighters. Big acts breaking in have been often greatly in arrears after playing a few of these houses without having figured the salary of the players.

The high cost of feature pictures is largely responsible for the number of small town theatres installing vaudeville when possible. The picture concerns have been making demands upon the theatre owners to use the bigger features four or five days if they are to be secured at a price within their means. This has prompted many to drop the costly pictures to use vaudeville and cheaper films.

The vaudeville bills and pictures combined have done business where straight pictures have not, with the vaudeville programs becoming more important to the small town theatre as time goes on.

Frank Kintzing managed the affair, with George Samis in charge of the show which was supplied by the Keith office. There were 17,000 tickets sold for the benefit, but only about 25 per cent. of the purchasers attended. This is the second benefit for the slain detectives. Recently a morning benefit performance at the Harlem opera house and Alhambra netted \$11,000.

The Knights of Columbus at Elizabeth, N. J., will hold an indoor circus which opens at the armory tonight (Friday) and continues for eight days. The proceeds are for the K. of C. hut to be built in Elizabeth. In the show are Sedora, the Tasmanians, Virginia Sisters, Cottrell Powells, Carl Wright, Stafford's Animals and a number of clowns.

The Stratton, Middletown, N. Y., playing pictures, announces a new split week policy of four vaudeville acts booked by Billy Delaney of the Keith office. The opera house at Sunbury, Pa., dark for several months, opened this week with pop

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. 28.

Editor of Variety:

An item appearing in this week's issue states that Eleanor Boardman has adjusted her \$1950 salary claim against Laurence Schwab, producer of the Eddie Buzzell act. It also stated Miss Boardman claims she was dismissed unjustly.

Miss Boardman was engaged and sent to open with the act on the Orpheum Circuit, and the manager of the theatre at which the act opened telegraphed the New York office stating her performance was unacceptable. Even then, we hoped she would improve and tried to

keep her in the part. By the end of the week we were obliged, at our expense, to bring her back to New York and send another artist to replace her.

Miss Boardman called with Samuel W. Tannenbaum, her lawyer, and we offered to give her \$150, figuring, as we explained to her, that although we considered her claim unjust, the lawyer fees would amount to that. Miss Boardman, on the advice of her counsel, refused. We turned the matter over to our attorneys, Kendler & Goldstein, and they settled immediately for \$100. Laurence Schwab.

PICTURES AND POLITICS

The political possibilities in motion pictures are so enormous they cannot be measured, they cannot be imagined, a possible limit cannot be set upon them. Long understood or at least suspected by the relatively few, the idea has come home to roost uncomfortably in the minds of American politicians who are busy now devising limits to harness this monster that might well if properly driven by them be of great use.

The chief mentality of national standing that has so far shed light upon this question publicly is one Senator Myers from Montana, or some such legislative light famed in the backwoods. He proposes to forbid the use of picture theatres and the pictures shown in them for the political benefit of those who manufacture them. As the worthy Senator points out, unrestricted freedom in using pictures for the benefit of a particular class might well put that class in a position where they could dictate national policies, a succession to power he views with considerable alarm if not with genuine panic.

Thus proceeds apace the attempt to continue the present arrangements under which we are governed, to harness us still more restrictedly in the political swaddling clothes that reformers, women's clubs, forward lookers, right thinkers, blue Sabbatarianists and others against everything human and pleasant on Sunday or any other day have devised for us. With deliberance whispering seductive encouragements in our very ear we stand idle while the attempt to cripple it begins.

It is allowed to proceed probably because the same forces work against one another within the confines of the picture industry as were busy preventing or disrupting united action when censorship appeared suddenly in New York State in full armor and attorneys of full mental growth were called in to do what they could, and did it, but too late. Thanks to hesitancy, inaction, indecision, they had been called upon when the battle was all but won by the other side.

The Same Mistake?

Is the same mistake to be repeated now when by the use of the picture screen the industry itself and a vast public besides can win through to a certain measure of the old-time freedom that obtained in the days before we embarked upon a great war to set the world free?

It is hoped not, and it looks as if the hope were justified, for those who should have acted before are now busying themselves at the task of doing something constructive, at the job of the ironing out the petty differences for the sake of a great object. Are we to ride our self-appointed moral guardians around on our backs like a dead weight for years because Jim Brown in Oskaloosa, or some such place, feels that

Famous or First National is extorting \$10 a picture too much from him? Is this joy ride for the billows few to continue because the industry as collectively represented is divided in two parts, with exhibitors screaming murder and producers nursing a sour silence?

The brain power in the industry has decided "no," probably on the theory discovered long since by Judge Gary in his direction of the affairs of the United States Steel Corporation that it is cheaper to settle than go to law. But how to adjust these differences and unite the whole of them in one song-singing session of sweetness and light has been for these many moons discussed. Possibly it was the outcome of the squabble in organized baseball that suggested a solution. At any rate the decision was reached to call in as chief arbitrator and director an outsider. Wisely, the outsider chosen is a politician with many friends and considerable capacity, but will he see the advantage of using the screen itself to push right up into the public mind the idea that the reason they get less interesting pictures than they would otherwise get is that censorship has cast a pall over everything, choked off creative work for the entertainment of everyone by the constant fear of costly mistakes. The Blue Sundayists are now directing pictures, and the time to tell people this is now, before they begin quitting picture theatres in such crowds that even interpolated vaudeville won't coax them back.

Losing Sight of the Issue

In the scrap for profit, the main issue is lost sight of. It is far more important to get together and see people get good pictures than to spend a lot of time fighting who next on Cohen's list is giving the exhibitor the worst of it. The exhibitor will get the worst of it, and so will Famous, First National, and the others, and within a relatively short space of time if the full issue is not joined at once.

The place to join it is on the screen. Tell the facts about the politicians and scare them to death. The censors will certainly try to stop this, and when they do, leaving picture people with a sufficiently good cause, they can go to court and present a case for free speech and the immemorial right of Americans to fight their political battles in any and all effective terms.

With this done the newspapers will take up the case in full force, and the battle, if the lines of it have been well laid down, is practically won.

It is won, that is, if the handling of it is in capable hands. The censorship battle that raged in New York showed in what careless hands this matter had been placed. Control was too late switched from those who had bungled to the more experienced direction of national leaders of the first eminence. In the new fight they should be first in control with a united industry behind them.

vaudeville, four acts on a split week, booked by the Keith agency.

The Loew basketball team defeated the Central Jewish Institute five at the latter's home court Tuesday (Jan. 24), 28 to 16.

Edward Wachter, Jr., of Troy, coach of the Harvard basketball team, has just received an additional appointment as sculling coach at the Crimson university. Sculling is to be taken up there after a lapse of some time. Wachter is best

known as a basketball player, but he is an oarsman of no mean ability.

Al Bridwell, former shortstop on the Giants, has been named manager of the Onondaga, N. Y., team for the coming season. Bridwell piloted the Charleston team in a southern league last year. Ed Walsh, the old White Sox twirler, was in charge of the Onondaga nine last summer. Dan Johnson recently appointed Walsh an umpire in the American League.

NO "KIKI" CUT RATE UNDER BOX OFFICE RATE

Special Party Monday Night
"Jumps" to Brokers—Just
How It Happened

There was a thrill along Broadway Tuesday when it was reported seats for the biggest non-musical hit in town, "Kiki," were offered at cut-rates Monday night. Investigation showed there were really 20 seats offered over the cut rate counter, but not at a price that was a cut under the regular box office scale of \$2.75 for the attraction.

The performance at the Belasco Monday night was sold by the management to a charity which in turn placed a box office value of \$6.60 on the seats. During the afternoon those in charge of the affair for the sale of the seats other than at the theatre got cold feet and "dumped" to the agencies at \$5.50. The agencies secured the seats so late they were unable to dispose of them and in turn "dumped" to the LeBlang agency at \$2 flat. The LeBlang agency, taking advantage of the \$6.60 price stamped on the tickets, put them over the counter at \$3.30, on a half-price basis.

"SCANDALS" GOOD WEEK

\$22,000 in Pittsburgh—Billing
Against "Follies"

Pittsburgh, Feb. 1. George White's "Scandals" grossed \$22,000 here last week. Similar to advertising inserted in Cincinnati the White revue used the line, "Overshadows Ziegfeld's Follies." That is inside stuff, being a retort to Ziegfeld's advertising about "imitators." Ziegfeld's "Midnight Frolic," with Will Rogers, is current this week. The management of the White show claims it never charged more than \$3.50 since leaving New York, and that the only losing weeks were the last three at the end of the Chicago run.

Lester Allen, reported ill with organic trouble, was out of the cast last week. White stepped into his comedy roles and teamed well with George Le Maire. Allen's absence was not announced until near the close of the show. Allen was slated to rejoin the cast in Detroit this week.

White is out for a big cast revue for next season and intends opening in New York June 1. The current "Scandals" is not expected to close early, having most of the eastern stands to play. It is claimed he will use the Ziegfeld line in the New York billing next summer.

PETROVA NOT MANAGING

Olga Petrova denies she has anything to do with the management of "The White Peacock," in which Mme. Petrova is starring at the Comedy, New York. Mme. Petrova wrote the drama, which the Selwyns produced. The managers continue to control the show, reported to have been taken over by Mme. Petrova.

Though not getting big money, "Peacock" is said to be bettering an even break and is due to run until Easter.

ROSENFELD'S "FORBIDDEN"

Sydney Rosenfield emerges from a two year submergence with a new comedy he calls "Forbidden" and describes as a "play of mirth and sentiment." The piece will see production before Easter.

Rosenfield's last author's bow was with "The Love Drive" which made Broadway history by popping up under the title of "Under Pressure" under Rosenfield's direction after Marc Klaw had dropped it under its original monicker, the history being comprised in two short Broadway runs of the same failure under different names.

L. I. HOUSE SUMMER LEGIT

The Huntington, L. I. is being renovated and will play a legitimate policy, beginning in the spring. The house is owned by Whitestone & Goldstein and has been playing independent vaudeville and pictures. Last summer William Faversham, who is a resident of Huntington, used the house as a tryout for "The Silver Fox." The success of this venture convinced the owners that the legit policy for the summer months would be a profitable experiment, hence the renovations.

ENCOURAGED BY TURN IN BUSINESS TIDE, PRODUCERS RUSH NEW PLAYS

Shuberts Speed Up Four Attractions—Brady Will
Have Three Shows on B'way—Addition to Harris
List—Testing Stability of Box Office Improvement

Indications now point against the probability of any extensive darkening of Broadway theatres until spring. The half a dozen houses unlighted have been assigned attractions and at least two will, reopen this week. There has been a perceptible increase in production activity since New Year's, yet showmen believe there cannot be enough successes put on the boards between now and the end of the season to make up the void that appears to impend for next season. That condition is claimed the impelling motive behind the Erlanger-Shuberts combination booking scheme.

Whether the business spurt of mid-January was the sign of a permanent betterment or a "flash in the pan" cannot yet be determined. Weather conditions last week particularly affected the Middle Atlantic section and held down attendance in all classes of theatres. Washington and Baltimore were badly hit by the blizzard of Friday and Saturday. In Baltimore the storm killed Saturday night trade, one show being reported having \$1,500 lopped from its gross through cancellations and necessary refunds. In Washington the collapse of the Knickerbocker, a picture house, with the loss of over 100 lives, had a depressing effect throughout the east. Along Broadway early this week weakness in box office trade was partly blamed on the Capital disaster. The show of Saturday did not affect the mat-

nees, but night attendance was off to the tune of \$500 and upward for all attractions except the hits sold out in advance.

That the feeling of encouragement in managerial circles had some basis may be seen from the out of town reports for the third week in January. One of the major offices checked up and found that only one attraction out of the entire list showed a loss. This week the Shuberts ordered four new attractions rushed to production. They are "Make It Snappy," the Eddie Cantor revue, "Little Miss Raffles," tried out some weeks ago and taken off for repairs; "Rose of Stamboul," again listed for the Century, and "Mood of the Moon," a dramatic piece tried out of town a season or so ago. George M. Cohan, in addition to the No. 2 "O'Brien Girl," will start a comedy into rehearsal next week and another production looks sure to follow. William A. Brady will have three attractions on Broadway by next week, his "The Nest" opening this week at the 48th Street and "The Law Breaker" taking the Booth Monday (he already has "Drifting" at the Playhouse). By February 15 it is likely the list will be patched up again, William Harris, Jr., presenting "Madame Pierre," the new title for the Brieux piece (first labelled "Les Hannebans") at the Ritz at that time.

In addition to the "Law Breaker" next week, "The Blushing Bride"

will enter at the Astor, succeeding "The Squaw Man," a revival flop. Frank Fay's "Fables," listed for premiere this week, has been set back until Monday, at that time re-lighting the Park. "The Married Woman" will vamp Saturday from the Princess, that house going dark for a week before reopening with "Desert Sands." On or about the same date the National will re-light with "The Cat and the Canary."

"The Chocolate Soldier" at the Century has three or four weeks more. It has made a better record than any of the late fall revivals. Right now it is the most popular cut-rate buy on the list. Reports are that around 2,500 tickets were sold last Saturday in the cut rates for "Soldier," that probably constituting a record of its kind. The gross was less than indicated by the bulk of patronage, reaching about \$14,600.

Something of an admission price record will be set by the Chicago Grand Opera Association for its Saturday night performance, devoted to the benefit of the Devastated France movement. Because of that the committee has priced the scale at \$12, with the boxes said to be getting fabulous prices. The attraction will be "Salome," the opera which Chicago recently voted "thumbs down." The Chicago operative invasion this season is drawing fairly big business, though a certain loss is again indicated. That the Windy City organization will lose less is also true because of the reduced operating expenses, made possible the withdrawal of several stars. The admission scale regularly is \$7.70, as at the Metropolitan.

Marie Lohr led off with the week's premieres, bowing in Monday with

(Continued on page 14)

LARGE BOND ISSUE ON JOLSON THEATRE

\$500,000 1st Mortgage 7%
Bonds Ready for Public
Sale at 100

Hiram F. Harris & Co., Inc., dealers in investment securities, are about to announce an issue of \$500,000 of first mortgage bonds on the Jolson 59th Street Theatre building, serial gold bonds bearing 7 per cent. interest. As security for the investment there is offered the 61-year lease of the property, valued at \$200,000, and the building, per construction figures plus additions, set at \$928,000.

The estimated rentals from the stores and apartments, exclusive of the theatre, is claimed to be twice the total interest charges, and the returns from the theatre, now leased, are placed at \$85,000, with the normal federal income tax paid by the borrower.

In addition to the 1 per cent. equity in the property and figures showing earnings four times more than the annual charge on the bond issue, the investment is still further backed up by the personal guarantee of Lee Shubert.

The public offering price will be 100 and interest, less 3 per cent. to dealers. Out of the selling commission one-half of 1 per cent. may be reallocated to financial institutions and insurance companies.

REINE DAVIES' \$12,500

Injured Automobilist Recovers
Judgment Against Two Defendants

The jury before Judge Finch in the Supreme Court, New York, Monday, gave Reine Davies a verdict for \$12,500 against the two defendants in her action for injuries received June 18, 1919. The Justice charged the jury Monday morning, following the summing up last Friday by the counsel in the three-sided suit.

Miss Davies claimed she had been estopped from further appearances upon the stage as a result of the accident, which caused her temporary spells of blindness and fainting.

The defendants were the owners of the cars in collision, the Briarcliff Manor Association, of Briarcliff Manor, N. Y., and Sime Silverman of Variety. Miss Davies was in Mr. Silverman's car when the accident occurred. Her trial attorney explained Silverman had been coupled as a defendant in order that the exact fault of the accident could be determined.

Three disinterested business men who were passengers in the Briarcliff auto bound for the railroad station at the time, testified the driver of the Briarcliff car made a sudden turn on the Albany Post road, moving directly in the path of the oncoming auto, and at that moment looked south instead of north, from which direction the other car was approaching. The three witnesses agreed the Silverman car was moving at the rate of between 25 and 30 miles an hour, while the Briarcliff car was going at about 10 miles an hour.

MANAGER'S 2 SHOWS OPPOSE EACH OTHER

Wm. Harris, Jr.'s, "Lincoln"
and "Bad Man" in Balti-
more This Week

Baltimore, Feb. 1. Two William Harris, Jr., attractions opposed each other here last week, when "Abraham Lincoln" was offered at Ford's and "The Bad Man" showed at the Auditorium. The reason lay in the fact that the attractions, though under the same management, are booked out of different offices. "Lincoln" was handled out of the K. & E. office and "Bad Man" booked by the Shuberts. The latter show beat out "Lincoln," which was a repeat date and it is known the producer did not want to play it, particularly when it was found his attractions were opposing each other.

PAID \$400 TO MRS. L. HOYT

The revival of "The Squaw Man," with William Faversham, which closes at the Astor, New York, Saturday, to take the road will not include Mrs. Lydig Hoyt, the society matron, in the cast out of town.

Mrs. Hoyt is reported as not wishing to leave New York, with the Shuberts equally satisfied with her leaving the company, owing to the \$400 salary paid her, due to the social prestige in New York.

GARDEN CUTTING EXPENSES

Willie Connors, local theatre treasurer and assistant treasurer at Madison Square Garden, has resigned. Mr. Connors handled the ticket sale for the Dempsey-Willard fight at Toledo and also for several other championship events.

An effort to reduce salaries and expenses at the Garden was alleged to be Connors' reason for resigning.

M. King Ordered to Support Child

Milton King, formerly with the "Wandering Jew," appeared before Judge Gibbs last week, charged by his wife, May King, with abandonment of his three year old child. King pleaded guilty and was ordered to pay \$10 a week for one year for the child's support. On this condition Judge Gibbs suspended sentence.

EDNA MAY ALL RIGHT

Mother Writes Sister in Syracuse,
Denying Poverty Reports—Checks
for Xmas Presents.

Syracuse, Feb. 1. Edna May, who left the stage to become the wife of Oscar Lewisohn, is not suffering in dire poverty, despite published stories to that effect. Definite denial of the stories was made here on the written authority of Mrs. Lewisohn's mother, Mrs. Edgar C. Pettie, now with her daughter in London.

Directing the refutation of the published reports in a letter to her sister, Mrs. M. Moreland, of Syracuse, Mrs. Pettie also said: "It does not look much like penury when Edna gave as Christmas presents to each of her sisters, Jane and Marguerite, checks for \$500."

P. M. A. MEETING ADJOURNED

A meeting of the Producing Managers' Association called for Tuesday was adjourned without official business being possible because of no quorum.

It is said illness kept several members from attending. The matter of stage censorship was to have been considered.

Monday, in a statement to a daily, W. A. Brady accused the P. M. A. of having side-stepped the censorship issue. He failed to put in an appearance at the meeting.

CO-STARRING ARTHUR BYRON

Edmund Breese is to leave "Bluebeard's Eighth Wife" when the company concludes playing the Subway time about New York. He will be replaced by Arthur Byron, who will make his debut with the company at the Garrick, Chicago, February 20. Byron is to be co-starred with Ina Claire for the Chicago run.

LEDERER, LECTURER

George W. Lederer is among a number of Broadway authorities scheduled for addresses to the scenario classes of Columbia University. "The Psychology of Cinema Censorship" is the Lederer assignment.

Equity Meeting on Coast

San Francisco, Feb. 1. An Equity meeting is being planned for the coast, with the details to be settled when Frank Gilmore arrives here Friday, it is said.

PHILLY WEEK-END AT REDUCED RATES

Quaker City Becoming a Five-
Day Town

Philadelphia, Feb. 1.

Philadelphia is becoming known as a "five-day town." Visitors are going away to other points every Friday, apparently considering the Quaker burg too "dead."

A proof of the exodus is indicated by the fact that one of the biggest hotels is now offering reduced rates for the week-end.

STAMFORD OUT AS "BREAK-IN"

The Stamford, Stamford, Conn., under the management of Mrs. Emily Wakeman Hartley, a break-in house for Broadway attractions, will discontinue its legitimate policy after this week, due to the scarcity of productions.

A dramatic stock company is to be installed Monday under the management of Mrs. Hartley.

"O'BRIEN GIRL" CHORISTER ELEVATED TO TITLE ROLE

Helen Mann Joined Cohan Show for Chorus—Be-
came Understudy—Now Goes Out in Road Show
in Name Part

Helen Mann, who joined "The O'Brien Girl" chorus in Boston when most of the choristers withdrew during the Equity agitation last summer, has been engaged for the name role in road company of "The O'Brien Girl" which is to open this month. Miss Mann has been understudy to Elizabeth Hines. Several weeks ago she stepped into the lead upon Miss Hines' illness. George M. Cohan remained through the entire performance to watch the new principal.

Miss Mann will have been the second "And" for "The O'Brien Girl."

Miss Hines drew attention while appearing in "Love Birds" last spring and left that show to join the Cohan piece, then preparing to open in Boston. It is said Miss Mann has had a little vaudeville experience.

"Spanish Nightingale" Preparing
Leo Fall's "Spanish Nightingale" is being prepared for American presentation by the Shuberts.

Harold Atteridge is adapting the book. Edward Winston and Adonjon Otvos are writing several interpolated numbers.

INSIDE STUFF

ON LEGIT

The alleged attempted hold-up last Thursday night at Jolson's theatre, New York, resulted in an excellent press story which landed for a banked lead on the first page of the dailies. The yarns stated the collection motor car had something like \$75,000 in cash, picked up at the various Shubert box offices. As a matter of fact, there was little or no cash in the car, which is used mostly to pick up the ticket boxes from the houses, the count-up actually being done in the morning in one of the Shubert offices. The collector does take the cash from the Jolson because of the distance from that house to the bank, but the reports that \$15,000 was in the collector's pocket were exaggerated. All other theatre managers take care of their own receipts, banking the money at various night depositories. Ben Mallam, manager of the Jolson, stepped in as the hero. He went to the entrance with Schaeffer, the collector, where a yegg flashed a gun. Mallam pulled the collector back into the lobby, whereupon the stick-up men fled. Mallam touched off the burglar alarm. Al Jolson was on at the time and, sensing something wrong when house employees dashed to the front, spoke louder than usual and distracted the attention of the audience.

Selling out has its disadvantages, though admittedly they are exceptions. Inability to "spot" the "wrong" holders of tickets is one, meaning that with all seats sold switches from one part of the house to another cannot be made. It happened that twice Negroes gained entrance to the Music Box by holding tickets for good locations downstairs. Both times the tickets were secured through agencies. Early in the run the porter of a hotel club bought four tickets from a broker who at the time was getting \$8.50 per ticket (\$3 premium). The broker thought the tickets were for a club member and paid no attention to the porters' squawk about the price. The management had many things to say to the agency which replied the doorman should have made a switch. Soon afterwards patrons in the front of the house complained to the management that colored folks were ensconced in choice seats and the objectors refused to remain. It was found out the tickets had come from the same agency. But that time the broker showed it was not his fault. Several seats were sold to another agency and when the latter was put on the carpet declared the sale was made to a white man in good faith.

The mystery why a number of theatre ticket agencies buy and sell liberty bonds has a comparatively simple explanation. It furnishes a plausible alibi for the broker to display no signs in the window save the strip mentioning the bond offer. One broker explained he had so many requests to place cards of attractions in his window that it would be entirely cluttered up, but that the liberty bond scheme keeps the space entirely clear and neat. The revenue from the bonds is comparatively nil, so far as the agency is concerned, netting about \$50 per month. Bonds are bought and sold according to the daily quotations in the papers, a charge of one per cent, being made for service.

"Gold Diggers" is now a "legitimate" term in the musical comedy circles. The phrase when used as a show title caused much comment even on Broadway, and that goes now for the road. But dramatic agents in submitting lists to producers have one group tabbed as "gold diggers," the term now classifying the show girl type of chorister.

Arthur Hopkins and A. H. Woods closed the season of Marjorie Rambeau in "Daddy Goes A-Hunting" in Chicago last week, and then had the opportunity to secure next week in the Bronx. Hopkins notified the company he would play the Bronx date if they would agree to hold together, to which they acquiesced.

Norman Trevor has abandoned his scheme of producing a series of plays at the Princess, having had "sufficient" with the failure of "The Married Woman," which closes there Saturday. He will appear in "Desert Sands," which opens at that house next week, but is not connected with the management.

A. L. Erlanger and David Belasco are reported to have lost \$55,000 on their American production of "The Wandering Jew."

The Fiske Producing Corporation, organized in 1918 by Harrison Grey Fiske, was officially dissolved this week. Dittenhoefer & Fishel filing the dissolution papers this week with the Secretary of State. The attorneys advise other inactive theatrical corporations to take this step even at the cost of attorneys' fees, to eliminate annual tax fees that pop up at most inconvenient times, and which must be paid if the corporation is still actually existent though inactive.

Jack Pickford is reported to have confided to a friend in New York that he and Marilyn Miller were recently married.

Sam H. Harris and Arch Selwyn, accompanied by their wives, are sailing for Havana tomorrow. They will be the guests of John J. McGraw, the manager of the New York Giants, who is heavily interested in the race track there, and the visitors will probably put up at the club house at Oriental Park, several miles outside the Cuban capital, where the track is located. The party will return by rail, stopping off at Long Key for a week of fishing, then making the Florida resorts.

In the trial of the damage action instituted by Reine Davies, which consumed all of last week before Justice Finch in the New York Supreme Court, Miss Davies was on the witness stand for about a day and a half. Her manner of testimony and bearing in the witness chair attracted the idle lawyers around the big court house, until Judge Finch's courtroom was drawing standing room. The lawyers remarked Miss Davies' testimony as a whole and her skillful parrying of the severe cross-examination by Herbert Smythe, accounted as one of New York's leading legal examiners, although he failed to tangle up the young woman before him. But the lawyers were paralyzed, or seemed to be, at her unexpected explanation toward the conclusion of Miss Davies' examination, when Mr. Smythe produced a newspaper clipping of 1915 which stated Reine Davies had been in an accident at a Port Lee studio while making a picture and had suffered a fracture of two ribs. Previously Miss Davies had informed Mr. Smythe she never had had a serious accident prior to the collision of the two automobiles at Briarcliff Manor on June 18, 1919.

Miss Davies denied the Port Lee accident. "How do you account for this printed story?" asked Mr. Smythe. "That must have been my press agent or the press agent of the company," replied Miss Davies, after reading the notice. The lawyer couldn't see it that way. "But don't you know," naively remarked Miss Davies, "that the notice reads just as press agents write that kind of matter? It says 'it was thought' and 'it was said' all through it." "I read nothing of the kind," answered Smythe, testily. "Then please read it over again and aloud," answered the girl on the stand. Smythe started to read from the clipping: "It was said yesterday at Port Lee," etc., and a few lines later, "It was thought yesterday Miss Davies might have suffered two fractured ribs." Mr. Smythe thereupon dropped the Port Lee questioning.

One of the witnesses for the defense created amusement by his tale. He said he was the town constable of Ossining ("re-elected three times straight") and that he had been leading a cow as the crash happened. "I heard a zipp and a bang," said the constable, "and then I looked back and saw a lady right at my feet." (Miss Davies had been thrown 20 feet through the air.) When asked what his duties were as constable, the

yokel answered, "I regulate traffic." "Do you arrest speeders?" he was asked. "Naw, I never arrest them for speeding. I get 'em for reckless driving," he replied. Queried as what he had done when he saw the lady at his feet, the constable answered he had taken his badge out of his pocket and pinned it on his coat. When pressed to tell which driver he thought responsible, he said the colored chauffeur had said he was. Asked why he had not arrested the colored driver for reckless driving, the constable answered he never thought of it.

"Picking plays is like tagging the ponies," says J. K. Adams, stage director turned play broker. "Judgment isn't of it in anything like the percentage that obtains in any other profession. An architect, a chemist, an inventor, even, can with some approximation forecast the result of his own or another's labors. No one can safely predict the fortune of a play. The elements entering into successful selection baffle analysis. Augustin Daly in the good old days could fairly anticipate what would happen with any one of the native or foreign pieces he offered during his brilliant regime. Then the demand mobbed the country's limited play supply. Today's crowded lists of going attractions and crowded shelves of pieces begging for production make the fate of any one of the works that see the light a wondrously problematic substance. No one knows in advance surely what's what. Gambling with dice eccentrics in the dark and with the hands tied isn't too extravagant a parallel in an essay to describe the situation.

"Captain Applejack is shoved, pushed and jacked on and scores. Other plays are fought for tooth and nail and fail. A dozen experts of the theatre declare fervidly such and such a play submitted stands an 80 to 20 chance for success, and another 20 to 80. The dark horse wins as often as the favorite. New York's prodigality of riches makes criterions difficult here. Three productions that held New York stages for brief runs recently to indifferent business are now doing a turnover business in Philadelphia, a city set down the first of the year as show bound, blown down and anemic to the nth degree.

"The very worst judges of what makes for box office pabulum are the expert critics. Only here and there does the public trail the expert info. 'A Bill of Divorcement' is a present piece distinguishing this rule."

The theatre ticket concession in one of New York's newest hotels is said to have been secured by a prominent theatrical firm and given over to a youthful relative. The hotel hasn't been a whale of a success and naturally the ticket stand has not been making money in light of the \$7,500 rental paid. A guest asked for tickets for a current hit, which has a top price of \$2.75 (with tax). The answer was that no tickets were on hand, but "might" be obtained—at \$7.70 each. The guest continues a patron of a Broadway agency.

Margot Asquith's one woman show at the New Amsterdam Tuesday afternoon drew a trifle more than \$6,000. The wife of the former British Premier comes back next week for a repeat. The draw was attributed mainly to the curiosity of the social inner inners to view close-up the writer of one of the decade's most frank diaries. The same curiosity may pile up profitable attendance elsewhere. The impression created by this single from London, who reads from her recorded experiences, is approximated by an audible remonstrant at the New Amsterdam premier, who shouted somewhere near the end of the reading: "Good night, I've paid my money for nothing!"

The atmosphere of the preliminaries of the American tour routed for the titled reader is arch ingeniousness triply distilled. Granting an interview to New York writers Monday night, for publication the morning of her opening day, Mrs. Asquith proved the season's prize ingenue. Quizzed for copy by the reporters, she didn't know our Jane Addams even by hearsay, thought jazz meant slang, and the colloquial term yellow an adjective solely qualifying the advertised peril of the Far East. An informed promoter of caviar diversifications for the socially elect who attended Tuesday's reading and had noted the newspaper reactions to the advance interview blamed the lady's advisers for failure to rehearse both the initial press chat and the substance that compounded the premier reading.

"Bulldog Drummond," the Charlie Chaplin melodrama of the generation, continues to crowd the Knickerbocker theatre upstairs and down, matinees and nights, with everyone who professed to know anything about New York's show favor guessing themselves out of air to solve the riddle. Not a single native connected with the show, front or back, believed it would endure a single week. Immediately following its uproarious opening in New York, when its mock tense speeches and perverted climaxes brought its initial audience to its feet in good humored derision, anyone might have had the production for the cost of carting away the scenery.

The guesses at solving the cause for its crowded business hit many conclusions. The judgment backed by most of the guessers is that what is known as the better class of theatregoers find in the play something of the sensation of slumming. "Broadway has never had so raw a specimen of underworld stuff, these protagonists reason, and getting a chance to see just what kind of lurid melodrama the other half enjoys is a lure.

A numerous contingent believe the newspaper criticisms had much to do with stimulating curiosity. So bad a melodrama that as a mirth provoker it was good, represented the criticisms in the main. That Charles Dillingham had missed his own guess about several pieces sponsored by him earlier this season is a factor declared to be the key to the generally good humored reviews. Grouchy adherents of the principle that the drama may only be advanced by sticking strictly to the practice of unequivocally damning all bad plays and hailing only good ones see the playwrighting of the country plunged back a quarter of a century, by the example the English thriller is setting. Believing the favor accorded "Drummond" to be an insight into the present state of the world's playgoing mind, canny drama doctors are digging up entombed hair-raisers of the American stage of the past and furnishing them for early openings. Among pieces being lensed by speculating managers for possible overhauling and recharging are "The Fatal Wedding," "Convict 999," "The Unknown" and the series that used to make the old Bowery theatre rock with the applause and hisses excited by "The Ticket of Leave Man," and not excepting the lurid crop that used to make noisy the auditorium of the old H. R. Jacobs "Bum" theatre on Third avenue, when "The Biddle Brothers" and other howlers held the stage.

BROADWAY STORY

(Continued from page 13)

"The Voice from the Minaret." The English star was accorded fine mention, though the play itself is not highly regarded. Tuesday evening Doris Keane with "The Czarina" at the Empire drew a wealth of favorable comment. The Wednesday openings were "Pins and Needles" at the Shubert and "The Nest" at the 48th Street. The imported Russian company "Chauve-Souris" was delayed in arrival and will not open until Friday. It is announced as a limited engagement of five weeks. After a long dark period the Greenwich Village theatre was listed to reopen Thursday with a revival of "The Pigeon."

There is little change in the standing of the hits. "Music Box Revue" and "Good Morning, Dearie,"

are the musical leaders, with "Sally" running very close to the pair in money gross; "Bombo" (Al Jolson) and "The Blue Kitten" are also in the big money division. "Kiki" and "Captain Applejack" are the dramatic top scores, but "Bulldog Drummond" is now right with the leaders in total business. Last week it had its biggest gross, around \$16,700, but the house is of large capacity, and some of its balcony is hauled through cut rates. "The Dover Road," while not counted with the leaders, is getting about all the limited Bijou will hold.

The Buys and Cuts

While the buys on the week increased the attractions that were offered at cut rates decreased. This latter fact due to the attractions that slipped out last week, The

RANDS O. H., TROY, DESTROYED BY FIRE

Playhouse Built in 1872—About to Have Been Transferred as Alarm Sounded

Troy, N. Y., Feb. 1.

Rand's Opera house was totally destroyed and several business concerns suffered heavy losses Tuesday from a spectacular fire which broke out at 11 a. m. There was no one in the place at the time except a cleaning woman, who had no difficulty in making an exit.

The roof and walls of the theatre fell and the smoldering timbers set fire to the adjoining property.

The property was to have changed hands at virtually the moment the fire was discovered. The agent for the Rand estate, owner of the building, was on his way to the office of a real estate dealer, where the purchase was to be closed, when the alarm was sounded. The purchasers, Harry P. Hull, James F. Brearton and Miss A. M. Woodward, had drawn up plans for extensive renovations to the building and the theatre proper.

The theatre is a total wreck. It had a valuation without furnishings of \$115,000, and the loss is covered. Rand's Opera house was one of the oldest and best known theatres in the country. It was opened to the public Nov. 11, 1872, by the late Gardner Rand. Mrs. Scott Siddons, a noted reader, was the opening attraction. It was reconstructed and alterations were made again a few years ago.

Harry Hall has been conducting it as a picture theatre for some time. A fire on July 9 last closed the house for several months. The loss then did not exceed \$2,000.

LEGIT ITEMS

"For Goodness Sake," the Fred Jackson musical show produced by Alex Aarons, which opened out of town last week, will be sent into Boston for a run prior to opening on Broadway. The piece had been tentatively booked for the Astor, New York, when the Shuberts decided to put their own production, "The Blushing Bride," in that house.

A company is being organized by the Shuberts for a revised version of the musical piece, "Little Miss Raffles." The original company had a short out-of-town run, but never reached Broadway.

Mrs. Templeton is believed to be the daughter of Byrne by his first wife.

William Clifton of Clifton & Renie states "The Rainbow Girl" has not closed and is continuing its route.

total in the buy list numbered 25 while the cut rates dropped from 20 listed shows last week to 15 for the current period.

Two of the new attractions this week were accorded buys by the agencies. They were Doris Keane in "The Czarina," at the Empire, and Marie Lohr, the English actress, who opened at the Hudson in "The Voice from the Minaret." There were 250 seats a night taken for both attractions, with the usual return.

The complete list of buys now running include "Blossom Time" (Ambassador), "Kiki" (Belasco), "The Dover Road" (Bijou), "Marjolaine" (Broadhurst), "Tangerine" (Casino), "Chocolate Soldier" (Century), "Perfect Fool" (Cohan), "Captain Applejack" (Cort), "The Czarina" (Empire), "Up in the Clouds" (44th Street), "Elsie Janis and Gang" (Gaiety), "Good Morning, Dearie" (Globe), "Six Cylinder Love" (Harris), "The National Anthem" (Miller), "The Voice from the Minaret" (Hudson), "Bombo" (Jolson's), "Bulldog Drummond" (Knickerbocker), "The O'Brien Girl" (Liberty), "The Grand Duke" (Lyceum), "Music Box Revue" (Music Box), "Sally" (New Amsterdam), "Lawful Larceny" (Republic), "The Blue Kitten" (Selwyn), and "Bill of Divorcement" (Times Square).

At cut rates it was possible to secure seats for "The Squaw Man" (Astor), "The S. S. Tenacity" (Belmont), "The Chocolate Soldier" (Century), "The White Peacock" (Comedy), "Dulcy" (Frazee), "The Circle" (Fulton), "Lilies of the Field" (Klaw), "Bulldog Drummond" (Knickerbocker), "The Grand Duke" (Lyceum), "The Mountain Man" (Elliott), "Just Married" (Bayes), "Drifting" (Playhouse), "The Married Woman" (Princess), "Shuffle Along" (63rd Street), and "Danger" (39th Street).

"SQUAW MAN'S" COMMONWEALTH SPARES MRS. LYDIG'S PRESTIGE

Shuberts Wanted to Close Revival at Astor, but Continued on Co-operative Plan—25 in Cast—Deficit One Week

The William Faversham revival of "The Squaw Man" has been playing the last two weeks at the Astor on the commonwealth plan. The revival was presented under the management of Lee Shubert, who wanted to close the company two weeks ago, at the time Mr. Faversham was taken ill. On the return of the star the manager was persuaded to permit a continuance of the run, with the players agreeing to appear on the commonwealth basis.

There are 25 speaking roles in the cast and Mrs. Philip Lydig (Julia Hoyt) is playing one of the principal roles in the production. The society matrons stage debut has caused something of a stir socially and the society papers have made considerable comment regarding her appearance behind the footlights. A closing after a brief run of a fortnight would have been a terrific thrust at the stage aspirations of the social star, and it is intimated that she was largely instrumental in bringing about the commonwealth arrangement.

Those in the cast of "The Squaw Man" comprise members of both Equity and Fidelity. Those who are members of the latter organization do not need the sanction of their organization to make whatever arrangement they see fit with any management as to the terms on which they play, but the Equity membership are compelled to obtain permission from the union before they can play on a commonwealth or co-operative basis. The continuance of the run for two additional weeks after Mr. Shubert wished to close indicates that that union's sanction to the plan was forthcoming.

During the first week that the company was operating on the plan a deficit in the box office occurred, with a number of seats "out" for one performance. This matter was later adjusted.

Aborn With Costuming Firm

Sergeant Aborn, the theatrical manager, has been appointed general manager of Tams, the costuming concern. Arthur Tams the head of the company is retiring from active business and has given Aborn an interest in the firm.

CHORUS OF SOCIETY'S DEBS INVADING MUSICAL COMEDY

Society People Wrote and Are Sponsoring "Just Because"—Oscar Eagle and Bert French Rehearsing Production

Society is invading professional musical comedy on a gigantic scale. "Just Because," a new musical comedy in rehearsal under Oscar Eagle and Bert French's direction, is solely the work and sponsoring of society people. Anne Wynn O'Ryan, a sister of General O'Ryan, and Mrs. Lewis B. Woodruff collaborated on the book and lyrics. Madelyn Sheppard did the score.

The cast will include a "chorus of debutantes" composed strictly of society debs. The professional cast supporting them are Frank Mul-lane, Olin Howland, Jane Richardson, Queenie Smith, Charles Trowbridge, Jean Merode, Nellie Graham Dent, Ruth Williamson and Edgar Nelson.

The show opens in Stamford, Conn., Feb. 29, booked by K. & E. B. D. Lerg is the general manager of the production, and Major C. Anderson Wright the publicity man.

The authors previously wrote "Hokey for the Girls," a charity production which played at the Hayes last year.

The producers have posted a \$10,000 bond with Equity to insure the cast's return fare, etc.

B'WAY RESTAURANT GOING AFTER "NAMES"

Knickerbocker Grill Unsuccessfully Seeks Elsie Janis—May Get Edith Kelly Gould

Joe Paul, manager of the Knickerbocker Grill, New York, made a tentative offer this week to Elsie Janis to open as a special attraction at the Grill to succeed Irene Castle, who is to leave in two weeks. Miss Janis turned down the cabaret offer, notwithstanding the restaurant man asked her to set her own salary and but one appearance a night was called for.

Early this week it was reported that Edith Kelly Gould had been selected to succeed Mrs. Castle at the Grill, she also appearing in "Pins and Needles" at the Shubert.

10 ROWS LOST

San Carlo Co. Loses Through Box Office Oversight

San Francisco, Feb. 1.

The San Carlo Opera Company, which opened at the Century theatre recently, did a turn-away business at the first performance, but after the curtain rang up some ten rows in the house were discovered to be empty. Inquiry at the box office disclosed that all the seats were absent from the ticket rack. Failure on the part of the management to understand the empty seats led to a further search, and this brought to light the missing tickets, which in some unaccountable manner had become lost.

The irony of the situation developed when it was learned that hundreds of opera lovers who came seeking seats were turned away and told that the house was sold out. After they had departed much disappointed, the missing tickets turned up.

5-FOOT DEPOSIT

(Continued from page 1)

number of ordinary slips together to detail the numerous checks.

Most of the mail requests are for balcony seats. All orders will be filled, the agency buy being for the lower floor almost entirely. The management is requesting patrons to send in orders by mail with checks accompanied, stated that the balcony seats are dispensed to the public and cannot very well fall into the hands of ticket speculators, who are charging as much premium for the upper floor seats as the regular brokers are getting for the orchestra seats. This method also prevents "digging" at the box office, virtually all the balcony tickets being sold far in advance.

The scale for the Music Box will be lowered to \$1.40 top starting May 14, that obtaining into and through the summer. The present agency buy extends until March 11, and the brokers have already arranged to extend the buy another eight weeks at the regular \$5.50 top. That takes the show up to May 12. A further buy at the \$1.40 scale is likely.

BOOZE HUNTING HOUND GETS STUNG FOR TWENTY

New York Press Agent With Decided Thirst Is Gyped in Montreal

Montreal, Feb. 1.

Behold, there journeyeth to our burg last week a gentleman of vast intelligence—a man wise in the iniquitous ways and vicissitudes of this mortal sphere.

With the hauteur of a Caesar, the sang froid of a French poliu, and the pugnacious look of a Dempsey, this wise bird hopped off the New York train at our own and much revered Windsor depot, and, gripping with all the affection of a mother a bankroll of generous proportions, hit the trail for the nearest thirst-assuaging emporium, known to the common people as Quebec Liquor Commission Depots.

Be it known, one and all, by these presents, that the thirsty one in question directs the publicity for a mighty theatrical circuit from millionaires offices in the Great City. Thus doubly establishing the fact that he was wise.

Safely running the gauntlet of a number of seedy gentlemen of uncertain and unlisted professions, from those who would dispose of the time-worn gold brick to promoters who could sell him the royalty rights on all trains entering and leaving the depot, the wise one kept to the path and did not change gears until he was safely within the portals of one of a few hundred liquor depots.

And there, amidst liquid plenty, with the back drop composed of cases of "Extra Special Scotch," piled one on top of the other, and the "tormentors" (rightly named) consisting of fantastically labeled bottles, each containing an effect equivalent to T. N. T., a little comedy-drama was enacted. The drama was produced with a cast of three—the wise one from New York and two males supporting.

As a fitting prolog, the law in this province provides that one bottle only of firewater shall be purchased in any one store in one day. That bottle can be multiplied a hundred fold by visiting all the liquor depots.

The New York gentleman couldn't see one bottle at all. He wanted many bottles, and wanted 'em without paying out a considerable portion of his kale in taxis.

Wise One (brightly and blithely, to amiable looking clerk)—Two bottles of Dewar's Special, a couple bottles of Gordon Dry, and a—

Clerk (equally, as bright and blithe)—Nothing doing, brother. Only one bottle's all.

Wise One (registering chagrin, disgust !:x !:x !:x ?-?)—How come, only one bottle?

Clerk (with decided air of finality) (Continued on page 17)

PHILLY'S FUND BENEFIT

Annual Performance at Garrick Friday

Philadelphia, Feb. 1.

The annual Actors' Benefit Fund performance is held here Friday (Feb. 3) at the Garrick theatre. Among the offerings sent over from New York are "The Other Mrs. Bellis," "The Sign of the Hour," "Lovers" and "The Triangle." Billie Burke, Jane Grey, Irene Franklin and Ted Lewis, John Charles Thomas, Frank McIntyre and other artists now playing at local theatres will appear in sketches and novelties. Following in the plan of last year's "Sports of the World," a pageant called "Sports of the World," in which Philadelphia society girls take part, has been arranged.

The orchestra will be conducted by Richard Schmidt. The stage will be under the direction of Fred G. Nixon-Nirdlinger, Harry T. Jordan and Alexander Leftwich.

COLLISON'S OWN

Wilson Collison's "Desert Sands" will be the next attraction at the Princess. "The Married Woman" closes there Saturday, the house being dark one week and "Sands" opening Feb. 13.

It will be Collison's first drama, he having devoted himself to farce writing heretofore. The author is producing the new play on his own.

"The Blushing Bride" lost its Monday night performance at the Playhouse, Wilmington, Del., through delay in scenery arriving. It opened Tuesday night.

FOREIGN ACTORS USURP JOBS OF AMERICANS, EQUITY VIEW

Emerson Said to Be Agitating to Have Managers Give Preference to Native Players—Many English Plays Current

JULIA SANDERSON, ILL, UNDERSTUDY BALKS

"Tangerine" in Confusion Tuesday Night When Audrey Maple Disobeys

Julia Sanderson was out of "Tangerine" at the Casino, beginning last Tuesday night, because of illness. Audrey Maple, who has been with the company for over 10 weeks for the purpose of covering the role played by Miss Sanderson, refused to go on at the last minute. A hurried rearrangement of the cast was necessary, with a general switching of understudies.

"Tangerine" celebrated its 200th performance Monday night. Carle Carlton returned to the role of band leader and directed the orchestra for the anniversary performance of his own production. He was scheduled to leave for Palm Beach on Tuesday evening, but was compelled to forego the trip because of Miss Sanderson's illness.

The attitude assumed by Miss Maple in refusing to assume the principal role of the production which she had been engaged to understudy was stated by the manager to have been caused by pique because they did not give her the role and drop Miss Sanderson from the cast. Carlton stated Wednesday night he would refuse admittance to the theatre to Miss Maple when she appeared for the night performance.

REDUCED ALIMONY

John Steel Earning Less Now—\$250 Weekly for Wife Too Much

The examination of John Steel to determine his alleged financial inability to pay his wife, Edmonie B. Steel, \$250 weekly alimony under a separation agreement has been set by Justice Guy for Monday afternoon, Feb. 6, when Steel is expected back in town to fulfil a vaudeville date. Steel is asking for an alimony reduction on the ground he is earning only \$610 weekly against the \$1,500 he was making at the time Justice Wasservogel granted Mrs. Steel's separation.

Mrs. Steel sued on grounds of cruelty, alleging the tenor stated a wife was an obstacle to his professional career. They were married Nov. 22, 1919, and have one son.

ANOTHER "BAT"?

"Superstition" to Rehearse—Held Back Last Year—Conflict Feared

"Superstition," a mystery play, will be placed in rehearsal this month, joint production of L. Lawrence Weber and Lee Morrison. The drama is the idea of J. E. Brady, scenarist for Metro, but the dramatization has been made by Edward Rose. "Superstition" is said to call for a number of stage tricks and is reported having been held from production last season because of possible conflict with "The Bat."

LIGHT OPERA ENGAGED

Light opera at Forrest Park, St. Louis, under the auspices of the Municipal Association of St. Louis, will open this year, June 6, with "The Highwayman."

Among the principals engaged are Sophie Brandt, James Stevens, Frank Moulan, Arthur Geary, Jerome Daly, Doone Jackson, Eva Fallon, Jay Smith. The musical director will be Charles Previn, with Frank Rainger stage director. The season is for eight weeks.

Before opening in St. Louis, Matt Grau will take the organization to Havana for six weeks.

Contradictory views were expressed this week regarding English actors here supposedly by officials of Equity. John Emerson, according to a story in a daily, was scheduled to confer with Samuel Gompers, president of the American Federation of Labor, with the supposed object of influencing managers to engage American players in preference to foreign artists. This meeting was slated for Wednesday.

A statement credited to Frank Gillmore, who started for the coast last week, explained the affiliation agreement between Equity and the English Actors' Association was definite. According to Gillmore, members of one association when entering the jurisdiction of the other automatically become members and "must from that moment start paying dues," although excused from paying initiation fees. That is, an English player when coming here and playing must pay dues to Equity, and American players, if appearing in England, would likewise be called on to pay dues to the British association.

If the Equity's opinion that English actors are keeping American players out of engagements is authentic, it is surprising in light of the number of English professionals counted as Equity leaders.

That there are any greater number of English actors here than in other seasons is not apparent. It is true that more English plays are current in New York than at any time for years. The acceptance of those offerings by the public is the reason, and but for them several Broadway houses would be without attractions. However, of the English plays only two are all-English in cast. "Pins and Needles," at the Shubert, was imported in total, or rather brought over here under contract by De Courville. "The Voice from the Minaret," which, with Marie Lohr, opened at the Hudson, is also an all-English cast. Similarly, however, that is an imported production, having been brought over for a tour of Canada and with no original intention of American bookings. Most of the cast of "Bulldog Drummond," at the Knickerbocker, may be English players, but have been here for several seasons. There are only two or three English players in "A Bill of Divorcement," while other pieces of English authorship now current are virtually all given by American players.

PERMIT H. P. PIERCE TO MARRY ACTRESS

First Marriage Annulled by Court and Vatican

Syracuse, N. Y., Feb. 1.

Harold Spaulding Pierce, of New York, son of the late William Kas-son Pierce, one of the founders of the old Pierce, Butler & Pierce Co., of this city, whose first wife caused annulment of her marriage on the ground he was incapable of physically entering the married state, is preparing to wed Marguerite Wheeler, actress, in New York.

To enable Pierce to secure a marriage license there a copy of the 1915 annulment decree here has been forwarded to him. Supreme Court Justice Leonard C. Crouch signed an order on motion of his counsel permitting the opening of the sealed records in the case to enable a certified copy thereof to be sent to New York.

Will m K. Pierce, father of the young man, committed suicide when the old Pierce, Butler & Pierce Co. went to the wall. Pierce's mother runs the Brazilian Coffee House in New York.

The first wife of the young man is now Mrs. Ralph Chatfield, of this city. In addition to the civil action brought here to dissolve her marriage to Pierce, his first wife carried her case to the Vatican, and the ecclesiastical courts held for her as well.

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 (14th week). Holding on to very satisfactory business, takings last week went over \$9,100; profit for house and attraction, which has small cast.

"Bill of Divorcement," Times Square (17th week). While this English drama which made sensational spurt after premiere is now under leaders in gross, but still making money. Last week over \$10,500.

"Blossom Time," Ambassador (19th week). Off little middle of last week. Later days found fine support. Nearly \$18,000 claimed last week. Leading operetta of season.

"Blue Kitten," Selwyn (4th week). Advanced spark last week, balcony seats selling more freely and gross going well over \$20,300. Newest musical entrant to draw big money.

"Bombo," Jolson (18th week). Star (Al Jolson) real draw and putting new house on map, as originally intended. Playing to paying business, with gross lately around \$23,000.

"Bull Dog Drummond," Knickerbocker (6th week). English meller climbing steadily, with agencies doing business. Some balcony seats in cut rates, but gross for last week \$16,700, which placed figure with best of non-musicals.

"Captain Applejack," Cort (6th week). This English comedy drama is nearest to "Kiki" in demand among dramas now and in gross, it pulling between \$15,500 and \$16,000 weekly.

"Chocolate Soldier," Century (9th week). Cut rates and two for one tickets drawing big crowds. Gross last week about \$14,500, probably even break in big house. Listed to remain four weeks more.

"Chauve-Souris," 49th Street (1st week). Russian specialty company originally of Bat theatre, Moscow. Has been playing London and Paris. Press showing Friday, with regular opening Saturday night.

"Czarina," Empire (1st week). Doris Keane starring in new drama opened Tuesday night. She succeeded William Gillette in "The Dream Maker," now on tour.

"Danger," 39th Street (7th week). Last week ahead of previous week up to Saturday, when storm hurt night trade. Drew about same gross of \$7,400.

"Demi-Virgin," Eltinge (16th week). Woods farce that drew limelight because of alleged immorality during fall still gaited to profitable business and management expects continuance through winter. Over \$14,000 claimed last week.

"Drifting," Playhouse (4th week). W. A. Brady's newest dramatic try playing to fairly good business. Was unfortunate in being forced to close for week upon Alice Brady's illness. Some cut-rate aid.

"Dulcy," Frazee (25th week). Cut rates providing strong attendance, through gross under fall pace. Said to be still turning profit. Gross last week \$6,800.

"E to Janis and 'Her Gang,'" Gaiety (3d week). Miss Janis will remain three weeks more. Broadway engagement limited to six weeks. Drew \$10,600 last week, that gives show comfortable profit margin.

"Fay's Fables," Park. Revue to have been produced last summer. Will be presented by Harry Cort and interests. Premiere set back from Thursday until next Monday. "The Wild Cat" sent to road.

"First Year," Little (67th week). Little change here. Some balcony seats not disposed of, but steady draw of around \$10,000 means continuance through season. House small and gross profitable.

"Get Together," Hippodrome (23d week). Big house getting around \$30,000 weekly lately, approximately \$10,000 under fall. Novelty to be introduced soon may bolster business.

"Good Morning Dearie," Globe (14th week). Typical Globe smash, but running far ahead of predecessors at \$4 top. Reaches over \$29,000 weekly, gross running \$300 and upward of that mark, which means sell out.

"Grand Duke," Lyceum (14th week). Gaiety play has three more weeks to go, show then takes to road. Business substantial, around \$11,000.

"He Who Gets Slapped," Garrick (4th week). New dramatic smash, setting vogue for Andreyev (Russian) plays. Getting about all it can at Garrick, which has \$9,000 capacity. After next week moves to Fulton, with Theatre Guild doing "Back to Methuselah" next.

"Just Married," Nora Bayes (41st week). One of banner "two for one" attractions, reduced type of

tickets drawing nearly all house can hold, \$7,000 to \$8,000, which makes money for large theatre and attraction; not large cast.

"Kiki," Belasco (10th week). Belasco's "kick" contribution to dramas of season, biggest draw house ever had. Capacity at \$16,500 claimed weekly, with agencies reporting demand as solid as ever.

"Lawful Larceny," Republic (5th week). Went past \$10,000 again, showing steady demand now. Last week's figure would have materially bettered, but business hurt through storm Saturday, also true of others.

"Lilies of the Field," Klaw (17th week). Adroit advertising for extra space in dailies is successfully keeping up enough interest for better than even break. Got \$8,100 last week which is profitable.

"Marjolaine," Broadhurst (2d week). Got \$13,000 in seven performances last week (opened Tuesday). Demand in agencies good and new musical piece has good chance to land with winners.

"Music Box Revue," Music Box (20th week). Turnaway revue, matching "Good Morning Dearie" in money drawn and as big or bigger than anything on list in demand. Like Globe attraction, its weekly gross is not much under \$30,000 and standees in at every performance.

"National Anthem," Henry Miller (2d week). New Hartley Manners drama, starring Laurette Taylor. While difference of opinion in reviews, started off to real business, selling out downstairs first week for about \$11,700 gross.

"Pins and Needles," Shubert (1st week). First English revue offered here. Production presented by Albert de Courville. Opened on Wednesday night.

"Sally," New Amsterdam (59th week). Ziegfeld's smash of last season is turning neat profit every week and holding own with this season's musical hits. Went to \$28,000, or little more last week. Extra space used at times in dailies.

"Shuffle Along," 63d St. (37th week). All-colored revue continues weekly winner and figured until spring. Showmen dodged idea last spring, no one wanting to buy in.

"Six Cylinder Love," Sam Harris (24th week). Winner from start, yet going for sell out only latter half of week. Takings around \$14,000 last week, smart gross for comedy.

"S. S. Tenacity," Belmont (5th week). "The Monkey's Paw" supplanted "Critics" as curtain raiser Monday. Business last week promising, around \$6,000 or over again drawn. Figure in small house should turn a profit.

"Squaw Man," Astor (6th week). Final week; going to road. "The Blushing Bride," musical, next, due to open Monday.

"Tangerine," Casino (26th week). No doubt about this \$2.50 musical show lasting out season. Last week around \$19,500; little affected by storm of Saturday, with most of night seats sold in advance. Advance sale for successes prevented them feeling effects of weather.

"Thank-U," Longacre (18th week). Theatre parties figure in business right along. Last week gross went to nearly \$9,000. Storm hurt Saturday night's house to extent of \$500.

"The Bat," Morosco (76th week). Box office betting run leader will last out season, even running until June. Still money maker, with last week between \$11,000 to \$12,000.

"The Circle," Fulton (21st week). Another week to go, then takes to road for long tour mapped out for two years. "He Who Gets Slapped" moves up from Garrick.

"The Deluge," Plymouth (2d week). Started Friday, last week; favorable comment aroused. Originally put on during summer, four years ago, but taken off after two weeks.

"The Dover Road," Bijou (7th week). Reported getting all house will hold, gross about \$10,300. Listed with plays of English origin that have succeeded on Broadway this season.

"The Green Goddess," Booth (54th week). Final week. Boston next Monday, with heavy advance reported. Got \$10,000 last week and should reach close to capacity for finale. "The Law Breaker," new W. A. Brady attraction, succeeds next week.

"The Married Woman," Princess (7th week). Final week for this comedy, which drew around \$4,000 weekly. House dark next week, with "Desert Sands" due Feb. 13.

"The Mountain Man," Maxine Elliott (8th week). Claimed to have

CHICAGO AUTO WEEK STIMULATES BUSINESS

Takings Show Upward Tendency from Monday On—Three Changes

Chicago, Feb. 1. With the influx for the automobile show early last week the box-offices of the local houses were greatly assisted. The week started off a bit poorly on Monday, but Tuesday saw it on the up grade and for the mid-week days the gross was still climbing. Weather conditions have been favorable, with the matinees bringing good returns.

There were three changes in the legitimate houses during the week; "The Rose Girl" replaced "Daddy's Gone a Hunting" at the La Salle, but from business indications and daily notices has not gone over on "high." It probably will stay along for four weeks. Harry Lauder stepped into the Great Northern for his annual engagement of one week, replacing Sothern and Marlowes. Lauder as usual turned them away. This week on Tuesday D. W. Griffith's "Orphans of the Storm" began an engagement at the Great Northern, with Griffith and the Gish girls appearing at the opening performance. Robert Mantell opened with his Shakespearean repertoire for three weeks at the Olympic Sunday.

The general belief in town has been that the price of theatre tickets had been stabilized. However, form has been reversed with the announcement that the scale at Garrick where Shubert's "Last Waltz" is the current attraction has been raised from \$3 to \$3.50 for the lower floor. Whether this advance is to be just for the current automobile week or will be permanent has not been announced. All the theatres expect to do the biggest business of the season this week, but none has rearranged admission scale except the Garrick.

"Mr. Pim Passes By" (Powers 2nd week). Business building up here with show getting endorsement of patrons, \$13,400.

"Robert Mantell" (Olympic, 1st week). Following on the heels of Sothern and Marlowe, Mantell comes here with his repertoire. His bills change each performance. On his first week \$9,500.

"The Last Waltz" (Garrick, 3rd week). Is in for a minimum of eight weeks. With \$3 top reached around \$24,000.

"Connecticut Yankee" (Woods, 6th week). Business a bit freakish. One week it drops and the following week it mounts. Using lot of special publicity stunts in daily papers. Hit over \$11,000.

"Follies" (Colonial, 6th week). As usual playing to practical capacity. Week nights the balcony and gallery are shy a few cash customers, but the lower floor is always sold several days in advance.

"Nice People" (Cort, 14th week). Folks here never grow tired of Francine Larimore. Show playing to a lot of repeat patrons. Business holding up big.

"Little Old New York" (Cohan's Grand, 4th week). This quaint play talk of town, with the elite patronizing it heavily. Close to \$16,000.

"Woman of Bronze" (13th week). Margaret Anglin is leaving in triumph at the end of this week. Business at this theatre, which is located in far corner of "Loop," has held up marvelously. Skirted \$11,500. Lionel Barrymore opens in "The Claw" on Sunday.

"The Hindu" (Schubert-Central, 3rd week). Walker Whiteside's acting in this mystery play of India

run ahead until Saturday night, when storm hurt box office to tune of \$500. Gross was around \$6,500 again.

"The Nest," 48th Street (1st week). Listed to open last Saturday, but premiere put over until Wednesday, this week.

"The O'Brien Girl," Liberty (18th week). Getting fine business right along and could stay until Easter. Routed out Feb. 18 because of booking conditions and will open at Garrick, Philadelphia, Feb. 20. "To the Ladies" will succeed. "Girl" got \$17,000 last week.

"The Perfect Fool," Cohan (15th week). Storm probably counted here, as with many attractions. With \$17,000 in or little over, business entirely satisfactory.

"The White Peacock," Comedy (6th week). This drama has feminine draw, with matinee trade strong. Claimed profit at \$5,000; show listed to remain until Easter.

"U. in the Clouds," 44th Street (5th week). Switch from Lyric did not hurt and week-end trade big. Grossed nearly \$14,000 again. Making a profit.

"Voice from the Minaret," Hudson (1st week). Stars Marie Lohr, English, "Voice" being first of repertoire to be presented. Opened Monday night, succeeding "The Varying Shore," which went to road.

"Orphans of the Storm," Apollo (5th week). Around \$12,000 last week for Griffith film.

"Foolish Wives," Century (4th week). Universal feature reported running under expectations.

has caught the town. Half page ads are appearing in dailies three and four times a week, with box office getting benefit to the extent of \$12,500 this week. This figure exceeds any gross in this house during current season.

"Sir Harry Lauder" (Great Northern, 1st week). On his annual pilgrimage here with his vaudeville company. Performances have been capacity with 100 camp chairs being placed on stage at \$2 a copy. Is said to have exceeded any previous Chicago business. Griffith's "Orphans of the Storm" opened Tuesday.

"Mary Rose" (Illinois, 2nd week). Ruth Chatterton's present vehicle does not seem to hit the likening of local theatregoers. Returns at box office far below expectations.

"Under the Bamboo Tree" (Studebaker, 7th week). Folks did not throng to this Lakeside playhouse in previous weeks. A little over \$13,500. Show probably good for at least three more weeks.

"The Night Cap" (Playhouse, 4th week). Looks as though this mystery play will overshadow "The Bat." Has caught on in great fashion and with limited capacity here totalling \$11,000.

"Lightnin'" (Blackstone, 21st week). Seats selling more than a month in advance, with hardly anything obtainable at box office for current performances. Even though business was bit off in "loop" Monday this attraction had the "S. O." sign up early in the evening. Grossed over \$21,000.

"The Rose Girl" (La Salle, 1st week). Notices in the dailies were mild and did not stimulate business. Show is short cast. Business fair on opening week.

PHILADELPHIA IN ITS WINTER STRIDE

General Level of Business Above the Expected—Walnut Picks Up

Philadelphia, Feb. 1. The mid-winter grind is on here, with the general level of business above the expected, and some cases of very excellent attendance.

This week's opening was "Welcome Stranger," with George Sidney at the Garrick. Without opposition, it had a neat opening night despite the heavy snow which kept some of the suburbanites away. It was formerly intended to bring this show in Jan. 9 for a six weeks run but a sudden switch brought the Ziegfeld Frolic instead, and now "Welcome Stranger" has only three weeks.

Brady's determination to keep "The Skin Game" in at the Walnut for two more weeks, ending Feb. 11 was the result of excellent business which began soon after the opening and held all through last week. Present indications are that with an inexpensive show, rather cheaply set, and without expensive stars, "The Skin Game" ought to realize a tidy sum here. Incidentally, the Walnut is picking up a class clientele, second only to the Broad. As was pointed out at the beginning of the year, this house needs the more serious, thought-provoking attractions, and is not a musical comedy house. "Main Street" is booked for Feb. 13.

Griffith's "Orphans of the Storm" had scant houses nearly every night last week. It is said they are losing money on the film here, although \$12,000 is claimed for the preceding week. It is booked to stay until March 1, but at present indications, its money-making ability looks limited unless something unusual happens. The Syndicate would probably be glad to put in a musical show as soon as possible as at present they have no house available for such shows.

The Broad is still in the consistent money-making class. "Bill of Divorcement," their first show of the year, did little, but that was mainly due to the fact that it opened before the society people were back from vacations. Skinner and Ethel Barrymore did exceptionally well, and "O. L. 38," partially due to their success, slipped through to a tidy profit. Now, "The Intimate Stranger" is cleaning up nicely although some of the critics knocked the show. "The White Headed Boy" which comes in next is being watched carefully. It is predicted by some that the Irish Players will do as well, if not better, here than they have anywhere on the circuit. "Ladies' Night" dropped from its early sell-out standard, but is still doing nicely. It will probably complete five weeks, and will then make way for "The Squaw Man" with William Faversham.

This is the final week of "The Bat" which goes to Wilmington and then to Atlantic City, for short engagements, and then probably closing, although a Boston run is a possibility. "Dog Love" comes in Monday.

The Shubert is doing splendidly with "The Greenwich Village Follies" which will stay four weeks and make way for Bert Williams in "Under the Bamboo Tree."

"The Intimate Strangers" (Broad, second week), Billie Burke has done very well so far, despite bad weather. Show was a sell-out, or approximately, opening night, and

COLD WAVE IN BOSTON HURT ATTENDANCE

Better Theatrical Business Started with Monday of This Week

Boston, Feb. 1. A cold wave which lasted for more than three days, and during which time the mercury dangled down near the zero mark, put a crimp in the business of the theatres all over the city, the legitimate as well as the other lines. The conditions were all against the playhouses, and as a result business was way off everywhere. At the first of this week it appeared as though it had recovered somewhat from the effects of the cold wave, and Monday night fair business was reported all over town.

There was but one change in the bookings at the legitimate houses, at the Hollis Street, dark for a week, which reopened Monday with William Gillette in "The Dream Maker." He is in for an engagement of two weeks only, and at the opening, with very little paper distributed, the house was capacity—sold out several minutes before the curtain went up. It is estimated there was close to \$1,400 in the house Monday night, and it is predicted that he will do big business during his limited stay. It is claimed by those who claim to know that Gillette's name, together with the fact that he is displaying what is known to be the old hokum melodrama, will draw them in, and that it has never failed to do so here, the city that is supposed to be the last word in things intellectual.

Some changes are booked for the Shubert houses the coming week. "Red Pepper," which is now playing the Wilbur, will be sent across the street to the Shubert when "Irene" departs after a long stay, and "Lilium" is due to open at the former house. "Dog Love," the Hodge show, will leave the Plymouth and into that house will come George Arliss in "The Green Goddess." This show should prove to be one of the best runners up of the season, for at the same house a few seasons ago Arliss came very near hanging up a record for business.

Estimates for Last Week
"Tip Top" (Colonial, 9th week)—For first time since here this show indicated a weakness last week when business dropped to \$27,000. Has been running in the neighborhood of \$33,000. Believed cold wave responsible. Supposed to remain here 15 weeks, having six more, and was thought to possess the staying power for that period.

"The Dream Maker" (Hollis, 1st week)—Had one of the big openings characterizing shows at this house so far this season. Capacity audience for the opening with the personnel on par with those who have attended other plays booked into this house this season. In for two weeks only, when it will go out to make room for Billie Burke in her new play, also booked in for a two weeks' stay.

"Orphans of the Storm" (Tremont, 6th week)—While cold weather may have been responsible for some of slump in business, still it could not entirely excuse figures of past week, when it is estimated film played to about \$9,000. This compares with business of \$15,000 Griffith's picture was doing about three weeks ago, and indicates it is in rut and may play to just fair business from now until end of scheduled stay. It was in for 10 weeks, and the Griffith people had a lease of the Tremont for that period.

"Red Pepper" (Wilbur, 4th week)—Holding on to business that it had opening week and justified action of those behind production in shifting it to Shubert when previous booking took Wilbur. Believed it will not lose anything by shift. Last week it did \$14,800, and Monday night this week had one of biggest houses in town.

"Irene" (Shubert, 6th week)—Gross of \$13,700 last week and will probably close there this week very strong, according to the way it started Monday night of this week. Has proven to be one of best repeat shows here for some time, excelled only by "Two Little Girls in Blue," at Colonial, some weeks ago.

"Dog Love" (Plymouth, 6th week)—Slipped badly last week, doing only \$5,000. Probably will not pick up much if any this week, and evidently stayed on bit too long. Advance sale for "The Green Goddess," in which Arliss comes here, biggest any Shubert house has had here for some time. Monday, when sale started, \$2,200 taken in at box office. This should prove to be banner engagement for Plymouth.

cleaned nearly \$13,000 for week. "White Headed Boy" in Monday. "Gold Diggers" Feb. 20.

"The Greenwich Village Follies" (Shubert, second week). Will probably beat last year's shows record. Highly spoken of by critics, and weathered bad snow storm with no alarming drop. About \$25,000.

"The Orphans of the Storm" (Forrest, fourth week). Management claims money, but house was very

(Continued on page 17)

FLASKS ON THE HIPS OF BOYS AND GIRLS ROUSE UPSTATERS

Eight Indictments Returned—Sensational Disclosure of Newark Conditions by Newspaper—Investigations Inaugurated to Oust Vice from Syracuse

Syracuse, Feb. 1. A sweeping investigation as a result of numerous complaints and affidavits from young girls, aided by the Syracuse "Journal," has prompted the local authorities to inaugurate a campaign to oust vice and begin a general clean-up of dance halls throughout Central New York.

Eight indictments were returned against three Syracuse dance hall proprietors by the January grand jury for permitting youths under 16 to enter their establishments. Among other cities up-state reported to have started similar campaigns include Oswego and Auburn.

Data furnished the Syracuse "Journal" for publication by Mrs. Mary F. Tormey, Deputy Sheriff, reveals that 50 nameless children were born last year; also that boys and girls under 16 appear in dance halls with flasks on their hips.

Newark, Feb. 1. The Newark Ledger has created a tremendous sensation in Newark by an exhaustive expose of the vicious resorts of the city. With a directness of speech seldom equaled in newspaper annals, the Ledger has opened an attack on the night life of the city. The paper has given some 150 names and

addresses and that there may be no mistake in publishing photographs of the alleged notorious resorts from day to day. In the daily story are given details of what goes on in these places that leave nothing of importance for the imagination to work upon.

The Ledger's expose carries a bitter attack on City Commissioner William J. Brennan, the Director of Public Safety, who is in somewhat of a dilemma. If he cleans the city up he'll have to admit the Ledger was correct, and if he doesn't he'll be recalled. The general impression is that he will be forced to clean house. Several spectacular raids have already occurred; presumably more will follow.

Cabaret performers would do well to investigate conditions before accepting engagements in Newark and other members of the profession should be very cautious about the places they visit or reside in while in that city. Practically all the well-known hotels, except the Robert Trent and St. Francis have been mentioned in the stories and many Newarkers have been surprised to find the Berwick, Lucerne, and Nankin Garden referred to by the Ledger. Even if no raids occur, it should be remembered that the Ledger does not spare names.

THE FRENCH DOLL

Melanie.....Laura Loefer
Baroness Mazuller.....Adrienne D'Ambricourt
Baron Mazuller.....Edgard Durand
Georgine Mazuller.....Irene Bordon
Jackson.....Will Deming
T. Wellington Wick.....Thurston Hall
Emily Morton.....Edna Hilbard
Philip Stoughton.....Don Burroughs
James Allen.....William Williams
Rene Mazuller.....Paul Martin

Montreal, Feb. 1. If the sustaining of plot interest to the final moment before the curtain, consistently drawn characters, lines that sparkle and effervesce with trenchant wit and pungent philosophy, a cast in which it is hard to detect a weak spot, and a star possessing youth, beauty, personality, chic and an exceptional gift of expressing feminine temperament and feeling (not to mention resplendent but tasteful setting and dressing) can in combination assure the success of a new comedy, then "The French Doll," given its first presentation on any stage at His Majesty's Monday night with Irene Bordon in the title role, is off for a long and prosperous run.

Even the first night conditions, which resulted in prolonging the performance until a quarter of an hour of midnight, had no adverse effect upon the ungrudging appreciation of the audience and caused no flagging of the absorption with which the action was followed. The undue length of the rendition was partly attributed by the management to the fact that the audience found more laughs in the lines than the rehearsals had revealed, surely not a bad fault in a comedy after the performance has been compressed within the regulation time limits. Such a process will be the first concern of the producer and his staff. Those who witness the play during the remainder of the week should find this minor and only complaint eradicated.

Miss Bordon's talents as an actress in her native tongue and as a singer were not unknown to many Montrealeers, but Monday was the first opportunity given to judge of her work in English. She came through the test with flying colors. Gayety and charm marked the lighter portions of her role as Georgine Mazuller, genuine depth of feeling the more intense passages, and sweetness and sympathy the moments in which she hovered between the opposite roles of emotion. Not the least delightful part of her performance was that in which she sang two numbers, a tuneful French ballad and a ditty, "Do It Again," in which sentiment and humor are nicely blended.

A capital executed study of character is that done by Edouard Durand as the resourceful and irrepressible Baron Mazuller, scheming to make a rich marriage for his pretty daughter. In Mr. Durand's skillful hands the part becomes a real creation, recognizable as human in every movement and utterance. Thurston Hall as the raucous millionaire, T. Wellington Wick, meets the demands of the role both physically and histrionically, and is at all times completely

in character. Will Deming's intuitive comedy sense enables him to give a convincing representation of an exaggerated but not impossible type, and Edna Hilbard brings out distinctively the salient points of the role of Emily Morrow. Don Burroughs acts with effective naturalness and vigor as Philip Stoughton.

The two settings supplied for the three acts are striking in their design and completeness of detail, while Miss Bordon's half dozen costumes are a succession of exquisite sartorial surprises.

Gardiner.

SARGENT SCHOOL

George Platt.....Maurice McRae
Morris Fawcett.....Ernest Woodward
Goodrich.....Edwin Kasper
Elliman.....John Oosterstock
Webber.....J. Andrew Johnson
Kate Rolling.....Lois Franklin
Maele Glowing.....Sara Agnes Farrar
Or Rolling & Co. Millers and Costumers

Miss Blagg.....Consuelo Wonders
Miss Tracy.....Alice Buchanan
Lady Smith-Carr-Smith.....Diane Seamon
Polly.....Virginia Odorne

"Partnership," by Elizabeth Baker, was presented by Sargent School pupils at the Lyceum Jan. 27, their second matinee of the season. It was the first performance in this country of the play, and, let us hope, the last. Even Broadway's best could hardly have given it life and a cast made up of pupils failed, and failed dismally. Talent was conspicuous by its absence.

The play shows the struggle between the appeal of love and the demands of business in Kate Rolling, youthful dressmaker. Love wins, of course, but wit, movement and suspense are pretty well absent from the development.

Of the players, Lois Franklin lacks stage appearance, and Sara Agnes Farrar, while she has appearance, has a long way to go to reach musical comedy, where she belongs. Ernest Woodward had poise and might get somewhere in time, but the whole was disappointing to the professionals in attendance.

Leed.

FRISCO BUSINESS

San Francisco, Feb. 1. Business with San Carlo Opera Co. at the Century theatre has not been as good as last season, the reason being that the company does not measure up to the standard set by organization that was here last year.

May Robson starring in "It Pays to Smile," at the Columbia theatre did \$6,600 in her opening week and materially picked up in the second. Her play received good notices from all the critics.

Kohl & Dell with their new show "Gave and Take," written for them specially by Aaron Hoffman and which is scheduled to open at the Century theatre next week for a six-week engagement are looking in the show on the one-nighters and smashing all of the previous records. In Santa Rosa, Kohl & Dell played to \$2,026 in one night.

BAD WEATHER SOUTH KEEPS DOWN GROSS

"Orphans of the Storm," Light—"Three Wise Fools," on Repeat, May do \$5,000

New Orleans, Feb. 1. Stormy weather the first part of the week sent a crimp into local show business.

At the Shubert-St. Charles the Griffith film, "Orphans of the Storm," failed to arouse undue attention. It may draw \$7,000 there for its first week.

"Three Wise Fools," a return date with John W. Ransome now in a principal role, opened pitifully small at the Tulane. About \$5,000 will be the limit for this week. The booking was through scarcity of legit attractions.

IN WINTER STRIDE

(Continued from page 16)

much off last week, especially downstairs. Lucky if they did \$10,000.

"Welcome Stranger" (Garlick, first week). In for three weeks, with "The O'Brien Girl" next. Sydney show has no opposition at opening, and should do well as house has had successes recently. "Ziegfeld Frolic" did about \$24,000 last week.

"The Skin Game" (Walnut, third week). Galsworthy drama is doing well, with class patronage right along, not much hit by weather. Brady decided to cancel engagement of "The Man Who Came Back" and keep "Skin Game" for four instead of two weeks. Has been lauded to the skies by critics.

"Ladies' Night" (Lyric, fourth week). Turkish bath farce has fallen somewhat, but is still in decided hit class. Formerly intended to keep it here five weeks, but may go beyond that now; \$11,500.

"The Bat" (Adelphi, 19th week). Finale of popular mystery play which claims to have beaten long run dramatic record here, but of which there is some doubt. Hodge in "Dog Love" to follow; \$9,000.

BOOZE HUNTER STUNG

(Continued from page 15)

—One, and one's all. Get me? What'll y'u have?

"Wise One" (resigned to fate, but registering murder)—Give me a bottle of Scotch.

(Business of getting parcel, paying dough and turning away.)

At this juncture, the second man made his appearance in support of the star, i. e., the Wise One.

"Don't let that guy put it over on you bo. You can only buy one bottle; but me, I can buy another. An' me friend here can buy another, see? Says how?

"You're on," promptly responded the Wise One, visions of a Volstead thirst accelerating his action considerably. "What'll I do?"

"Slip me ten," retorted the benefactor. "An' yuh kin slip me pal ten, too. Den we'll git de booze fer yuh, see?"

And it came to pass, there and then, that the Wise One peeled off two ten spots from his New York roll and enriched his two friends in need. Then, with a triumphant glance in the general direction of the amiable looking clerk, he waited.

And he's still waiting—for the twenty. For he it known that this particular liquor depot had two doors—the one by which the Wise One came in and the one by which the two wise ones went out—twenty bucks to the good.

This town boasts of a theatre on the circuit press-handled by the Wise One. To the manager of this house did he repair, with his tale of woe and sadness.

And into the managerial ear, with eloquence and fervor unknown even to our greatest thespians, the Wise One poured his story.

But the ear was unsympathetic, for the manager laughed. And the office girl laughed. And the assistant manager laughed. For lo! How the mighty had fallen!

Our tale is ended. Perhaps it will catch the eye of a certain gentleman as he sits in his palatial office on Broadway. And perhaps he will reflect on the iniquities of Montreal. Qu'en sabe?

MORAL—Roll your own and save twenty.

MADGE KENNEDY'S PLANS

Madge Kennedy is to return to the screen during the summer. She closed her engagement in "Coronado" Saturday, at Bluefield, W. Va., and returned to New York. The formation of her personal organization for the production of pictures is now in progress. The star plans to make two screen productions during the summer months and appear on the speaking stage

LEGIT BOOKING COMBINE

(Continued from page 1)

make for the most powerful theatrical organization yet known. Yet the two showmen have stated that such a goal is farthest from their aim. One of the heads laid the cards on the table by explaining the plans to one of his office's chief allies among the producers. He said that they (Erlanger and Shubert) had laid aside all personal feelings and surveyed the outlook as calm business men. The result was that they believe if both attempted to operate all the theatres under their control outside the metropolis next season, even though they do not oppose each other with the same type of shows, either one or both would go broke.

Carrying Charges

That the carrying charges of the houses under lease or ownership are more than the profits to date this season, explains the gloomy view of the leaders. Their plan is to take in all the stands of any importance. If there are two theatres, one only is to be given attractions, while the other is to be either kept dark or turned over to pictures or vaudeville. They declare that with too few shows in sight, one or the other house will go dark anyhow. But by assigning one house for attractions from either office, profits are virtually assured. Of course the takings will be pooled, as stated last week, that too applying to the theatre or theatres which may be operating with another policy.

The harvest of failures this season on Broadway and off is the direct cause of the supposed fusing of the two offices for bookings and pooling. The new shows flivvered in greater number than ever before and some of the apparent Broadway successes of last season went into the storehouses soon after the start of this season. Every failure on Broadway removed at least one and potentially several road companies for the succeeding season. That there are too few attractions on the boards in other departments of the profession is the reliable report, and it is declared salaries in the legitimate ranks are rapidly sliding back to the pre-war basis.

Operating Costs

While the reduction in salaries may be the fact in some cases, the operating costs have not materially gone down. Fixed charges, such as rent and transportation, are not subject to fluctuation. The elimination of the mediocre shows will be made by the two big offices agreed in bookings. Such elimination is claimed to be necessary. They say that the attraction getting \$7,000 gross on the week might make a profit of \$1,000 to the manager, but the theatre loses \$1,800. If there is a way of stopping that the big offices will do it. And by pooling the bookings only the real money draws will be retained on the books.

There are at least three important managers who are allied with the major offices under special agreements. It is known that A. H. Woods and the Selwyns have agreements with the Shuberts calling for "first choice" in bookings. On the Erlanger side Sam H. Hafis is said to have a similar arrangement and there may be other producers with like affiliations. The rub will

come if conditions are made too rigorous for such managers, that being entirely possible with the Shuberts and Erlanger working in unison.

The question of first choice of bookings will also possibly figure. It is because of that that explanations have been made to the effect the new combination is vital to the life of either major office.

Opposition May Result

Some managers who have heard of the Erlanger-Shubert reported combine state that if the clamp is put upon the individual producers, an opposition booking circuit will be the result. It is claimed there are enough houses obtainable on the shortest kind of notice, even besides those which may be dropped upon the combining of the big offices. Offers are known to have been received by one active producer, who is also a house owner, to throw in well located houses in important stands. Some of these houses are showing pictures, but it is said the stages are in such condition that they can be converted for attraction usage at a cost of less than \$10,000 each.

If the legitimate field is forced to grips through the Erlanger-Shubert deal, a three-way combination might result on the outside. That would take in Sam H. Harris, the Selwyns and A. H. Woods. That trio has its own houses in the big cities and it is said would be satisfied with them, if it came down to unprofitable pressure from the big offices. Last season the Messrs. Harris, Selwyns and Arthur Hopkins loomed up as the "third combination," those managers stating they were protecting themselves in the matter of bookings. Hopkins would doubtless swing along with the others, though he controls but one theatre. That the individual producers are not to be lightly regarded, despite the holdings of the big office, is pertinent. One showman said the managers had learned too much in the last 15 years to be squeezed by "syndicate" methods.

It is not believed the plan of the big offices is to actually fuse their booking machines. Both will be retained as separate units for the New York bookings and the smaller stands. That would be necessary because of the diversified interests of the two offices.

The original understanding of the Erlanger-Shubert deal was for booking attractions with care that the shows did not oppose each other. That is the "Polles" and Winter Garden attractions would not be booked against each other except in Chicago and possibly other cities. But regardless, the total takings both Shubert and K. & E. houses would form a pool in the important stands, the division being in the ratio of the number of houses controlled by each. The booking and pooling plan made unnecessary further building of theatres, and yet the utmost in gross business would be attained.

The new angle of the combination differs from the original in that some houses will be unused, the idea being for intensive booking and pooling because of the predicted shortage of attractions or an insufficient number counted on to be profitable for the operation of all houses.

"FRECKLES" TOUR

To Appear All Over United States Where "Penrod" Is Screened

Los Angeles, Feb. 1. Wesley "Freckles" Barry, Marshall Neilan's boy star, left Los Angeles Wednesday for Chicago, where he will make his initial personal appearance at the screen premiere of "Penrod," adapted from the famous Booth Tarkington story.

Following the Chicago visit "Freckles" will tour the United States and Canada, making personal appearances at all First National theatres. He is accompanied by G. P. Smith, Marshall Neilan's publicity director, and a tutor. The Mayor and city officials of this city wished "Freckles" good luck on his departure.

Each season after they are completed.

Miss Kennedy has decided on a play for next season, but her contract with the Savage management has run out, and it is possible that her next stage production may be under a different management, or perhaps she may decide to assume the title of actress-manager.

LOWER WAGE, MORE MONEY

N. Y. State Average Earnings Increase from Nov. to Dec.

Average earnings increased 59 cents a week in New York State between November and December, although workmen accepted reduced wage scales in many instances, according to a report from the State Department of Labor of 1,643 factories. The difference was more than made up by increased employment, "due partly to seasonal activity and partly to improved business activity," in the language of the survey.

The report declares average wages declined 12 per cent. from December, 1920 to December, 1921 and, the cost of living declined exactly the same in that period, according to the figures of the U. S. Bureau of Labor statistics. Workmen's losses were due more to unemployment than to reduced wage scales. One of the elements in the increased earnings in the wood manufactures industries was the reopening of piano factories on an enlarged working basis. A decrease was reported in the auto industry

BED-SIDE CHATS

BY NELLIE REVELL

(Nellie Revell has been for nearly three years confined to her room and set in the St. Vincent's Hospital, Seventh avenue and Twelfth street, New York City. Without having moved from one position within the past six months (Miss Revell having lost the use of her spine) she has written and dictated these weekly articles for Variety, at the same time having variously contributed to other periodicals. Miss Revell has been called the bravest woman in the world by many. Others have indorsed it, adding that under the circumstances she is also the most cheerful.)

Walter Winchell, who swings a witty Waterman, is always good for a laugh and for whom big things have been predicted, heads his column thusly:

I wish I had the prestige of Don Markee!
I wish I had the glory of "Bugs" Baer!
I long to swing a pencil like Blide Dudley,
Roy Moulton or Perce Hammond (on the square).
I wish I had the wit of Kely Allen,
"Hip" Phillips, Heywood or Medbury!
If I possessed the verve and dash of Kaufman
I'm positive I'd outwrite K. C. B.!
I wish I had the talents of the leaders,
Including R. B. and Tommy Gray;
If I were blessed with my dear readers,
I'd be a better writer than F. P. A.

Benjamin, as you know, must go through hell.
Yet if they gave me all for which I'm yearning
I'd swap 'em for the pen of Nell Revell!
Thanks! I'd much rather have you writing taffy than epitaphs about me. Say I'm alive. For they tell me the acoustics at Campbell's are bad. I might not be able to hear it so well there.

Jack Osterman spent an hour with me and told a good story on his Toledo uncle. An insurance agent called on him and sold him some fire insurance.

"Now what you want is some cyclone insurance," said the agent.
"How do you start a cyclone?" asked Jack's uncle.

J. J. Rosenthal tells this one on Clarence Jacobson who now sells tickets for Sam H. Harris. Clarence once took a spurt as an advance agent a few years ago. He came into Pittsburgh ahead of his show and among other things Manager Brown of the Nixon theatre demanded 40 stories.

"How soon do you want them?" asked Clarence.

"In an hour," replied Brown.

Clarence came back in 20 minutes with three volumes of "Snappy Stories."

Herb Ward, the high mogul of the Law studio, came in to see me. Herb is one of the best customers the Astor Hotel dining room has on its list. He entertained a near moving picture producer at luncheon. One of the kind always looking for non-royalty plays. He told Herb he had one of Shakespeare's best plays called "Ten Nights in a Barroom."

"Shakespeare did not write 'Ten Nights in a Barroom.' You mean 'Twelfth Night,'" replied Herb.

"What difference does two nights make?" said the embryo M. P. P.

Now come the melancholy days when Christmas decorations are all down, the presents packed away, eaten (or drunk), the lid is on again, and it is once more open season for carrots, spinach and "string beans," "vitamines," "calories," "iron," "carbo-hydrates." I've had enough iron fed me to build a bridge across the Hudson to Jersey where John Pollock comes from—every morning—that is, if he went home the night before.

"Surgeon sued for operating on wrong foot," was the headline of a front page story in the "Tribune" last week. I am glad I have but one back to give my surgeon.

Well, if "man is the engine" and "woman is but the track," as the lady in Chicago states, I suppose an "affinity is a side track" and "a divorcee a switch."

"Nurse in Syracuse breaks a vertebrae while combing her hair"—headline in dailies. That's a nifty. Give her credit. Wish I had thought of that one. It beats the excuse I have for mine being broken. And say, girls, isn't it a peach of an argument in favor of bobbed hair?

Saw a whole page story last Sunday about a man who let the doctors transplant a beef rib in his spine. Hope they gave him the right steer.

Those of you who are privileged to have good health and are around where you hear the latest of everything possibly never heard of "Hospital Blues." The old hackneyed blue Monday has been somewhat modified here by changing of the day. Operations for the removal of tonsils are scheduled for Tuesday of each week, and most of the cases are children who begin to cry before they reach, through the freight elevator, the operating room, which is on the same floor that I am on. I can hear their hysterical, yet pitiful, moans and have named them "Hospital Blues."

Lillian Russell has been appointed by Mr. Harding to find out while she is in Europe why they send us so many undesirable immigrants. Probably because the desirable ones would rather stay over there than come here and submit to the indignities to which they are subjected at Ellis Island. Ask Bert Clark about his experience landing here and being sent to Ellis Island because his infant son was born in Australia.

The warden of Sing Sing announces that he is going to have a motion picture run off for condemned men just before they are electrocuted so they will go to the chair with a smile. Are the pictures getting so bad that death seems a relief?

FOREIGN REVIEWS

Grand Guignol

Paris, Jan. 24.

Encouraged by the former success of the Grand Guignol Theatre des Deux Masques, a small house in the Rue Fontaine, is presenting a similar policy of horror for those who seek such form of emotion as an evening's amusement. Personally such folks can have my share, and if they want such stuff then let them have it. The main items are two so-called dramas sandwiched between three short farces, of which there is little to be said beyond the mouldy odor. "La Tete," an act by Marcel Rieu, is the greater shocker. Fancy the story of a youthful criminal guillotined, the body being sent

to the medical faculty for the use of the students. The mother arriving from the country, has applied at the prison to see her son, being unaware of the execution, and she is directed by an ignorant official to the hospital, where she understands her boy is being treated. On her arrival, by a coincidence, the first thing she sees is the head of the prisoner in the hands of a doctor, who is making his examination. And naturally the sight is of a nature to cause the women to die of fright. After such a delightful revelation there is a broad comedy "La Placard," of the old Palais Royal style, and then a resumption of blood and thunder with "La

STOCKS

Charlotte Walker will open a four weeks' engagement as leading woman with the Proctor Players at Harmanus Bleecker Hall, Albany, N. Y., next week, succeeding Clara Joel, who, with her husband, William Boyd, closes a 14-week engagement this week.

Miss Walker will be seen in the leading roles of plays in which she has appeared successfully during New York runs, opening with "Trilby," in which she starred in a revival this season at the National Theatre, New York. Other plays include "The Trail of the Lonesome Pine" for the week of Feb. 13 and "Call the Doctor" for Feb. 20. The play for her final week has not been announced.

Miss Walker will establish a precedent in Albany theatricals, as it will be the first time in the history of the city that a \$2 star has appeared at popular prices.

No leading man has been engaged to succeed Mr. Boyd. It is planned to have the leading male parts to members of the company.

The New Audition Players made their debut before Lynn (Mass.) theatregoers Monday. The organization is headed by Jeanne Duvieux and William Naughton. Other members are Mabel Grinnin, William Blake, Hal Munniss, Mary Hart, Owen Coll, May B. Hurst, Ralph Dean, director, and Kenneth Fleming, assistant director. Until this week the theatre has been closed since early winter owing to labor troubles. The opening play was "The Storm." The theatre has been leased by Casey & Hayden, who also have stock companies in Brockton, Mass., and Duluth, Minn.

After running continuously since September, the Wilkes Theatre, Salt Lake, closed Saturday night, Jan. 23. It will reopen on February 4 on a co-operative policy, the members of the stock company taking charge of the theatre. John M. Cooke, who has been here as manager for Thomas Wilkes, will be retained as manager of the new company. Miss Iva Shepard will continue on as leading lady and Brady Kline, who came here two weeks ago from Sacramento, will be leading man.

With the withdrawal of the Orpheum, Jr., vaudeville from the Grand theatre, Evansville, Ind., a dramatic stock policy has been inaugurated in its stead. Robert Sherman has placed a well known group of stock actors in the house, and beginning this week is presenting plays of first class calibre. Sherman announced that he intends producing only current successes of the past three seasons.

After being away from Salt Lake two years, Ralph Cloninger of Los Angeles is returning here Feb. 5 as leading man with his own stock company, opening at the Hippodrome. Cloninger developed into a real matinee idol while here before. The opening vehicle will be "The Prince Chap."

The Century Play Co. has purchased the stock rights to "Experience" and is having the piece condensed for stock use. The Forbes Players at the Warburton, Yonkers, will use the play next week, being

the first stock organization to use it. Levy's Orpheum Theatre in Seattle announces that it is to play dramatic stock under the direction of O. D. Woodward who has a stock company in Spokane. The Orpheum formerly housed musical stock.

Manager Bainbridge, of Shubert stock, Minneapolis, declares he will present "The Hero" on local stage next week as the first stock presentation of this New York production.

"Peur" (The Fright), two acts, by Palau. This drama concerns a lodging house keeper with his wife, who have murdered an Englishman to retain his property. They bury the body in the garden and then live in fear of a revelation. As a matter of fact, their ex-tenant was not properly interred, for he or his ghost appears to resume his place in the home. He dominates the couple to his heart's content, until in despair they put an end to their own miserable lives. The show has received a fairly good press, and on the whole it is as good as the Grand Guignol bills at present.

Kendrew.

TOMMY'S TATTLES

By THOMAS J. GRAY

Los Angeles, Jan. 23.

Soldier bonus is to be paid by tax on 100 selected articles. Wouldn't be surprised to see a committee of Congressmen appointed to snoop around theatres and see what they think the theatre cannot go without and tax it. Let's hope they start in by taxing the bored and insulting look on most of the theatre ticket takers.

A tax on politeness shown by most stage crews would not get the soldier boys a cent.

On the other hand, a tax on the indifference shown by orchestra leaders would almost pay for anything.

House managers who only "Go back to talk to the actors when they have to," or to quote the words of a manager of an important theatre in the west: "The least I see of the outfit the better I like it," should be taxed for the bad work they are doing on the road against the good work that is being done in New York.

The theatre is bound to be hit! It always is, so let's hope the tax goes in the right place. Those boys in Washington think theatrical people are only good to play benefits.

Pullman company blames actors for loss of ticket.

They got from partners and crews. Not very much. They treat most of them as if they were rising free.

Some day somebody is going to write a song without the word "Mammy" in the title and it's going to create a lot of excitement.

For some time newspaper cartoonists have been accused of taking actors' jokes. Now it is rumored one is accused of taking an actor's life. This opens up a new line.

Press agent of circus in winter quarters gave an "Animal Dinner" to the press. Guess the kiddies will miss some of their favorite performers next season.

JOBS SOMEONE MAY GET:

Dr. Cook denies he has been approached by the Ice Skaters' Union to be their "Judge Landis."

Mark Smith, of Trade and Mark Smith, the cough drop makers, is considering an offer from the "Theatre Coughers" to take charge of the entire body.

Harry Houdini has been offered a position by the Mutual Welfare League to show all the boys just how the escape thing really works. Mr. Houdini would have to settle all disputes between prisoners and jailers.

Eddie Leonard is being considered as the "High Court" of all the Bow Takers.

Great chance now for a popular song with a title something like this: "I'll Be Your Judge Landis If You Don't Rule Me Out."

Singing into radio instruments is now becoming a popular fad. You can hear your favorite singer no matter how far out at sea you may be. This will probably discourage sea trips.

Stock in the "Puttee and Black Moustache Trust" must be selling at a very high figure, judging from the streets of Hollywood.

There seems to me more "Assistants" to "Assistants" in the picture business than any other business in the world. This takes in the Army and Navy.

Notice that most of our big battleships go to rehearse off the coast of Cuba. Of course the fact that Cuba never heard of Volstead cannot have anything to do with it.

Notice the new Irish Government has already sent a delegation to Paris to talk about something. It doesn't take these young governments long, to know where to send their delegations.

The second guess men who picked January to be the "pick-up" month for show business are now playing March and April. Next October would not be a bad bet.

The Republicans have announced that the country is getting more prosperous. Now everything can go right ahead.

They were the same fellows who were going to keep the plots of our government's plays free from anything connected with Europe. Well! Well!

The Prince of Wales is still good copy for the American Sunday papers and the English news weeklies. Things are going to be awfully slow when the Prince decides to settle down and stay home.

It's almost three days since any minister attacked motion pictures.

There will be less of that in February; it's a shorter month.

LEGIT ITEMS

O. E. Wee is organizing a company of "The Trail of the Lonesome Pine" for the one-night stands. The cast of the piece has been cut to five people for the proposed road tour.

Perry Bradford, music publisher and composer of the "Put and Take" show, is sending out a revised version of the show the middle of this month. It will play through the middle west.

With the closing of the Boston "Irene" last week, Joseph De Milt, general manager for the Vanderbilts Producing Co., joined the coast-bound company at St. Louis this week. The show has eight weeks on the coast. Al Herman has been back with the show. The two advance agents remain. Henry Penny-packer being two weeks ahead and William Bullen one week in advance.

The New York Times, Monday, carried an advertisement asking the lawyer who drew the will of the late Grace Belasco Byrne to communi-

cate with Mrs. A. Templeton, 167 West 80th street, New York. Grace Belasco Byrne was the divorced wife of Fred Belasco, a brother of David Belasco. Fred died on the coast some years ago. She afterward married Charles Alfred Byrne, a well-known author and newspaper man, who died about four or five years ago. Mrs. Byrne died Dec. 4, 1921.

"The Silver Fox," the former William Faversham starring vehicle, reopened Monday in Cleveland minus the star. The piece will play week stands into Chicago, the management having been taken over by its author, Cosmo Hamilton.

The Shubert production of "The Rose of Stamboul" will succeed "The Chocolate Soldier" at the Century, New York. Tessa Kosta, at present with "The Chocolate Soldier," will have the leading role in the new production.

The second company of "The Tat" which has been playing the large eastern cities closes Saturday in Philadelphia.

AMONG THE WOMEN

By THE SKIRT

If it were not for little Anna Propp, as she is programmed, the Billy Watson show at the Columbia this week would be sad. Miss Propp carries the burden of the show, and spends most of the time changing costumes. All follow the soubrette style, and many models were shown. A green satin was edged in white maribean, as also was a silver dress hung with red tassels. White fringe and a silver bodice composed another. A Russian dance was executed in a red velvet edged with grey fur.

Nell Vernon, a blonde with a deep voice, wore several dresses, none out of the ordinary. They were all the filmy net models made with sequins. Lillian Harvey appeared only a few times, but dressed her songs well. Purple velvet, made close fitting, and a large hat to match was one dress, while still another good looking costume was black velvet embroidered down the front in steel, which had monkey fur for a band at the hem.

The chorus for the most part were in tights.

The opening had the girls in different styles of dresses. Short checked skirts and jackets in black and white looked very good, worn with jockey caps. Close fitting black velvet dresses had yellow sides.

For a patriotic number the girls were in purple tights and velvet tunics.

Mary Nash, at the Colonial in her slangy sketch, looked well in a bright red dress made in the place and elaborately beaded. A hat, and cape shed. The cape had a grey astrakhan collar.

Joe Rector Ball played the violin in yellow chiffon encrusted in crystals and a wide silver sack. Blanche Evans (with Jim McLaughlin) makes a cute kid in a red Peter Thompson dress.

Jessie Brown and Effie Weston in a dancing act appear first dressed alike in full black skirts lined in white. A gypsy number as done by Miss Weston was done in gold trunks hung with strands of colored chiffon. Miss Weston dressed an Indian number in a gold robe.

Helen Bell Rush at the piano wore yellow taffeta, the skirt oddly sketched out in blue sequin squares. Her partner, Mabel Burke, was first in a chiffon frock of many colors. She changed to a mauve taffeta made with a lace front and extended sides.

If a lover of dogs, especially police dogs, you can't afford to miss "The Silent Call" at the Capitol this week. "Strongheart," as the dog is called, is a gorgeous brute. But one girl appears in the picture, Kathryn McGuire. She wears a black riding habit and a night gown covered by a flowered kimono.

Must a person be in science to put up with the Palace orchestra? As a woman remarked in the ladies' room Monday matinee, "Only science made Sylvia Clarke endure that orchestra this afternoon."

It would take more than an orchestra to dampen Miss Clarke's ardor. She has pep plus. Miss Clarke's one dress was of silver cloth covered with lace spooled by an arrangement of highly colored flowers.

De Lyle Alda in a well put together act appeared first as a street urchin. Then a white pleated skirt had a box coat of green velvet. A showy cape consisted of feathers ranging from pink to the deepest scarlet. Dorothy Buckley with an atrocious speaking voice looked well in a short black costume draped one side in silver. A yellow dress with the same shade of fur made with a full skirt and narrow girdle was especially good looking. A green brocade dress followed having ruffled flounce of feathers. Although the theatre held many of Miss De Alda's friends, flowers were conspicuous by their absence.

Mabel Cameron (in the John Cumberland sketch) was in brick colored chiffon with hat to match. A pale green negligee of chiffon and lace was pajama in effect.

Ella Retford for her last week in America wore a white chiffon cut in points.

William Rock's girls, Nancy Welford and Helen Elby, wore dresses of white chiffon elaborately trimmed in white fox. A short soubrette dress wired at the hem was of blue brocade with a pink girdle. An orange and yellow chiffon dancing dress was most effective.

Bebe Daniels' new picture, "Nancy From Nowhere," at the Rialto, is a silly old thing, but you must hand it to Miss Daniels; when she does a picture she does things, but not like most of these baby doll stars who register the different emotions without turning a hair.

Most of the picture has the star in rags. Later two pretty dresses are worn, a short black velvet evening frock made with embroidered panels, and another that seemed to be entirely of Irish lace.

INSIDE STUFF

ON VAUDEVILLE

The report this week the Shuberts had placed Nat Nazarro, Jr., under a contract for five years, for production mainly, recalls the circumstances under which the young man became a Shubert vaudeville act. Young Nazarro has been skillfully directed in vaudeville by his mother, Queenie Nazarro. He's a versatile youth of personality and good stage bearing, all of which was capitalized by Miss Nazarro until Nat, Jr., evolved, by himself, into a performer of class and ability. This consumed some time, naturally, but meanwhile the Nazarro act always progressed. Whatever the youth did was well done. It finally resulted in the present Nat Nazarro, Jr.'s, turn on the Shubert vaudeville time. Nazarro, a young woman and a jazz band. It opened in a Keith New York house and made a most excellent showing, but salary terms could not be immediately arrived at. The report at that time was Nazarro asked the big time offices \$1,500 a week without receiving action.

Jennie Jacobs must have heard about the big time delay in settling the Nazarro salary. Before a chance was given the Keith or Orpheum circuits to revise their salary figure, Nazarro had a Shubert contract given him Thursday, and he opened the following Monday at the Shuberts' Winter Garden, New York. There he came under the personal observation of the Shuberts, who immediately liked the boy (for he is only that, about 19 or 20) and they followed his reports over their vaudeville chain. Out of all the circumstances came the five-year contract with young Nazarro to make his first production appearance in the Shuberts' next "Passing Show" that will open in a Shubert New York house early in the summer. Miss Jacobs also arranged the long agreement. It's not at all improbable the Shuberts believe they can make Nazarro and tied him up for five years with that in view.

Max Burkhardt, who stills on the "Acquainted" Feb. 28, to open at the Palace, London, will find himself working for his former piano player, Melville Gideon. The latter, a musical comedy composer, now controls the Palace, formerly under Sir Alfred Butt's direction, in partnership with three others. At Burkhardt's last London appearance at the Palace, Gideon was piano accompanist to the singer.

ALL-COLORED REVUE IN B'WAY CABARET

Folies Bergere Closed for Necessary Repairs—\$2 Cover Charge

The Folies Bergere, which closed Sunday, is being renovated into a plantation and levee scene for readiness Feb. 15, when an all-colored revue will open there. The show will include Chappelle and Stinette, Edith Wilson and her Jazz Hounds (Columbia phonograph record-makers), Maxie and George and a "highbrow" colored sextet. J. Russell Robinson, Roy Turk and Perry Bradford are writing the special material.

The alterations which the Salvins are making represent a big item of expense, including its Mississippi River production set. A special "waffle" counter will be a feature of the new restaurant. The Shuberts are said to be interested in the show through their proprietary interest in the Folies Bergere real estate.

The new club will be "exclusive," that being the aim of the management. A \$2 cover charge will be added to the check.

CABARET

Johnny Black is conducting an After Theatre Club in the Rose Room of the Beaux Arts on West 40th street. Al Herman, the agent, is financially interested in the venture. Black, who is a song writer, and a jazz band, furnish the attractions at the club.

Joseph Hahn, of the St. Regis Hotel, New York, and one of the best known hotel men in the metropolis, has confided to friends his plunge into matrimony.

Billy Gates is now leading the orchestra at the Piccadilly, Brooklyn.

Emil Gans, manager of Freeman's, Broadway's theatrical restaurant, has sailed for a six weeks' vacation in Europe.

A revue under the direction of Will Roehm opens Feb. 7, at Healy's, New York. The cast includes Eddie O'Rourke, Eunice Vernillo, Helen Hardick, Virginia Roche, Alice Boulden, Millie Ward. Ray Midgley is staging the piece with the lyrics by Tommy Malle and music by Jim Shea.

Blanche Wood, formerly at the Winter Garden, Chicago, has been added to the group of entertainers at Rainbow Gardens.

Pilcer and Gould, who opened Wednesday in Albert De Courville's new production, "Pins and Needles," have been engaged by the Club Maurice. The engagement of Irene Bordoni for the club did not go through.

The evening of Jan. 31, 1922, when Thelma Harvey, dancer at, and Morton Saxe, manager of, the Club Dansant, were released in \$500 bail each on the alleged presentation of an indecent performance, the cabaret arranged a special performance for editorial representatives from the metropolitan dailies. The dance to which the police took offense, as performed by Miss Harvey in an abbreviated beaded costume, was performed, although in moderation. Judge Hatting sitting in the Seventh District Magistrates' Court held Miss Harvey and Saxe for trial in the Court of Special Sessions. The defendants, through H. S. Hechheimer, contended that Miss Harvey's dance was the same type of performance indulged in by Evan Burrows Fontaine, Doralina and Gilda Grey. They offered to let the dancer demonstrate to the court, but Judge Hatting tersely objected that his court was not a cabaret. The costume in question was produced as part of the evidence.

CORNELL, LEONA and ZIPPY
Songs and Dances
10 Mins.; One (Special drop)
23rd St.

A dancing couple employing a trained dog to put the finishing touches on the act. The opening consists of a recitative number, followed by dancing of various styles. The boy displays ability with the rope and top dancing with his partner, showing tendencies towards contortionist work. The dog is pulled in at the finish for a few tricks which puts the small-time stamp upon the turn then and there.

MIKE BERNARD and BELLE CONNOLLY
Piano and Songs
15 Mins.; One
City

Mike Bernard has a new girl partner in Belle Connolly, whose forte is comedy lyrics. She is an acceptable comedienne, doing published numbers in a loose-limbered, abandoned fashion that gets to 'em. Bernard is at the baby grand throughout accompanying, soloing once with "Echoes of France" (which he says he made for the Columbia records). The "echoes" is a hybrid affair including "Yankee Doodle" and "Stars and Stripes" in what the title suggests is a French theme.

Miss Connolly comes back in eccentric make-up for another number, following which Bernard first takes the bows and then his partner. The frame-up is good for the three-a-day houses.

ALMA BRADLEY and CO. (3)
"Virginia Rye" (Comedy)
16 Mins.; One and Full Stage
(House set)
American Roof

"Virginia Rye" is current, written by Lawrence Grattan, and described as a satire. It's of prohibition, that life-saver to so many vaudevillians since poisonous liquor became the national beverage.

But on small time cannot be expected a group of players capable of playing satire as satire, or anything else in a sketch as it should be played. Mr. Grattan appears to have turned out a breezy bit of prohibition fun. It often sounds that way, though it is never played that way by the Bradley company, starting with Miss Bradley and including all of her support, one no better than the other. Still, it will bring laughs on the small time just as it is, and that is just why it is on the small time. The small time looks for more value in acts for their audiences than does the big time, and the small time gets more at less money.

"Virginia Rye" is a relic of a departed husband, hidden for long years in a trunk. It is in one bottle and has been transferred to the office of a picture making company, composed of two partners, man and woman, with nothing between them and the street excepting \$25 owed the landlord for rent. The landlord wants his rent and the picture people are embarrassed. Whereupon the woman thinks of the bottle of rye, offers to sell it for \$25 cash, can't get the cash and finally phones the landlord, who says he will forget the rent for the booze. There is some incidental business and dialog, all lost as played; also a good rube comedy character that got nothing.

HARRY BERESFORD and CO. (4)
Sketch
17 Mins.; Full Stage (Special)
5th Ave.

Harry Beresford is showing another sketch of a rural locale, and having to do with a husband and wife adopting an orphan on the night before Christmas, with the woman opposed to the idea until the foster father "frames" with the orphanage attendant, sent to take back the child, to insist on the return so that the wife will decide to keep the foundling.

Albert Cowles and Mann Page are the co-authors, and have provided a suitable vehicle for Beresford as the tender-hearted husband. The act reaches out for pathos and comedy, through means of the child and the ruling power of the wife, to total sufficient entertainment. The cast is adequate, calling for no exceptional emotion or acting.

Beresford predominates and carries the burden on his own shoulders to a result that should make the act acceptable for the family and intermediate houses.

MAHONEY and AUBURN
Club Jugglers
7 Mins.; One
State

One of the team manipulates the clubs alone at the start, this chap chattering away as he works. His partner, equally talkative, soon chattered for double work. The idea of the running comment was to break away from straight club manipulation and perhaps served its purpose that far. The pair showed usual skill and though revealing nothing exceptional, filled the number two position.

KANE and GRANT.
Songs and Dances
15 Min.; One
23d St.

Impersonations provide the foundation upon which this youthful couple have developed an act. The male member is a dancer, doing announced impersonation of George Primrose, Frisco and others. The girl imitates Frances White singing "Youngest in the Family," which is her lone effort in the impersonating line. The opening consists of a Bowery number well worked up by the girl and topped off by the customary tough dance.

It starts the turn at a good clip with the impersonations, other vocal work which follows having fair value. This couple possesses the ability, but are on the wrong track with the impersonation idea. What is attempted in this line has been done time and again. With original material they should develop into a standard turn. The present act should work, but it cannot be expected to elevate them to the position they should hold on their natural ability.

CORTEZ SISTERS
Sister Act
14 Mins.; One
58th St.

Picture screen is lowered and title announces "Scenes of spots visited by the Cortez Sisters in their world tours." Follows miscellaneous colored slides of Shanghai, South Africa, etc., such as may be bought in any quantity. Nothing to indicate it isn't done as serious parade. It might be a josh on the girls or the audience.

The pair appear and go into a wrangle as to which shall make a speech in Spanish dialect. Finally one goes off in a huff and the other makes the speech with many interruptions. By the time they get down to their first number the girls have wasted exactly six minutes. When the act does begin it isn't half-bad. They make numerous quick changes and deliver several numbers (one of this is "Strut, Miss Lizzy" in French, but with a decided Pittsburgh dialect), the last change to Chinese dress done in sight of the audience through the parting of the split door which opens up a dressing cabinet.

If the pair would drop the early stalling and get down to a specialty without loss of time, they would do nicely enough. As the turn now stands, they never are able to overcome the handicap they have imposed on themselves at the beginning. The comedy is all wrong in matter and manner of delivery.

MANNING and GOULD.
Talk and Songs
16 Mins.; One
American Roof

Two boys who sing and talk. One is a Dutch comedian without whiskers and nearly without comedy. The other does straight when not singing ballads. Their talk runs to the ready or home-made brand, such as "Who was Moses' mother?" with quite some struggle to straighten that out toward the point, which comes when the comedian replies, "Why, old lady Moses, of course."

The singing is about the same, though the selected songs are better than the voices. These youths will have to remain on the small time a long time with the stuff they now have, but there is a small time that will laugh at them. For experience, the Dutch comedian might try burlesque and perhaps lose his Dutch idea with the dialect. But in any event 16 minutes for an act of this sort is a long while—anywhere.

VIOLA and LEE LEWIS
"Sister Act"
12 Mins.; One
American

Just a sister act. The larger of the pair has a good idea of "blues" delivery and her jazz songs were the best of the turn. The smaller girl does a "nut" laboriously, but doesn't go far in spontaneous humor. "Sister" teams that don't dance have to deliver something substantial in the musical or comedy way to stand out, and this pair haven't either in sufficient degree.

SIDNEY TAYLOR and Co. (2)
Comedy Sketch
15 Mins.; Full Stage
23rd St.

An office boy sketch employing three people, including two men and a young woman. Taylor handles the office boy role.

The action is ridiculous in its entirety with the act below par for the three-a-day houses.

RAY MILLER'S BAND and CLIFF EDWARDS
Music and Singing
20 Mins.; Full Stage
Winter Garden

Ray Miller's nine-piece orchestra have been playing the Cafe de Paris. They are making their first vaudeville appearance at the Winter Garden this week assisted by "Ukelele Ike" Edwards.

The act opens full stage with the nine musicians consisting of trombone, piano, violin, banjo, trap drum, clarinet and three saxophones playing a popular number. The boys are attired in Tuxedo and land solidly with the first offering. An obligato by the violinist accompanies the opening medley. "The Sheik" follows and is handled in masterly fashion with two of saxophonists switching to baby saxes for a minor obligato.

Edwards makes his first entrance in blackface, following and ties up the act with a popular song to the orchestra's accompaniment and his own clarinet imitation. The band plays an introduction for "Granny," which "Ike" coos in a manner reminiscent of pre-Volstead days when they sprinkled sawdust on the floors and Rupert's was a nickel a copy. He Chicago's his way to solid rounds and follows with a mean "blues" and a saxophone imitation and "cake" dance, aided and abetted by the musicians.

Several curtain calls followed with "Casey Jones" by the band and Edwards as an encore. They have an unusual arrangement for the old stand by allowing one of the musicians to work in a clarinet imitation followed by Edwards' sax imitation and dance.

The act was one of the hits of the bill at this house and can repeat anywhere. The men are accomplished musicians and have an ace in Edwards that gets them away from the straight musical offerings. It's an asset for any bill. *Con.*

OLIVE BAYES
Comedy, Singing
17 Mins.; One
American

The billing and frame up are a mystery. The girl's name alone is used, while the principal of the turn is a man. The girl walks out cold and seats herself at the piano. When she is half way through a ballad a man in an orchestra seat interrupts in Hebrew dialect although he is straight in attire and make-up.

There is the usual wrangle between stage and audience disturber; man climbs to stage and there is the familiar conversational jab and get-back until he is revealed as a tenor balladist. The rest of the turn is tenor song and conversational exchange, the finish being a "Mammy" ballad. Man has excellent sympathetic tenor for the purpose and his solos were enthusiastically applauded. The girl is just an accompanist for the substance of the offering, which is the tenor's voice. That being the case the arrangement of the act is doubly curious. Why not a simple, straightaway appeal on the singing? *Rush.*

RAY HUGHES and PAI
Songs and Dances
16 Mins.; One (Special Drop)
23rd St.

Ray Hughes is the comedian of the former two man team of Hughes and Nerrett. His present partner is a shapely miss employing a flashy wardrobe. As in the former act Hughes relies almost entirely upon falls for comedy. In this line he shows ability, but the act is lacking in its other comedy branches. The couple are badly in need of material, a bit of original chatter being sure to bring the desired results. The young woman in addition to acting as a foil for her partner handles the vocal end of the turn, displaying sufficient ability to register with popular numbers.

The couple can expect little better than the pop louses with their present turn which, however, displays a certain amount of raw material which if developed properly should land them higher. *Hart.*

BURRELL BROTHERS
Acrobatic
7 Mins.; Three (Parlor Set)
City

The two men may be father and son, the topmouter being a well appearing young man. The men enter the parlor set in golf clothes. The lifts and hand to hand stuff is neat, though not spectacular. They finish with the young man acting as anchor suspended head downwards from the chandelier, the older man somersaulting from the floor to an ankle catch to hand *Abel.*

STANLEY BROTHERS (2)
Acrobatic
9 Mins.; Three
Riverside.

This team bills itself as "two Danish phlegmatics." That's quite a jaw-breaker for an acrobatic team, but the Funkandwagnalls tells us that "phlegmatic" means "cool, calm, composed, indifferent." Which about describes the duo's style of working. Very calmly and nonchalantly they run through a lift and acrobatic routine that is worthy of booking into anybody's theatre for the most severe audiences' gaze. The hand to hand stuff includes a marvellous lift, the understander's hands being behind his body. Both men are built almost the same as far as weight is concerned, although that lighter-haired understander is a wiz for muscular strength. Other lifts employ the cranium and knees for the fulcrums, with the hands of the bottom man twisted back of his body. A prop billiard table is employed, one of the men reclining on it and reading, his partner balancing on the other's extended limbs.

The setting is lent the "club" atmosphere. A phone-rings and while the understander makes a pretext of answering, he extends his leg back nonchalantly, upon which the topmouter handstands, employing the limb for a horizontal bar. The routine has been developed along different lines, scoring very nicely, opening this show. For the finish they don their hats and coats and just walk off in the usual good fellow fashion. *Abel.*

REED and BLAKE
Ventriloquism, Singing, Dancing
15 Mins.; One
State (Jan. 27)

Opening as a straight ventriloquial act, a male carries out a dummy for some knee crossfire. The dummy is dressed in tuxedo and derby hat. An argument develops with the dummy refusing to talk, whereupon the interlocutor remarks that he will get the dummy's big brother to finish the act.

He leads out his human partner dressed similar to the dummy for a ventriloquial travesty similar to Felix Adler's. This breaks up in an argument which is followed by a double jazz song in which an imitation of a musical instrument is worked in.

One solo is a buck dance featuring Russian and "wing" steps with a one-handed handspring for the finish. The other follows with a ballad which is parodied by his partner in a comedy effort that falls due to weakness of the lyrics.

Donning high hats and goatees, the pair do a French song and dance, getting a fair share of laughs with the ludicrous dance that follows. The turn is a credible effort at novelty for the three-a-bills and should find a ready market in that field. *Con.*

RUSSELL and HAYES
Talk and Acrobatics
14 Mins.; One
State (Jan. 27)

Two men open with "silent" song double a la Lloyd and Christie. They are attired in tuxedos. Following the opening a bit of cross-fire is followed by a good routine of hand to hand acrobatics. The top mouter keeps up a flow of conversation throughout the offering. The understander had an occasional catch line, "Let's sing!" which failed to elicit any laughs. As acrobats the duo are up to the average established by the best of this type of act. The talk is superfluous. A good series of finishing tricks were some diving head to head stands from a sec-saw springboard. A couple of somersaults from a two-high stand also pulled applause.

A good act for the intermediate bills. *Con.*

THELMA and MARJORIE WHITE
Songs and Dancing
14 Mins.; One
5th Ave.

Two young misses in kid get up and looking the part for their opening number thence going into two changes of costume while offering the remainder of their schedule consisting of a trio of songs and some dancing.

The smaller member of the duo gives promise of developing. She connected for the major portion of the substantiated applause. The girls harmonize nicely, and with the comedy supplied by the smaller one are offering a sister act that should meet with approval throughout the intermediate houses with the possibility of their going higher as they develop by experience. *Skip.*

DANCE DIVERTISSEMENT
Songs and Dances
18 Mins.; Full Stage (Special)
City

Mixed dancing team, woman vocalist and male pianist. Vocalist starts act with prolog, introductory of numbers to follow. Dancing team offer adagio dance next. Usual lifts, postures and toe work of Italian ballet school. Vocalist solos number in Chinese costume, pleasing voice, with high register disclosing well controlled and tuneful top tones. Dancing team on again for another double, also in Chinese garb. Pianist solos while others change. Woman dancer singles (toe dance). Vocalist has another inning with likeable waltz song. Male dancer back in Pierrot costume, doubling a dance number with partner, vocalist singing meanwhile.

Attractively costumed and produced singing and dancing turn of the conventional type, obviously built for the pop bills, into which it fits satisfactorily. *Bill.*

HARRY ROYE and Co. (5)
Dancing
18 Mins.; Full Stage (Special)
American

Harry Roye formerly did a two-act with Dorothy Rudac. Now he has added two other girls and a man piano accompanist and elaborated the specialty. Roye opens with one of those introductory lyrics, delivered in recitative fashion, settling forth that "there are two girls for every boy and I want mine." This leads to the introduction of the four girls as fox trot girl, soft shoe girl, waltz and one-step girl, each doing a sample of the kind of stepping.

Roye is a whale of a dancer of the long-legged, high-kicking kind, and the girls are exceedingly good step-pers as well, particularly the tall thin member who matches Roye in figure and style. He has another number handled in the talking way which has to do with the vogue for imitating noted hoofers, and this paves the way for a quartet of impersonations by the girls. Two of the girls later do a "Poor Butterfly" song (weakly sung) and dance, and one of the girls does a bit of toe dancing.

For the finish the feminine quartet engage in a "strut" contest, Roye acting as judge and agreeing to dance with the winner. The contest is called a four-cornered tie and they all go into an ensemble dance, Roye and the girls all doing whirlwind stepping and "splits."

The girls display a quantity of ornate costumes, all of them pretty, and all wear half hose and bare knees. The models run to abbreviated garb, and the display of feminine curves is generous and slightly. The turn has splendid speed, with five people, the stage is always alive. Here is one case where an accompanist is superfluous. Usually the member at the keyboard fills in intervals, but this one has nary a solo. The stage setting and the costuming give a touch of flash and the quintet are all fine dancers. Excellent dancing number for any grade bill. *Rush.*

MARINO and MARTIN
Songs and Talk
15 Mins.; One
5th Ave.

An average male two-act, a satirical rave in appearance and deliv-ering in Italian dialect. The routine is composed of melodies to the number of four, with the usual conversational argument sandwiched between the warbling.

The argumentative exchange can stand brightening up in matter as well as the distinctness of pronunciation. At times the patter is absolutely lost upon those out front. Both men possess agreeable voices. The "red fire" lyric used for an encore seems unnecessary.

Exhibiting an emphatic tendency to stall at the finish they were able to return for the extra number though falling to build up above the mark generally set for an early spot on the smaller bills. *Skip.*

MCCARTHY and STENARD and CO. (1)
"The Divorce Court" (Comedy)
13 Mins.; Three (Special)
Broadway

McCarthy and Stenard formerly presented a family sprabble played in twin beds. Now they have added a third party to their act in the guise of a judge in a divorce court and are utilizing practically all of their former routine before him.

In reality the talk is strongly reminiscent of the old McMahon and Chapelle crossfire in their "Why Hubby Missed the Train." This present offering is small time. *Pred.*

GILBERT WELLS
Songs, Talk and Dancing
13 Mins.; One
5th Ave.

Formerly of Lloyd and Wells and now doing a "single," Wells is not loathe in informing those present as to just who he is, what he's been doing and that which he intends to do while holding the stage—all done in verse set to different melodies of the "blue" variety. It's egotistical to an extreme and provides not the best of openings for an act that impresses as being in dire need of strengthening.

Wells' appearance is above board, in English cutaway attire which at present seems to be close to his main asset. Pertaining, mostly, to a negro dialect the routine calls for a couple of stories, three songs, one of which is a jazzed up edition of a poem and some stepping. The whole fails to call forth any undue enthusiasm. Flagrant hesitation permitted of an encore which was offered in the form of a "pop" selection played on a clarinet. Wells' verbal material needs revamping while some attention should be given he footwork as it was with the stepping that he gained what recognition was allotted to him. *Skip.*

FRANK WILCOX and CO. (4)
"Hurry Up, Jack" (Farce)
22 Mins.; Full Stage
58th St.

Vincent Lawrence, who has supplied Frank Wilcox with several playlets before, is programmed as author of this new piece, which depends almost entirely upon the likeable personality of the principal player, who does an energetic young wooer, who carries off the girl against the opposition of her father and an older suitor favored by the old man. It's a breezy, rollicking affair which puts over an extraordinary number of laughs and a surprisingly complete story in a short space of time. However, the sketch has the common fault of its kind—it is exceedingly difficult to sustain polite comedy at high speed in a show which is principally made up of rough and boisterous low comedy, and a type of audience that likes fun liberally besprinkled with knockabout.

Coming after the middle of a good popular-priced show on Third avenue ought to make a pretty thorough test of the act's comedy strength, and it should go on the record that it was enthusiastically received Tuesday evening. In a politer neighborhood, say the Riverside, it will go even better.

The setting is a pretty parlor. The elderly suitor, acting on the advice of the father, tries cave-man love on the girl and she laughs him away, but promises to consider his suit. The young lover crashes past the servants, after his rival has departed and makes whirlwind love in spite of the girl's protests, and maneuvers to hold him at a distance. It's all bright, quick give-and-take of dialog without any suspicion of labored gagging, but rather in a smooth, suave way that is Wilcox's forte. The favored lover returns at an inopportune moment and there is an amusing clash between the two men, the younger winning out in a neatly managed surprise finish with a nicely balanced bit of sentiment.

Bright bit of polite comedy writing and playing. *Rush.*

WAY DOWN EAST QUARTET
Songs
11 Mins.; Three (Special)
58th Street

When "Way Down East" was a standard meller, its companies included a quartet, its members probably having parts in the cast too. When D. W. Griffith filmed the show the quartet atmosphere was retained, though the singers were used behind the screen. Several quartets were formed when the film was more generally shown.

The best of the singing fours was headed by Sandy McPherson, whose well modulated bass voice was a feature. A Broadway picture palace played the "Way Down East Quartet" as a vocal feature for several weeks on the strength of the men's ability. Doubtless it was McPherson's four, which is the present turn.

Simple rural settings are used, the men appearing as rubes. A prop well collects about it the songsters who open with "Old Oaken Bucket." Virtually all the numbers are the old standard songs, the exception being a medley in "one" offered an encore. The voices are nicely blended and the quartet's success in getting pleasing harmony notes, earns attention. It is not a punch turn but serves as a feature for three a day, with an early spot in the better houses likely. *Abel.*

BILLY DALE CO. (3)
Talk, Song and Dancing
19 Mins.; One (Special)
5th Ave.

More or less of a comedy sketch placed in "one" that has its location in Paris with the theme of the son attempting to persuade his father to lay off chasing the gals. Dale is the old roue with the two other members cast as the son and the girl.

The appearance of the trio is immaculate in evening dress, with the comedy being taken care of by Dale in the conversation which ensues. An adequate finish has been supplied through the working out of an old gag that cleans up the turn with the wallop.

It's entertainment all the way that has the verbalizing broken up by means of a chorus delivered by the "son" and a short dance that the miss delivers. Placed in the middle of the running order the act was well received and should be able to repeat continuously and regularly for that specification. *Skip.*

ALLMAN and WOODS
Blackface Comedy
14 Mins.; One (Special Drop)
58th St.

Man and woman in cork, he doing the lazy, good-for-nothing darkey an' she, the "providin'" but quarrelsome wife. He has fo' bits, collected for washing and she wants it. She gets it and he makes love to retrieve it, becoming haughty when it is again in his possession. Out of this seemingly trivial situation they derive a lot of capital fun in the swift exchange of rough language.

At the opening a drop in one is disclosed showing a row of shanties in an alley, with ridiculous signs painted on the front, such as "African Golf Parlor" and the like. Darkey shuffles on humming, "I ain't got no razor, aint got no gun—ain't got no woman and ah don't want none." Then the roughhouse starts. Man interrupts twice with solo, once with a topical song called "Funnynabilities" with endless puns and once at the finish with another number out of the character. He has an agreeable voice and might better use numbers entirely in the blackface character.

First rate turn for the neighborhood type of house. *Rush.*

KELL and BROWER BROS
Songs and Musical
16 Mins.; Two (Special)
State

Marie Kell and the Brower Brothers have framed a musical routine that skips lightly from the operatic to jazz.

At the opening Miss Kell appeared as a street singer, with an aria to her prelude. The brothers, looking especially small in this big house, joined her, one with violin and the other with saxophone. That is a cue for Miss Kell to strip to a jet frock and she joins the boys vocally in the jazz number.

Some pretty trio music was played with the girl at the piano and both boys working saxes, Miss Kell then singled with a semi-classic, and one of the brothers sent over "Silver Lining" with the fiddle. For the finish the original musical arrangement, first had Miss Kell doing an old-fashioned number and then all switching to jazz.

The trio delivered in spite of the opening spot assignment, which, however, is not material in this house. *Abel.*

"APPLE BLOSSOM TIME"
Whistling and Imitations
18 Mins.; Full Stage (Special)
American

Here's another case where two first rate specialists are spoiling a capital light offering with an entirely unnecessary talking sketch vehicle. Man, in country boy getup, opens, walking on whistling a popular number. Girl as rural lass joins him and they go into exchange of talk, swapping old gags and dealing comic conundrums. The audience was getting restless at this stage when the day was saved by the girl walking down front and putting over a capital imitation of a lullabye on a violin, a notably melodious performance.

There is more talk, then a series of bird calls by the man, imitations of a train, a buzzing bee and the like. A neat finish made a good getaway. Man whistles a current melody in sweet flute-like notes and the girl apparently accompanies him on an earthen, until it is revealed that the "sweet potato" is just a prop and the notes come from her lips. Next specialty for the intermediate houses, that would be improved by the elimination of the talk. The names of the principals are not revealed. *Rush.*

BROADWAY

It remained for one of the lesser featured acts to clean up for the Broadway bill this week. The turn was the Wells, Virginia and West trio that formerly played the small time around New York. On the strength of their showing Tuesday night, when they completely stopped the show, in the spot just ahead of Ames and Winthrop, the headliners, they should be handed a route as long as an arm and developed into an act worthy of being featured. The present routine, outside of the dancing, does not show a lot of class, but the basic material for a real comedy act with a dance wallop is there.

As a matter of fact, the headlined offering had to be satisfied with third place honors as far as the favor of the audience was bestowed. Oklahoma Bob Albright, who recently returned to New York after having spent several years in Los Angeles conducting a stock tab, got the second honors of the evening in applause, although he was the second male singing single of the bill.

Grant and Wallace opened the show with their combination of saxophone playing, acrobatics and dancing. The boys just about managed to get by. Their saxophone playing and talk are really stall stuff for the acrobatics. Joe Doherty, with songs and Irish stories, passed fairly well in the duce spot, although he was no riot. McCarthy and Stenard (New Acts) presented a version of their former twin beds act that was a little different.

Wells, Virginia and West came along next and tore the show to pieces after a slow start. True enough, they had no opposition from anything that preceded them, but the fact remains that they emerged as the hit of the evening. The boy of the act is practically a Dooley in his work and has a little more than some of the Dooleys have, and there is bound to be a scramble for him for one of the summer revues.

"Alice in Wonderland," presented by Ames and Winthrop, had a hard time getting under way after the act that preceded it. However, when the Russian travesty came along there was an awakening of interest and the final number managed to gain some applause for the team.

Five vocal numbers and some stories were the contribution of Albright. His numbers were put over very well, but as far as his stories were concerned, they were all old boys and slightly tinged. It was on the strength of his singing that he really scored.

Closing the vaudeville section, the Dancers Supreme drew applause with fast whirls and some Russian floor stuff.

Also on the bill, but not seen at the night show, were Jean Southern and Emmet Gilfoyle and Elsie Lange.

The screen was utilized for the showing of an Aesop's Fable release, Pathe News and the seven-reel feature "White Hands," with Hobart Bosworth starred.

Business around 8 o'clock Tuesday night showed about two-thirds of a house, but by 9 o'clock there was capacity on the lower floor.

Fred.

JEFFERSON

The Jefferson had the top business of the 14th street neighborhood houses Monday evening, gained by an eight-act vaudeville bill with a feature picture, sold at a top figure of 50 cents for the night show. It is with this policy the big 14th street house has been developed into one of the strongest spokes in the local Keith-Moss wheel. For several years after the Jefferson had opened with vaudeville difficulty was experienced in filling the big auditorium. This has been overcome with the heavy vaudeville bill which weekly includes two or three feature acts of the higher scaled houses with the low admission scale drawing in the neighborhood folks.

The first half bill was slightly disarranged Monday, due to the failure of Enos Frazer to locate his trunk, lost in transit, which necessitated Marcelle Fallett stepping into the opening position. This young woman went through her musical routine on the violin manfully and gave the show an unexpected good start. Rolland and Kelly with a fast talking turn carried it along. The comedy division of a Jefferson bill is one of its strongest points with any of the shows sure of results if sufficiently worth-while comedy, even if it be of the hokum variety, is offered in an early spot to get the audience on the alert. The Rolland and Kelly vehicle hit the right spot and it was easy sailing for the following turns.

A solid hit was scored No. 4 by Eddie Swartz and Julia Clifford. Swartz is a Hebrew comedian with a fast, clear delivery. He puts over his points in rapid-fire order, never letting one go astray. Miss Clifford is an attractive blonde, who adds to the picture and can be relied upon for returns with her vocal work.

Harry Jolson, assisted by a young woman and a male plant, experienced little difficulty with published numbers. Jolson milks his audience for applause to a large degree, with the 14th street crowd only too glad to get all they could for their money.

The flash of the bill was offered by Jack Patton and Loretta Mark in "Bits and Pieces," a production of real class. In addition to the

principals "Bits and Pieces" includes Annabelle Marks, Vera Presnall, Marion Williams, Betty Coburn and Daisy London.

Jim Dougherty, doubling from the Broadway, jumped into No. 6 in order that the bill might have its full quota of eight acts as advertised. Dougherty was at a disadvantage, due to his hurried trip, but gained sufficient returns with his vocal work and chatter. Harry Tighe and the Crance Sisters next to closing experienced little difficulty. Tighe is not exactly the type of comedian who can easily be grasped by the 14th streeters, but the returns were worked up in good style. His two girl partners appear to advantage and bubble over. The Lorraine Sisters with a "dancing turn" closed the show. The girls display marked ability in the kicking line and gave the show a satisfying final flash.

Manager Burns O'Sullivan has had the Jefferson redecorated inside and out, the work being done without the house closing for a day.

Hart.

81st ST.

The most prominent feature of the show was that it pleased. It did that, though getting away to a somewhat tardy beginning. The final trio of acts peaked the performance up with enough velocity to have the assemblage place their o. k. on it. Business Monday night was nothing exceptional, but good. The main draw, labeled in lights, was a Wally Reid picture scheduled to take up the last half of the program. The early portion of the evening was also entirely surrounded by film. It had a weekly and the "Topics" on the opening end, with the Aesop Fable reel terminating. Not a bad entertainment for the prices—six acts and eight or nine reels for the screen.

Hackett and Delmar with their new revue sponsored for the real initial uplift in enthusiasm. A quartet of girls and a sister team, all well dressed to suit the purpose, backed by a sufficient setting for the occasion, the acts run along nicely to allow both "names" to feature by means of their solo dancing. Miss Hackett drew a substantial response following her Oriental interpretation, while Delmar connected with his eccentric footwork. The fast finish served to put the entire company across for a number of bows.

Jack McLallen, working in "two" and next to closing, skated and talked his way through to a well sized total. A corking quiet comedian, this boy, with a routine on the rollers that can stand up in any company and is augmented by the conversation. McLallen has added enough new material to keep the verbalizing fresh, while his easy delivery will always hold attention. Miss Carson was off the skates Monday night, and whether a permanent change or not, it fails to be a vital issue, as her "straight" is just as well done off the ball bearings as on and doesn't detract from the neck swing at the finale.

"An Artistic Treat" closed. It's a posing turn, stands among the best and was well liked.

Miller and Capman took care of the duce spot, gaining little headway until the latter stepped forth alone to maneuver a couple of flexible ankles and thereby gain some semblance of recognition. The boys dress neatly, but despite their program billing of "Just a little different" are working along too conventional lines to cause any excitement that hints of being an outburst. Faber and McGowan talked their way along, No. 3, to pleasing results. Various portions of the crossfire revealed spots where brightening up would be of assistance, while at least one gag savored of being of elderly vintage and should be traded in. Arthur Hill (Hill and Sanders) opened the show, working alone.

Skip.

STATE

After getting a good flash at the leading Loew house, it is no wonder it is such a big draw. To those who attend regularly there is no secret at all. The answer is that there is no class theatre in the Times Square district that has a 55-cent lower floor admission, and that takes in the major picture houses, which charge 50 per cent. more, and there is no doubt about the State being the class of the three-a-day houses hereabouts. There's a whole lot of show—three hours and a half—nothing thrilling about the performance, but satisfactory all around. At 7:30 Monday night indications were that the supper show had pulled to half capacity. But the time the excellently projected feature film, "Two Kinds of Woman," was half ground out there was a fringe of standees waiting to be assigned seats.

After a Mack Sennett comedy, the news film reel and the increasingly popular combination of animated cartoon and acted film ("Inkwell" series), Marie Kell and the Brower Brothers (New Acts) served capably to open the vaudeville section. It is a musical and song turn, there being two other song acts in the six-act show, which was held down in talk and was minus dancing. Mahoney and Auburn (New Acts) went on second, C. and M. Huber being out of the last performance.

Herman Berrens in the No. 3 spot

won the first real applause of the evening. He could have remained longer than the allotted 12 minutes, for the returns continued even after the cards for the next offering were placed. Berrens is more than a passing pianist. He possesses a distinctive touch, and that brought the house instrument to attention. It's as fine-toned a grand as ever heard in a vaudeville theatre. Berrens wisely "lays off" the highbrow, and his routine is really one of songs. His "Woman Is a Puzzle" sounded exclusive and it tickled. He got even more with "Ain't Nature Grand?" For the finale he announced old Oriental melodies. What he really played with the orchestra was mostly Hebrew cadences, the strain of "El El" being plainly discerned, but not mentioned.

Billy Swede Hall and Co. with "Hilda" took the grade No. 4 and went over easily. Half way back in the big auditorium there was no trouble hearing the dialog, and the returns proved most of the house missed nothing.

Cardo and Noll went through for the evening's hit, next to closing. This operatic duo came in when many offerings of the kind had been presented, but now it figures as one of the longest in service. The "wop" opening served as such. The woman's change to evening frock and her warbling certainly scored. She achieved several vocal tricks, which faintly trickled to the rear of the State, but distance appeared to lend enchantment. She carried most of the aria from the "Traviata" bit, duetted for the finale. The number was described in some detail; also attention was called to the technical feature of the singing. Nevertheless, it was accorded a big hand and the couple scored with an Irish number.

The Joe De Koe Troupe showed up excellently in the last position, with no acrobatics ahead, making it better for the workers. The "bell-hop" is a somersaulting demon, one of the best in any act. The smaller of the two leapers, probably once tabbed as a midjet, is equally spectacular. The graceful manner of his reaching out in effecting the hand-to-hand feats makes them more noticeable than usual.

Idee.

23RD ST.

The 23rd Street experienced its best early week business in some time with the Marion Davies feature, "The Bride's Play," proving the draw. The Tuesday evening attendance was near capacity with the picture only to be credited, the vaudeville falling below the average for the house.

The vaudeville layout for the first half was spotty. It displayed value at times and at others fell off woefully. Cornell, Leona and Zippy (New Acts) opened after the customary news reel, with Sidney Taylor and Co. (New Acts) in a comedy sketch No. 2. The latter spot was bad for an act of this nature with the turn no better than the position.

A ray of light appeared with Murdock and Kennedy, No. 3. The real class of the bill was developed in this couple. Murdock is a long loose-limbed dancer with a bagful of eccentric steps. His partner is a diminutive miss of the peppery order well schooled in the stepping line. It was not until this team appeared that the bill got under way. William Weston and Co. with a novelty musical turn garnered returns. The early portion of the turn is wasted with some unproductive comedy, the only value of the act being in the musical division.

Ray Hughes and Pam (New Acts), next to closing, helped the comedy end with the knockdown style of work meeting with approval. Mile, Theo and Her Dandies closed the show. Hughes appeared during the closing turn for some kidding that made them howl. His main laughs were gathered in the balloon work over the audience. The Mile, Theo turn still retains value as a closing offering for neighborhood houses.

Hart.

AMERICAN ROOF

Average American bill the first half, nine acts with a Norma Talmadge feature, sending the Roof show along to about 11:45.

Somewhat light attendance Monday night, credited to the Washington disaster, with all residential theatres reporting a drop in night business since that occurred. It seemed peculiar, as matinee business held up. In the Broadway picture houses, Variety's reviewers noticed that about three-quarters of all newcomers into the theatres instinctively seemed to look at the roof (or ceiling).

Nothing stood out on the program other than the handsome cloak and gown of Charlotte Meyers (Bernard and Meyers). It's doubtful if the American ever held a better looking clothes outfit and that goes for the house from the time Bill Morris had it. That act as well as about the only regular laugh maker of the show, through Bernard's work, while Miss Meyers sang as nicely as she looked. They were No. 4 and Jack usually here played better than J. H. as a rule sends all of the strength into the second part.

The second part, held next to closing Bart Doyle, a singing mon-

ologist, who formerly appeared as Charles Bartholomew. There is no great change to the routine, the "Top of the Morning, Ireland," still being in, brought up to date, and the Lashwood "Latch-key" number that has such a remarkable melody, with Mr. Doyle about the only one of the many who have used it crediting Mr. Lashwood. Doyle's Irish and Scotch stories and Irish songs did all right.

The Four Brownie Girls were No. 3. When first breaking in they called themselves the Four Brown Girls. Maybe Tom Brown made a kick. He could have. The quartet are in blackface and can hold onto the small time where they will get over, for on No. 3 says the price must be right.

Just before them, No. 2, were Manning and Gould (New Acts), the usual No. 2 here, maybe not so much so, and Golden and Ward opened the show. The Fantasy Dancers closed the first half, good enough.

Opening after intermission was Rhoda Bernard with songs and a pianiste, then Alma Bradley and Co. of three in a sketch superior to its players (New Acts). After Doyle the Four Eugene Boys, acrobats, closed.

Playing three daily in the American with the Roof performance included makes the second and third shows on the day run into each other for some acts. The Bradley sketch appeared downstairs at about 9:10 and upstairs around 10, while the acrobats were on below at 9:30 and again above at 10:15.

Sime.

CITY

William Fox is observing anniversary week at all his theatres. The exterior of the City is decorated with flags and bunting, as is the Academy (pictures), across the way on 14th street. The Anniversary Festival on view the first half of the week shapes upon only so-so.

Leo Edwards is topline with the act he showed at Keith's Jefferson, a block away, two weeks ago. Edwards' turn now runs a little smoother and clicks much better. A new prima has been added and is better than the previous woman, looking better and singing ditty.

Burrell Brothers (New Acts), opening, were followed by Arthur Geary, well composed and easy appearing, in formal evening clothes, possessing a pleasant sounding voice and tip-top showmanship. In fact Geary owes much to his showmanly delivery for the manner in which he scored, even though spotted for the duce. Geary opens with an announced revival of "O' My Heart" which sounded as good as ever. An operatic potpourri pianologued was also a feature of his routine.

Middleton, Spellmeyer and Co. held down the sketch spot nicely with a western mellerette, two men and a woman comprising the cast. It's the eternal triangle all over again transplanted to the plains. The woman looks attractive and lends the comedy touch to the heavy dramatics which wind up with a bang-bang shooting spree in the dark. Mike Bernard and Belle Connolly (New Acts).

Frank Shepard, formerly known as Frank Juhaz, has a neat card trick routine choicely sprinkled with telling small talk. The comedy is taken care of by an obese simp assistant whose periodical grunt made for much low comedy. An audience still is also employed, Juhaz getting away strong after he produces hundreds of cards from the youngster's clothes, pockets, collar, etc., winding up with the discovery of a live rabbit on his person.

Leo Edwards and Co. followed with their "bits" act, as the juvenile explained it. The girl doing the Bayes, Brice and Howard is a clever mime and scored individually.

Barnes and Worsley were spotted for the "ace" position and cleaned up with their comedy. This two-man combination is familiar at the City, but they scored as strong as ever. Barnes is the tailor who was entrusted by Worsley with the duty of pressing the latter's pants. His belated appearance necessitates Worsley's appearance in bathrobe before the footlights for an audience apology. Enter Barnes for some crossfire in which he employs a nasal accent. The straight man does two vocal numbers capably. Barnes parodying on the latter for the getaway.

Three Rianos closed with their clever acrobatic act in the jungle setting. The two men are dressed as chimpanzees, the girl doing straight. It's a corker for novelty and action. The act is an offshoot of the old Five Rianos offering. A mediocre western feature film closed.

Abel.

58TH ST.

A typical small-time beginning grows up to a first-rate vaudeville show from midway to finish—a show that is far above the 50 cents charged at the box office. There are seven turns besides the feature, "The Bride's Play," and the news weekly. Third avenue customers have no kick on the high cost of entertainment. Comedy values are present in strong array and the E. A. Rolfe Revue gave the whole layout a flash of "class" worthy of the Palace, where the Rolfe Revue, which

really is a Maddock production, was a feature not so long ago. Considering the price shows like this are calculated to give so-called "big-time" bills a run. A Palace show at \$1.50 couldn't compete with bills of this kind if they were opposing in the same neighborhood.

Nora Jane and Co., plain man and woman dancing affair, opened the show to a packed house Tuesday night at 8 o'clock. The turn is pretty staged with drapes and attractive costuming, but the pair do nothing that an ordinary ballroom couple couldn't do with a week's practice. The woman is awkward in the simplest steps, but gets by on her blonde beauty. At the performance witnessed the man came near dropping his partner several times, and following the spins that make the "whirlwind" finish the girl nearly staggered into the orchestra pit. Just a time filler.

Allman and Woods, mixed black-face turn (New Acts) won a high score in laughs with their talk and singing, and proved the value of a lively number in the second spot. Its effect was felt for the rest of the evening. Getting an audience in good humor at the outset is really important, although some bookers still go on picking the act for the spot on a basis of small salary. Cortez Sisters (New Acts) dropped the pace considerably with a trivial opening that occupied six minutes and buried them before they got started.

Marino and Martin picked it up again. This pair have made a fat comedy vehicle out of the familiar types of excitable Italian disputers, working up the laughing situation with absurd display of anger and making it up again in an instant with an equally passionate reconciliation. This portion was the best of their 14 minutes and might be extended. It is good character comedy and infinitely superior to some of the labored gagging that precedes and follows. The turn has excellent musical features, one of the men playing the piano and the other singing several operatic numbers acceptably.

Frank Wilcox and Co. (New Acts) in a new sketch proved more than usually entertaining for the class of offering, the ordinary small-time polite comedy being a thing to avoid, although Wilcox cannot be classified as a small-timer in the series of playlets he has given to vaudeville. Weber and Elliott picked up the comedy running nicely. Their framework of the singing straight man and the "sap" who interrupts from the audience is well supplied with fun. The warbling straight is a first-rate feeder and the comedian has a good idea of low comedy, playing a Hebrew with exaggerated dialect. The 58th Street audience laughed itself out on this turn, which put the comedy climax to the evening.

Then came the Rolfe Revue, as neat and expert a bit of specialty production as could be. They get right down to business at the rise of the curtain and put over in 22 minutes as clean-cut a dancing, singing and musical offering as could be packed in that time. There are no halts, no uncertainties and no dragging in of immaterial material. It is just a group of clever people who do what they can do best and attend strictly to business. At the start the stage reveals a capped and aproned maid dusting the room and a knickerbockered butler looking on. Without a word they go into a sprightly dance, the girl displaying more than average knowledge of stepping. There is no pause. A party is on and the guests arrive promptly. No conversation. When the seven people are assembled they are suddenly found to hold brass instruments and go immediately into a number. When they finish it they disappear, and almost before you have noticed their departure a young man in tuxedo is at the piano and is started on a pretty melody, "Lindy," in which an especially pretty and graceful blonde girl (notable because her hair is NOT bobbed) presently takes part. Toward the end of the double song the pair do a short dance. The featured cornetist has a spectacular solo, with all sorts of double-tonguing trimmings, accompanied by a trio of instruments, including the piano. The likeable young man who had sung "Lindy" earlier goes into an Oriental number and the dancing maid of the opening does a slightly Oriental temple dance as an incidental. She also makes a pretty picture in extreme of undress and bare legs, and makes the dance a particularly graceful performance. The finish is a big septet of cornets, trombones and bass horn in a "chimes" number that is more melodious than you'd think so much blaring brass music could be. It's a specialty production, with the specialty, for once, not snowed under by the production.

Rush.

5TH AVE.

An eight-act show that pleased in its running order without causing any undue interruptions. Business was excellent all over the house.

Cahill and Domanie, No. 4 received the initial response which didn't call for the number of hours nor the second encore. The black-face half brought attention with its false warbling while his partner's (Continued on page 23)

PALACE

The Palace this week is a place to invite the soul to the dazed contemplation of a pagentry of draperies, but you have to wait long, Oh, so long! for the laughs. The stage decorations pass in bewildering array of opalescent orgies and amethystine splendors, running thence through the entire spectrum including the pastel variations and the spring color chart of the National Aniline Trust; there are wonderful gowns done in tints and fabrics for which there probably isn't a name and the men make a procession of claw hammer coats and Beau Nash trimmings, Lord-le! What a grand lady vaudeville has grown up to be.

Polite entertainment had it all its own way right up to the last number on the program. The crowd liked it all. It was so smart. But at exactly 11.10, when vaudeville audiences usually begin to think of the 11.55 accommodation, one Johnny Burke walked on done up in a flowery copy of the A. E. F. dough-boy uniform and handed them an earful of the grand old hokum and they rolled over and over. If you were seated anywhere midway between the aisles after he finished at 11.30, you had to wait until they stopped trying to get him to come back and make 'em laugh some more. This was at 11.30, mind you. And they still go on making vaudeville more and more polite and "classy." When the Monday night audience forced Burke to three bows at 11.30 they said a mouthful to the variety impresarios and what they said was substantially "the pretty-pretty is all right in its way, but please make us laugh."

It was a record bill for length. They must have started the overture late in the afternoon, for the early comers just got a glimpse of Carradine's Animals going off at 8.10. The bulk of the visitors came in the middle of Jed Dooley's talking and lariat throwing turn. It bothered Jed, but he made the most of it by turning it into funny cracks and got his reward in a friendly reception from a half settled audience. Most comedians would have been broken up and stranded.

Harriet and Marie McConnell were the first act to address a composed theatre. The sisters' billing tells the story. "Trills and Frills" they call their song cycle. They have the pipes to deliver the semi-classical numbers in a way that impresses and back of them they have the most gorgeous collection of cloth of gold and satin drops that has ever been concentrated in "two," not to speak of the sartorial splash that goes with the heavy background.

The show is now nearly an hour old and except for the mild amusement at Dooley's quiet funniments nothing has happened to raise a ripple. John Cumberland, record holder in the bedroom farce non-stop endurance run, delivered more of the polished comedy in the playlet "The Fall of Eve" which was credited to Arthur Eckersley and Gordon Bostock, but got its inspiration from Avery Hopwood. One line will be sufficient to fix and classify the sketch. The young woman who has fainted in the bachelor's apartment and falls victim to aphasia, wakes up in his bedroom off-stage in a suit of crepe de chine pajamas. She emerges into the living room and then goes back to the bedroom for more rest, turning at the door to coo, "Don't be long, darling." And they won't let them say "hot dog" on the polite vaudeville stage! Perhaps it's all in the way you look at it.

Sylvia Clark stirred things up somewhat by the sheer energy with which she worked. She has a capital robust comedy method and does particularly well with those story lyrics with a character twist. The number dealing with the despondent cabaret girl who found it hard to shimmy when there was murder in her heart was an amusing bit of song recital. She calls her offering "artistic buffoonery," but she had the least self-conscious effort toward the "artistic" and the most genuineness of that portion of the evening.

De Lyle Alda and company brought another half hour or more of refined comedy, in which the laughter was almost nil, but the singing, dancing and production display was ample compensation for the lack of fun. The sketch structure of "Sadie" doesn't get anywhere except to furnish a scaffold upon which to hang the sublimated dancing of two young men named Edward Tierney and James Donnelly who are stepping marvels in a great variety of talent and the very agreeable singing of Miss Alda. The rest is eye-commanding stage pictures. Miss Alda's frock for the last scene of the three-act piece is a baffling confection of sparkle and froth. In a show that was not already over-burdened with "production flash," Miss Alda's offering would have created talk, but in this week's Palace outlay it only gave one a sense of oppression.

Ella Reford was unhappily placed opening intermission by reason of the retirement of Carl Randall, out through illness. It was difficult for a single singing woman to work against the uproar of the returning lobby cigarette sounds, but her powerful voice, that clearness of diction that seems to be the special gift of English players and her robust style of handling a song brought her in a victor against the

handicap of a shifting audience. By the time she got to her new scene from the first act of "Kiki" the house was attentive and with Belle Baker for the finish she was "in."

Billy Rock with his new aids, Nancy Welford and Helyen Eby, was next to closing. More costume and scenic eruptions in gold and navy blue this time, instead of gold and Alice blue, and flocks to go with it in point of elaborate display. And in addition, as a special production feature, the headress of Miss Eby which makes her look like an impressionist sketch of a Paris mannequin done for Vogue. The idea is to plaster down the thatch of a bobbed head until it looks as though the hair were only painted on and the effect is a combination of Joan of Arc and Arthur Prince the English ventriloquist who visited here some years ago and who had the slickest patent leather head in all civilization. The girl is tall, with finely chiselled features and she makes a great picture with the fad, foolish as it sounds. The Rock act is built on the lines made familiar by that veteran in general outline, but with some details changed. One of the best incidents is a tough pair in a fast and laughable quarrel scene, followed by one of Rock's characteristic dances, a splendid bit. The A. K. bit remains, also the Chinese number and dance. The Palace welcomed Rock back with open arms and made him and his girls clown around at lib-in "one" after the act was over for an additional 15 minutes. When they ask this at the Palace as the clock is getting around to 11, the act belongs to the elect, although Rock long has been a charter member around the 47th street location.

Johnny Burke used up 20 minutes with his talk and the piano and orchestra bit, taking three bows at the finish at 11.30. Which bare recital is sufficient comment.

Rush.

COLONIAL

The audience here makes and breaks acts. It made a couple and almost broke all the rest. There was no rowdiness, but collective clapping in spots, laughter where it wasn't intended, and silence where applause and laughter both might be reasonably expected in other locales, contributed the Colonial crowd's portion of the entertainment.

The principal sufferer was Florence Nash. In a deft little sketch, "A Breath of Fresh Air," by Edgar Allen Woolf, she had hard and thankless going—that is, hard and thankless for such a favorite and such an artiste in such a pat vehicle. The sketch, on first thought, would seem built for just such a gathering as a Colonial audience; it shows up bucolic hypocrites, it sizzles with slang, it has a bit of melo, and it glorifies a pug as against a "gentleman." Miss Nash, immortal as Aggie Lynch in "Within the Law," the greatest of all patois parts is a masterly slinger of slang. She has beauty and personality and knows her stage business from A to at least X. Yet the Colonialites let most of the nifties evaporate. And it was clearly their fault. A few got every laugh, but the main bunch muffed most of the fly flings.

The turn didn't do badly. It took five or six curtains. But it was deplorable that a perfect comedienne in a wholesome, apt and right comedy, with punch and moral and satire, should go against heads who don't even know the humor of their own town, and who can't see the point when they're getting the best of it. They howled at McLaughlin and Evans, though, in "On a Little Side Street," which was typical Tenth Avenue, and neighborhood stuff. It wouldn't hurt a few of this outfit to walk east and south a few blocks now and then, and learn something.

The two-act earned its ovation. There is no grudging their success because they've chosen to play it right on its own home grounds. It should hit anywhere. But, so should Miss Nash's.

McLaughlin and Evans work somewhat like Ryan and Lee, and for their material that goes ditto. In place of hats and shoes they use bakers' rolls and they are before a tenement house drop. The girl has some very amusing intonations, burlesquing the dialect of New York shabby 4,000,000. Some of the wit is deep and all of it is broad. The talk is pleasant and never hurtful. There are many wows from the start. The girl has a strong voice and it is used in harmonizing "Annie Rooney" with her partner and a single of "Frances," finishing with a two-dance. There is nothing to the dance. The rest is great. The dance should be played a little earlier or something should be added to follow it. Though the turn went tremendous, it still lacked a finish.

Burke and Rush got by on Miss Burke's good voice. The song routine was weak and very misguidedly picked and assorted. For the finish Miss Burke sang a ballad with moving slides, or a moving picture variation of the old slide idea, and a boy plunger in a box muffed it up some. Bad showmanship all the way through, hurting two girls with considerable talent. They should cut their childish effort at dancing. Brown and Weston again two girls, followed. Tom

Tucker at the piano went heavy for talk; it sounded as though it, lyrics included, had been written by the janitor. The girls went pretty well, two accidents while doing her steps taking some of the edge off Miss Weston's usual finished performance.

Elmer El Cleve, xylophonist, opened in "one." He has a sense of comedy, not too thickly applied, good looks and an abundance of refined hokum, the combination getting him more attention than 90 per cent of the acts in the spot or any early position. His ballad is far too slow. Otherwise he keeps up a snappy program of numbers. Harry Watson, for the nth time, did his phone booth bit and his Young Kid, Battling Doogan, and got laughs, closing the first half.

Eleanor Ball and brother, the best and classiest and most solidly entertaining and impressive instrumental act in show business, started the second half delightfully and took all the appreciation they cared to acknowledge, with no attempt at dragging out the applause; could have stopped the show if they hadn't better taste and manners. Real artists don't need boisterous disturbances; in this instance no act on the bill outdressed their thorough legitimacy and dignified, courteous, proper stage behavior.

Pressler and Klais repeated their many local knockouts in the next-to-last division. Miss Klais is growing somewhat noisy, and works too hard. Pressler's funny legs and confusing piano stuff, though, ring all the bells for screams and "hands." Snell and Verbon washed it up, holding in about the usual contingent for the foot-catch tricks.

Lalt.

WINTER GARDEN

Nora Bayes is the topline at the Winter Garden, a return there, and is credited with the drawing of about four-fifths of the capacity of the house on Monday night. The upper shelf was off, but the lower floor looked comfortably filled at ring-up time.

The bill held but two comedy acts in Armstrong and James, second, and much too early to mean anything, and Fred Allen, next to closing, following all the Bayes bowing, speaking, kidding and encoring, about 10 minutes of which was overdone, judging from the demand. Miss Bayes went nicely, ably assisted by George Rasley, the tenor find. Alan Edwards and Dudley Wilkinson at the piano. The encores were built up and strung out, nevertheless, which seems to be the prerogative of headliners this season.

In marked contrast was the goon judgment of Carl McCullough, fourth, who left them vociferously demanding more without the usual "oil" speech. McCullough sang and talked his way to nice returns and was smart enough not to overdo it.

When Allen followed all the Bayes bag of tricks he whammed those who waited with his wise-cracking ad libbing stuff. Allen has to rewrite his act about every two weeks, for his material is very popular among the ad libbing gentry. The first pair of walks elicited a remark from Allen "that there must be an ark outside, for they're leaving in pairs." He scored his usual hit in a most difficult spot, even exacting tribute from the musicians, who laughed at him along with the audience, and who can conceive a greater tribute than that!

Regal and Moore gave the second half of the show a fast start with their acrobatics, travesty and variety stunts. Maurice Black as the "ballyhoo" and introducer contributed. The jump to an ankle lock with one hanging feet downward from two wrist loops remains one of the flashiest tricks of its kind. They liked the turn here, and they spotted about right.

Alfred Naess and Co. opened with ice skating. An unprogrammed member contributed a corking bit of acrobatic skating with some funny falls in an "inebriated" bit.

Armstrong and James made a brave fight of it in the deuce spot, doing as well as could be expected. The black and brownface pair crossed-fired with great rapidity and didn't linger on the laughs, evidently determined to do a full act regardless.

Libby and Sparrow, a showy dancing pair, held third position and really started the show. Libby's imitations stamped him an excellent and versatile hooper. Miss Sparrow made a graceful, good-looking and talented opposite. An encore imitation dance was unusually well done. Libby introduces this a bit prematurely in an announcement informing the house that the dance will be done if they demand it at the end of the act. It would be in better taste to cut the announcement and let Miss Sparrow's song introduce the dance as a legitimate encore.

Joe Boganny's "Lunatic Bakers" tumbled about to a depleting house, getting on about 11 p. m.

Ray Miller's Band and Cliff Edwards closed the first half and took one of the evening's hits.

Con.

RIVERSIDE

Although the lobby around show time looked like a convention, the attendance was only fair, the neighbors evidently all coming at the last

moment, the bad weather presumably keeping them off the streets for any advance sale. Gertrude Hoffman soloed in the marquee lights, topping a show that contained two other features, Aileen Stanley and Walter C. Kelly.

The Stanley Brothers (New Acts) opened. Fred Bernard and Sid Garry twined with a pop song routine and Leonard-Jolson-Cantor imitations that despite the boys' capable handling and personality did not click as well as heretofore. It may be that audiences tire of that impersonation stuff, being fed so often on it and in such large proportions, and the fact the team has shown the same stuff for some time makes it not inadvisable to switch the routine. The way the duo reels it off it sounds too mechanically set and perfect to impress.

Meehan's Canines thrived with their interesting dog feats, making for a spectacular finish when it came to the leaping greyhounds flash, hurdling a graduated height from an elevated jumping-off pedestal.

Walter C. Kelly, "the Virginia Judge," was heartily welcomed back after some absence at this house. Kelly has been making Victor records of late, he being the first phonograph record maker on the bill, incidentally, although not billed as such. Kelly introduced his courtroom impressions with a few well selected stories, each of which hit the mark for a perfect score. Uncut, pleasant, clear-voiced, Kelly is a capital story-teller, enhancing his "ad yams," which were much to the fore Monday evening, with a perfect brogue.

Gertrude Hoffman and her American Ballet closed the first section, presenting her variegated, splendidly mounted dance production to strict attention. The act is now programmed as to numbers and solos, which adds much toward clarifying the action. Michel Fokine, according to the program, is credited for the creation and arrangement of three of the star's four double numbers, the closing mazurka being so much like the great Russian dancing master as to require no programming almost. Opening with the captive girl dance, a spirited tarsi-chorean plea for mercy at the hands of her captor who is threateningly wielding the lash after disrobing her as much as propriety will permit, the act establishes itself as the acme of vaudeville ballet productions, always high grade but never above the popular appeal. Mixed spicily with the ensembles and valses and tangos is plain, ordinary low-down jazz and shimmy shaking by a couple of bewitching girls that should satisfy any disciple of the wicked hoo!

Elizabeth Kennedy and Milton Berle reopened intermission with a neatly arranged skit, "Broadway Bound," which serves as an adequate vehicle to display the youngster's talents, little Miss Kennedy (about 11 years of age), acting as sedate foil for Berle's knockabout comedy antics that have a tendency toward travesty and burlesque. This precocious affectation in the boy proved productive of results, wowing 'em with an Eddie Cantor impersonation. Berle last year announced he would talk the number because of the juvenile laws against singing. He sings it now, which leads one to suspect the youth is somewhat over the legal 14-year age limit, although he looks a couple of years younger.

Aileen Stanley, "the phonograph girl," who has been making quite a rep of late on many records, next to shut this eight-act bill. This is Miss Stanley's initial appearance at the townhouse, although she booked there twice before, but cancelling through illness. She was a revelation to the regulars, who took to her blues and rags like a duck to aquapara. Oodles of natural personality of the "warm" kind, built on show-girl lines, and wearing her simple frock becomingly and unassumingly, Miss Stanley is the type of singer who foregoes physical gyrations, comedy antics, and syncretized shakes to sell her songs. Her pop cycles up to the second in timeliness, one or two hot off the manuscript or not even published yet. For the closing number, Miss Stanley sang a little medley of some of the songs she made for the records recently, mentioning the various brands. Forced to a little speech for the farewell, she explained about this being her first appearance locally, bowing off and still leaving 'em hungry.

Roy Rice and Mary Werner, with their comedy classic, "On the Scaffold," closed the show without losing a customer. Those that became restless on consulting their programs and audibly deciding it was no use waiting for the acrobats, just settled right back again and waited throughout the act. Which is in itself another plea for "why is a closing act?" If bookers would arrange the bills with the stellar attraction baglining, it will educate fans very shortly that the announcer for the last turn is not the cue for a general exodus.

Abel.

CRESCENT

The Shuberts' Crescent, Brooklyn, and a theatre party—mention one and the other immediately crashes into the picture. The pair seem in-

dissolubly linked with a bond that makes the tie which held the Siamese Twins together look like a strand of wet tissue paper. By a flight of mental acrobatics one might conjure up a vision of Punch without Judy, Mutt minus Jeff, Adam sans Eve, Cleopatra bereft of Anthony, Heinz without pickles, Rockefeller and no kale, Brooklyn of buck dancers, baby carriages, hicks and trolleys, or even the famous Mr. Tom, of pre-prohibition days without the equally celebrated Mr. Jerry—but the Crescent without a party—it can't be done.

It was an organization of 20-year firemen Monday night—and it swelled the attendance to within hailing distance of capacity. And just to give it the right atmosphere, the Firemen's Quartet, four stalwart fire fighters were put in as an added feature. No professional harmonizing four has anything on these lads when it comes to warbling. Allowing it was their own bunch out front that may have accounted partly for the way they goaded 'em Monday night, it's an even bet the four could do just as well with any audience.

The show held eight acts, splitting 50-50 on repeaters. Taflan and Newell, Emily Ann Wellman, Connolly and Werner, and Clayton and Lennie having played the house since it started this season. The first half ran very quietly. Taflan and Newell opened with a mixture of music, acrobatics and talk, with Mossman and Vance, another two-man combination, deucing it with dancing. Clayton and Lennie, fourth, were the third two man combination for the first half. The pair kept 'em laughing throughout their allotment, with hefty wows frequently punctuating the routine, but although the house laughed itself silly over the "Green Grass" closing song, they secured but passable returns at the finish. Both handle their present material splendidly, but it's getting pretty familiar around the metropolis through repetition. They're about due for a new routine, and particularly something more modern than the "Grass" ditty.

Aileen Bronson was third, and held 'em nicely with her convincing kid characterization. Helen Hemingway is the teacher now, doing straight in "Late Again" the Andy Rice skit, constructed frankly to exploit Miss Bronson's precocious school girl character. The conversational exchanges are bright and entertaining, the laughs rippling right along consecutively. Miss Bronson by deft shading and a well developed technique that embraces all there is to know concerning vaudeville values, bringing out the high lights perfectly.

Emily Ann Wellman and Richard Gordon closed the first half with "The Actor's Wife." The lighting is unusual and the playlet itself a commendable effort to get away from the commonplace in sketches. For an act so well produced in almost every detail, however, it is a bit jarring to notice palm trees in what appears to be Central Park, New York. At least mention is of 86th street, one of the entrances of Central Park, and that naturally gives the audience the impression that Central is the park in which the scene, containing the palm trees takes place. Another jarring note is struck in the mixing of fact and fiction toward the finish, leaving the spectator in doubt as to what it's all about. A staircase scene, for example is supposedly part of the play which is contained within the playlet itself. Still the same staircase is in view in the final scene, when the audience is informed via the dialog that the company are in the home of one of the players.

The Wellman-Gordon sketch held the house in a vise throughout its swiftly varying change of scene, until the final bit of action, when it dropped slightly, the audience evidently losing their grip on the thread of interest they had so closely followed previously, and becoming confused to the why and wherefore of the complications leading up to the explanatory dialog which marks the finish.

The presence of three acts, Aileen Bronson, Clayton and Lennie, and the Wellman-Gordon Co, running consecutively in the first half with dialog constituting the better part of each, made that section far too talky for smooth running vaudeville. The second half played much better. Palo and Palet, a pair of musical clowns starting it with a burst of speed, and capturing the hit of the show. The clown garb worn by the two men means nothing any other kind of costume would do as well. They run the gamut of brass, reed and wood wind, playing an unusually long list of instruments. The doubles which are featured with a kaleidoscopic change of instruments, include duets on accordions, saxophone and accordion, sax and flute, oboe and baritone, clarinet, piccolo cornet, likewise with baritone, trombone and accordion, and other combinations.

Dolly Connolly and Percy Werner, next to closing with their familiar singing and piano turn did nicely, drawing down substantial returns for all of their numbers.

Johnny Dooley, assisted by Madison Sisters, George Burgraf and Pa Dooley, held up the show in great shape in the get away spot. The travesty bits were made to order for the Monday night bunch, and they just let themselves out and yelled, sticking to the final bit of clowning.

Bell.

FAMOUS PLAYERS

(Continued from page 3)

share for share, and the syndicate has been carrying it for more than two years. While the company was in the market as a purchaser of the 1921 allotment of about 3,500 shares, the syndicate was willing enough to leave the price around \$3, but once the accumulation had been accomplished they ran the price up to a top of 99 and during the advance beyond 93 disposed of a considerable amount, according to the story in circulation.

The operation in the preferred involved a parallel bull campaign in the common. When the maneuver in the senior issue was over the underwriters lost interest in the other security. It was at this point the new pool was framed, the report relates, and the next move was for the old pool to liquidate into its successor's hands. There is nothing official upon which to base a verification of the tale, but the ticker goes a long way to substantiate the gossip. Unless there was some kind of understanding between buyers and sellers, such as might happen under a tacit agreement between Wall Street operators and company interest, for the transfer of large blocks of stock on the floor, it does not seem probable that nearly 200,000 shares of stock could change hands without disturbing the price level more than has been the case since the first of the year.

Look for New Advance

The range in the last fortnight has been comparatively narrow, 84½ top and 76½ bottom—this in transactions involving almost as much common stock as there is outstanding (about 215,000 shares). During these spectacular dealings the preferred has eased from 99 to 91 and a fraction (including the subtraction of a \$2 quarterly dividend), but dealings have been on so small a scale as to lose significance.

Among those who have examined the stories afloat the opinion appears to be unanimous that if a new pool has come into the issue, the plan must be to run the price higher. Wednesday prices were in narrow range between 76½ and 78, under moderate dealings. The stock has held closely within about that range for several weeks. The present decline from 84 is interpreted as a momentary dip designed to shake out speculative holdings. The annual statement now due is expected to be very favorable.

Orpheum and Loew Down

Easing prices in the amusement leader had its effect on the allied issues of the group. Orpheum was back at its previous low level, touching 12½ Wednesday. Loew also was in new low ground at 11 flat. Partisans of both these stocks express the belief that selling pressure comes from discouraged small holders. Since the collapse of Loew in June, holders have been encouraged to think that by spring something would come out, indicating a betterment of sufficient substance to forecast the early resumption of dividends. In this they have been disappointed so far, although it is generally understood in trade circles that the company is in much better position.

The selling is reported as scattered and desultory in character with no indications that any of the inside holdings are being released. Even the purchases made around 14 by insiders late in the fall are said to be carried in strong and confident hands. However, the better half of the theatrical year has gone without any assurance that dividend disbursements will be made again in the immediate future and the quiet half of the year is now in prospect with its diminished possibilities of profits. It is fair to presume that speculators prefer to take a loss and release funds rather than continue to wait. The passing of recent quarterly dividends by two Canadian Loew companies (independent) may have had its effect upon small holders.

Orpheum is still a mystery. Trading is at a minimum and has ceased altogether in Chicago and Boston, but goes along at a relatively high rate on the New York Consolidated where lots of 10 are dealt in. The stock touched 12½ earlier in the month, but later rallied to better than 14. Now it has lapsed back to the bottom and no market prophet is bold enough to forecast its future. The annual statement which came out January 28 last year, is now overdue, but will be in the public's hands within a few days. No line on what it will disclose has been obtainable. Last year it showed about \$4.25 profits per share of common. Trading was dull on the Curb,

FROM

1892



TO

1922

30th—ANNIV

HARRY VON

As a Song Writer with a Record of Hits Which Has No Equal
"I NEVER HAD A BETTER BUNCH OF SONGS"

An Over-Night Sensational Hit

THOSE DAYS ARE OVER

A Better Song Than "Wait Till the Sun Shine's Nellie"

A Beautiful Harmony Number—Wonderful Doubles of All Kinds—Great Duet—Great Trio—Great Quartet—Wonderful Comedy Versions—Unlimited Amount of Extra Choruses

The Most Beautiful "Mammy" Song on the Market

MAMMY LOU

Wonderful Obligato by Ed. Smalle

If You Want a Mammy Song, Send for This One—Beautiful Quartet and Duet Arrangements

A Good Mammy Song Will Always Go—The Public Love The

The Best Descriptive Ballad on the Market

SOMEBODY'S MOTHER

If you are looking for this kind of a Ballad, do not go any further

A Beautiful Sure-Fire Poem

The Only Real Irish Ballad Hit Since "Mother Macree"

THAT OLD IRISH MOTHER OF MINE

A Song That Will Live Forever—Learn It for St. Patrick's Week

NEW

ADDRESS

Broadway Central Bldg.
Phone Circle 8775

HARRY VON TILZ

1658 BROADWAY, CORNELL

CHICAGO—177 North
ED. 11

with Goldwyn in small volume at and just under 5

The summary of transactions Jan. 26 to February 1 inclusive are as follows:

STOCK EXCHANGE

Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L.	15,500	81½	79	80¼	+ ¼
Lo. pf.	100	95	95	95	+ ¾
Loew, Inc.	5,500	12½	11¼	12	- ¾
Orpheum	300	13½	13¼	13½	+ ¼
Friday—					
Fam. Play-L.	6,500	80¼	78½	78½	- 1½
Lo. pf.	100	93½	93½	93½	- 1½
Loew, Inc.	2,000	12½	11½	11½	- ¾
Orpheum	300	13½	13¼	13½	+ ¼
Saturday—					
Fam. Play-L.	6,500	78½	78	78½	- ½
Lo. pf.	200	93	91½	91½	- 2
Loew, Inc.	400	12½	12¼	12¼	+ ½
Orpheum	400	13½	13¼	13½	+ ¼
Sunday—					
Fam. Play-L.	8,500	78½	77½	77½	- 1½
Lo. pf.	200	92	92	92	- ½
Loew, Inc.	6,200	12½	11½	11½	- ¾
Orpheum	200	13½	13¼	13½	+ ¼
Tuesday—					
Fam. Play-L.	10,600	77½	76½	77½	- 1½
Lo. pf.	2,400	11½	11	11	- ½
Loew, Inc.	300	13½	13	13	- ½
Wednesday—					
Fam. Play-L.	5,500	78½	76½	78½	- 1½
Lo. pf.	100	92	92	92	- ½
Loew, Inc.	1,200	11½	11¼	11¼	+ ¼
Orpheum	300	13½	12½	13	+ ½

THE CURB

Thursday—	Sales.	High.	Low.	Last.	Chg.
Goldwyn	500	6¼	5	5	- ¼
Friday—					
Goldwyn	400	5	4¼	4¼	- ¼
Monday—					
Goldwyn	100	5	5	5	+ ¼
Tuesday—					
Goldwyn	100	5¼	5¼	5¼	- ¼
Wednesday—					
Goldwyn	200	5¼	5¼	5¼	+ ¼
Griffith	100	6¼	6¼	6¼	+ ¼

IN LONDON

(Continued from page 2)

which Viola Tree produced at the Royalty on Jan. 16, will not add to the gaiety of London or to our theatrical prosperity. It is a drama of improbabilities, highly colored and uninteresting. A family disowns a daughter for going on the stage, and her very existence is kept secret even from her own sister's fiancé. This sister, while living under puritanical espionage, contrives to incur a lot of gambling debts. To clear them off she calmly gives herself to one of her creditors. When her

lapse from virtue is discovered she pretends that the sister actress is the fellow's mistress, for, being an actress, a little thing like that doesn't matter. In the end, however, the truth comes out, and the wicked girl has to face the consequences of her shame while the actress goes up one. The acting is far superior to the play.

HENRY LEWIS

Henry Lewis, age 31, who was famous in vaudeville as the "Squiggle" comedian, died on Jan. 31, following an illness of two years. Lewis for a number of years appeared in burlesque, and was later developed for the vaudeville stage by Lewis & Gordon and Aaron Hoffman. When taken ill around two years ago with a nervous breakdown the comedian had reached to heights of stardom in musical comedy and headlined in vaudeville. He is survived by his widow Dorothy and a son Albert, 9 years of age.

20 WEEKS—21 SHOWS

(Continued from page 11)
the season started include "Harum Scarum," "Puss Puss," "Sweet Sweeties," "Whirl of Girls," "Whirl of Gayety," "All Jazz Review," "Cabaret Girls" and "Tingaling." The defection of Tom Sullivan's "Monte Carlo" next week and Ed Sullivan's "Mischief Makers," scheduled to leave the American the week following, makes a total of 10 that started the season on the American route, but have either closed or jumped to the B. B. O. circuit, a direct outcropping of the Columbia-American war.
About three months ago, when Variety made mention of a Columbia-American "war," a Columbia executive said the story was ridiculous. The denial of a war, and ridiculing of any possibilities of one appeared in several trade papers. The denial was never sent to Variety.

ROSA RY—30th

FROM

1892



TO

1922

Equalled, and Still Writing Them as Good as Ever
ANY ONE TIME THAN I HAVE RIGHT NOW"

Did You Sing "Home Again Blues"? Well!

HIGH BROWN BLUES

a better song. We have many of the biggest acts in vaudeville who just put it on and it's a knockout. At till you hear the orchestration. It's a pip. If you are looking for a closing number, this song will in the trick. And look who wrote it—JACK YELLON and MILTON AGER—Wonderful patter with song that can't miss.

Going Bigger Than Ever

Ain't You Coming Out Malinda

The Prettiest Harmony Number on the Market

Now Is the Time to Put This Song On if You Want a Hit

Another "Last Night Was the End of the World"

The Rosary You Gave To Me

ve had a thousand requests for a song of this type Here it is. A beautiful thought—a beautiful melody

—a wonderful climax—a sure-fire hit for high class singers.

A Real Comedy Song Hit

HUMPTY DUMPTY

Lots of Extra Comedy Choruses

R MUSIC PUB. CO.

NEW

st STREET, NEW YORK

St. (Loop End Bldg.)

Manager

Prof. Mgr.

HERMAN SCHENCK

ADDRESS

SEVERAL NEW CITIES

(Continued from page 5)

from the Shubert office say, but Lee Shubert declared the house had not been selected. The Masonic, formerly a burlesque house, will be the Louisville stand.

If Cincinnati is added, it is probably the result of a settlement between the Shuberts and Joseph L. Rhinock, who is heavily interested in their legitimate ventures. Mr. Rhinock is also interested to a considerable extent with the Keith houses in the southwest. It was stated early in the fall that Rhinock refused to oppose himself by consenting to Shubert vaudeville in Cincinnati.

The use of one or more K. & E. houses in the middle west is also believed to figure in the Shubert plans for vaudeville, by reason of the booking agreement between A. L. Erlanger and the Shuberts. Regardless of the Rhinock agreement,

the use of the Erlanger houses remain a possibility for Shubert vaudeville through the "Intensive" booking agreement reported framed.

Several eastern stands are also listed for Shubert vaudeville. The Majestic, Providence, takes in the new policy next week. It is understood vaudeville for that house is temporary through some open time in the legitimate bookings. Max Spiegel's Grand at Hartford has also been swung to Shubert vaudeville under an arrangement calling for a trial of five weeks.

The Apollo, Atlantic City, controlled by Erlanger interests and recently opened with Shubert vaudeville, is reported playing to excellent business. That town has not had vaudeville during the winter for several seasons.

KEITH-FOX

(Continued from page 5)

first was to the effect that the

Keith office had informed agents not to consent their acts should appear in any theatre not Keith-booked if there were a Keith-booked theatre in the same town, nor in independent houses. That order excepted the Loew Circuit houses with no explanation offered of the exception. The second report in Variety was last week, when the story mentioned the Keith restriction against non-Keith-booked theatres had been withdrawn as against the William Fox houses. No verification nor denial of either story could be secured from either the Keith or Fox office, each taking the position that Variety printed the stories as reports without giving the source of information and that they called for no comment, leaving the inference the Keith office, while not authorizing the first Variety story, did not regret its publication, with the same inference left by the Fox people on the second story.

Within the past 10 days considerable switching of Keith acts in and out of Fox's metropolitan houses to Keith houses have been noted. The Patton and Marks act went from the Audubon (Fox) last week into the Jefferson (Keith's) the first half of this week, and is due at another Fox house for the last half of this week. The Connollys, sketch, played the 81st Street (Keith's) last week and then moved into the Audubon. Renard and West played the Audubon and then moved to the Coliseum (Keith's). (Coliseum and Audubon have been looked upon as close opposition theatres through both being located in the same section on Upper Broadway.) Billy Dale and Co. were booked out of a Fox theatre into the Hamilton (Keith's). Lovenberg Sisters and Neary, a well known Keith act, is at the Audubon the first half of this week, making it conclusive the Keith acts named among others would not

have appeared in a Fox house unless it was known to them the Keith office expressed no disapproval when informed.

In connection it is also noted the Fox comedy film, Clyde Cook in "The Toreador," was playing the first half of this week at both the Coliseum and Audubon, while in the downtown section, with as closely opposed theatres, City (Fox) and Jefferson, the same picture likewise played both theatres.

It is assumed that whatever arrangement was reached by the Keith and Fox groups carried a Keith picture playing understanding for certain Fox's films.

Without any authority quoted for the report, it has been said during the week that since the interchangeable bookings have commenced between the Keith and Fox offices, the Fox booking men at their 46th street offices expect to move to another location. Whether in offices of their own or in the Keith Palace building suites is not named.

It is claimed that with the booking of Keith acts into Fox houses that Fox will increase the cost of its weekly vaudeville bills between \$500 and \$600.

Those vaudevillians who claim to have some knowledge of the exact status of the Keith and Fox booking understanding, say if there is anything tangible in connection it will shortly develop, but also say that unless the Fox bookers move into the Keith offices it is unlikely either circuit will make an official announcement.

Some months ago Fox was on the verge of aligning his circuit with the Shuberts. Several times the Shubert-Fox deal was close to consummation but never closed. Reports after that deal died away were that Fox had been looked to to invest \$300,000 in Shubert vaudeville and take a commanding part in its operation, but Fox had balked at the amount of investment expected.

5TH AVENUE

(Continued from page 22)

main contribution revolved around a Cliff Gordon political monolog narrated in a "Wop" dialect. Preceding was placed the "Love Shop" tab, having Harry Vogt and the eight girls its only medium of registering. The ingenue now with the act is making it difficult for herself to score through using a decidedly high piping voice when speaking, with additional squeals that lead to the expectation of hearing her break loose into baby-talk at any minute. It's more harmful than anything else and should be done away with. The act was working on a grade all the way, but managed to close out to a mediocre reception.

Downey and Claridge gave the performance its start, being followed by Ed Hill, who deuced it nicely with his cartooning. Mullen and Francis, next to closing, walked off with the comedy honors. The conversation remains about the same, with two or three new lines coming to the front here and there.

Brennan and Rule preceded, having been added to the bill to replace McFarlan and Palace, doing well enough by means of their song recital which included a quintet of melodies. The two men landed solidly enough to permit of an earned encore that took shape in the form of a medley of pieces having been written by Brennan in conjunction with Ernie Ball. The songs were recognized and received due appreciation.

Lillian Conroy and Brother (New Acts) closed with Harry Beresford and Co. (New Acts) in a sketch, having shown No. 5. Skig,

SHUBERT ACT

(Continued from page 3)

and tends to disprove the rumors that managers belonging to the association would not play Shubert acts.

The first batch of Shubert contracts were issued September 1, when the first eight houses opened. These contracts, most of which called for 20 weeks to be played in 24, are expiring or have expired with the latter acts being booked from week to week as desired. The current is the Shuberts' 20th week of vaudeville.

By staying out of a booking arrangement with the Shuberts, Pantages is in a position to dicker with the acts that have worked out their first Shubert routings, as the Shuberts are not issuing any more long term contracts at present. The present method is to play the acts that have completed one tour of the circuit from week to week and to offer the new ones five weeks of consecutive Shubert work. This is explained as necessary by the Shuberts, to avoid too many repeats.

Moran and Wiser were booked on the Pantages Circuit through the Chas. J. Freeman agency.

BILLS NEXT WEEK (FEB. 6)

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.

A 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
Harry Watson Co
Florence Nash Co
Miller & Chapman
Allen Stanley
The Stanleys
(Others to fill)

Keith's Riverside
Belle Baker
Hymans & McIntyre
Hampton & Blake
Ted Lorraine Co
Williams & Taylor
"Profiteering"
Jack Osterman
Luster Bros
(One to fill)

Keith's Royal
Williams & Wolfus
Sylvia Clark
Wheeler Bros
Roy & Arthur
Murray Girls
Mime Beeson Co
Newhoff & Phelps
(Two to fill)

Keith's Colonial
Margaret Padula
Kay Laurel Co
Mosconi Bros
Wilson Bros
(Others to fill)

Keith's Alhambra
D. D. H.
Al Herman
Doyle & Cavanaugh
Mabel Burke
Bulger Bros
Mechan's Animals
"Peggy Hope"
Rae E. Ball
Moss Broadway
Eddie Miller Co
McLaughlin & H

E. HEIMENDINGER, Inc.
PLATINUM DIAMONDS REMODELING
JEWELRY
Tel. 971 John, 45 JOHN ST., N. Y. CITY.

Rice & Werner
Marcelle Falloit
Homer Sis
Werner Amoros 3
"Peggy Hamlin & K"
Moss Coliseum
A Friedland Co
Ames & Winthrop
El Gieve
Breen Family
(Two to fill)

Sybil Vane Co
Beth Vane Co
J. & B. Morgan
Aust Woodchoppers
(Two to fill)

Keith's Fordham
Sophie Tucker Co
J. E. Bernard Co
Margaret Padula
Ed Hill
Ryan & Ryan
(One to fill)

A Friedland Co
Ames & Winthrop
El Ray Sis
Cahill & Romaine
El Gieve
(One to fill)

Moss Franklin
Joe Laurie Jr
Berio Sis
Little Billy
Renard & West
Furman & Nash
Aust Woodchoppers
Lada & Lassies
(One to fill)

Harry Jolson
Mehlinger & M
Gillette & Kokia
Dalton & Craig
Ryan & Ryan
(Others to fill)

Keith's Hamilton
"Harry Mc"
Ruth Royce
Jean Sothorn
(Others to fill)

Keith's Jefferson
Singer's Midgets
Bob Albright
Frank Gaby
Ray Hughes Co
Stevens & Brunell
(Others to fill)

***8 Lunatic Chinks**
(One to fill)

Bert Fitzgibbon
Peggy Parker Co
Wainsley & Kitting
Payton & Ward
"One on the Aisle"
Hartley & Joe
(Two to fill)

Joe Laurie Jr
Sheila Terry Co
Bevan & Flint
Janis & Chaplow
Joe Parsons
The Seabacks
(Two to fill)

Proctor's 23d St.
2d half (2-5)
Renee Roberts Co
Joe Laurie Jr Co
"Sunshine Girls"
King & Dane
Nell O'Connell
"Lo Kohlmar Co"
(Others to fill)

Hal Johnson Co
John McGowan
Robison & Pierce
Lewis & Harry
(Others to fill)

Vera Sabina Co
Charlotte & North
McLennan & P
(Others to fill)

FAR ROCKAWAY
Columbia
John B. Hymer Co
Moore & Jayne
McConnell & S
Renard & West
3 Denois Sis
(Others to fill)

BROOKLYN
Keith's Bushwick
Frank Stanford Co
Billy Glatton
Travers & Douglas
G. Hoffman Co
Leon Varvara
Siegel & Irwin
Thaler's Circus
Frederick & Kluss
(One to fill)

Keith's Orpheum
Carl Randak Co

CHESTER, PA.

Adgement
Golden Gate 3
Kaufman & Lillian
7 Honey Boys
(One to fill)

2d half
Maxine & Bobby
Clifton & De Rex
Elm City 4
Donovan & Lee

CINCINNATI

B. F. Keith's
Jack Hanley
Dixie Hamilton
Farrell Taylor 3
Handers & Mills
Bradley & Ardine
(One to fill)

2d half
Josephine & Herty
Wilson Aubrey 3
Daisy Nellis
Bert Baker
Martha Pryor Co
Saw Thru Woman
Blackstone

ALBANY

Proctor's
Jack Hanley
Dixie Hamilton
Farrell Taylor 3
Handers & Mills
Bradley & Ardine
(One to fill)

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(One to fill)

Carlisle & Lamal
Richard Keane
Weaver & Weaver
L. & G. Archer
Venita Gould

JACKSONVILLE

Palace
(Savannah split)
1st half
The Ladellas
Edna Brown
Nola St. Claire Co
Lloyd & Christy
F. & E. Carmen

JACKSONVILLE

Palace
(Savannah split)
1st half
The Ladellas
Edna Brown
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Lloyd & Christy
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Nola St. Claire Co
Lloyd & Christy
F. & E. Carmen

JACKSONVILLE

Palace
(Savannah split)
1st half
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1st half
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Nola St. Claire Co
Lloyd & Christy
F. & E. Carmen

Lane & Harper
Joe St. Ong 3

NEWARK, N. J.

Proctor's
2d half (2-5)
Tempest & Wats
Ed L. Wrothe Co
A. & E. Trichard
Frank Mullane
Peggy Hope Co
Shields & Kane
Selbini & Grovini
1st half (5-8)
Mildred Harris Co
Eva & Shirley Co
Bevan & Flint
Mrs Eva Fay
Photograph City 4
I. M. Chadwick Co
(One to fill)

NEWARK, N. J.

Proctor's
2d half (2-5)
Tempest & Wats
Ed L. Wrothe Co
A. & E. Trichard
Frank Mullane
Peggy Hope Co
Shields & Kane
Selbini & Grovini
1st half (5-8)
Mildred Harris Co
Eva & Shirley Co
Bevan & Flint
Mrs Eva Fay
Photograph City 4
I. M. Chadwick Co
(One to fill)

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Frank Mullane
Peggy Hope Co
Shields & Kane
Selbini & Grovini
1st half (5-8)
Mildred Harris Co
Eva & Shirley Co
Bevan & Flint

Mae Marvin
Fred Lewis
(One to fill)
2d half
Maurice & Gille
Fox & Conrad
Charles Irwin
Mills Sisters
(One to fill)

MONTGOMERY, IND.
Huntington
Corrine Co
Austin & Delaney

KETZWOOD, MICH.
Regent
Cliff Bailey Duo
Spanish Goldmine
Hugh Johnson
Bayle & Patey
De Winter & Rose

LAFAYETTE, IND.
New Mars
West & Van S
Perry & Hawthorne
Infeld & Nobilette
Thelma Midgels

Knapp & Cornelia
L'GNSPORT, IND.
Colonial
Palmer
Taylor Macy & H
MIDDLETON, O.
Gordon
Lew Hoffman
Cleveland & Dwyer
De Lyle & Marmon
Adams & Guhl
(One to fill)
2d half
Young & Francis
Mae Marvin
Hank Brown
Smith & Fisher
Fred Lewis

RICHMOND, IND.
Murray
Palmer
Bingham & Myers
Infeld & Nobilette
Tilley & Rogers
2d half
Rose Kress Duo
Adams & Guhl

JACK HEISLER

ECCESTRIC DANCER
With B. A. ROLFE & CO.

Tilley & Rogers
LEXINGTON, KY.
Ben All
"Popularity Quins"
Harry Fox Co
Billy Doss
Sol Beres
Young & Francis
2d half
"Pirration"
John T Ray Co
Flying Nelsons
George F Hall
4 Harmony Queens

D & E Elliott
Brown's Revue
SAGINAW, MICH.
Strand
Kanul Duo
Fairman & Patrick
Warner & Cole
J C Nugent
2d half
Shattuck
Nale & Rizzo
De Winter & Rose
Ralph Seabury

SHUBERT CIRCUIT

This Week (Jan. 30)

NEW YORK CITY
Winter Garden
Armstrong & James
Nora Bayes
Alfred Naess Co
Libby & Sparrow
Cubby McCullough
Ragany Troupe
Regal & Moore
Fred Allen
Ray Miller Co

BROOKLYN
Crescent
Taffan & Newell
Moorman & Vance
Alene Bronson
Clayton & Lennie
Emily A Wellman
Paolo & Palet
Dolly Connolly
Johnny Dooley

ATLANTIC CITY
Apollo
George Price
"In Argentina"
Pay Marbe
Olympia Desavall
Lacy Gillette
Kranz & White
Rymour & J'nette

BALTIMORE
Academy
James Watts
Georgia O'Ramey
De Callon
Milo
Cleolini
Kremka Bros
Adele Oswald
Maria Lo
"Broken Mirror"

BOSTON
Majestic
Belma Braatz
Rome & Cullen
Joe Jackson
"Sally, Irene & M"
"Bridal Sweet"
Eddie Dowling
Blue Devils
Delro
Dickinson & Deag'n

BUFFALO
Teck
Nonette
Geo M Rosener
A Robbins
Leona La Mar
Billy McDermott
The Pickfords
Musical Johnstons
"Go Get Em" R's
Ernest Evans Co

CHICAGO
Apollo
(Sunday opening)

Kings Syncope
Alice Lloyd
Charles Howard
Kajiyama
Gini
Sallor Relly
Hannford Family
Roode & Frances
Four Palsdens

CLEVELAND
Ohio
(Sunday opening)
Bert Shepherd

Chas T Aldrich
WASHINGTON
Shubert-Belasco
Gini
Torino
Harris & Santley
Bert Melrose
Bob Nelson
Frances White
Clark & Arcaro
Three Chums
Neville Bros
Joveddah

Palace
Corinne Tilton Rev
Moran & Mack
Clifford & Johnson
Hanson & Burtons
Ed Morton
La France Bros

MINNEAPOLIS
Hennepin
Hall & Dexter
Riscose & Raue
Wm Ebs
Blossom Seeley
D Humphries Co
Dainty Marie
Wilfred DuBois

Orpheum
Mattie Lee Lippard
Rice & Werner
Julian Elliott
Dainty & Boyie
The Duttons

NEW ORLEANS
Orpheum
Bushman & Bayne
Billy Arlington
York & King
Andrieu Trio
Wilton Sis
Leipzig
Burns Bros

State-Lake
Pearl Regay Co
Franklin Ardell
Ruth Budd
Gautier's Rikity's
Four Camerons
Lecudum & Gardner
Fred Hughes
Tennessee Ten

DENVER
Orpheum
Howard & Clark
Harry Holman
Rockwell & Fox
Raymond & Schram
Lucas & Inez
D'nnarest & Collette
Worden Bros

DALEY, MAC and DALEY

Comedy and Spectacular Roller Skaters.
ROUTED OVER THE KEITH CIRCUIT
Direction: MAX HAYES

ORPHEUM CIRCUIT
CHICAGO
Majestic
Kitty Doner
Whiting & Burt
Joe Brownling
Bob Hall
Alan Rogers
Ben Beyer
Hobbe La Salle
Anderson & Yvel

Palace
Houdini
Kramer & Boyle
Sammy Lee
Rinaldo Bros
Avey & O'Neil
Pearson N'wip & P
Taylor Howard & T
Robbie Gordone

McCarthy and Sternard

in "THE DIVORCE COURT"
Direction: FRANK EVANS

DES MOINES
Orpheum
Silvia Loyel
Jack Joyce
Mrs Gene Hughes
Mrs Seabury
Green & Parker
Ritter & Knapp
Sophie Kassimir

DULUTH
Orpheum
Raymond Wilbert
Lois Bennett
Mrs Sidney Drew
Bill Genevieve & W
Buckridge & Casey
Van Hoven
R & E Dean
Weston's Models

EDMONTON, CAN.
Orpheum
(Same bill plays
Calgary 9-12)
Ann Gray
Nash & O'Donnell
Shriner & P'smons
Pat Rooney Co
Crawford & B'd'rk
Davis & Pello

FRESNO, CAL.
Orpheum
(Same bill plays
Sacramento 9-12)
Clark & Bergman
Rasso
Morris & Campbell
Lillian Shaw
Beatrice Sweeney
Eink's Mules

KANSAS CITY
Main St.
Margaret Taylor
Sully & Thomas
Minstrel Monarchs
Frank Dobson
Maurice Diamond
Two Rogellas
Toney & George

Orpheum
Gautier's Monks
Moody & Duncan
Sully & Houghton
J R Johnson
Josephine Victor
Jimmy Lucas
T & K O'Meara

LINCOLN, NEB.
Orpheum
Sam Mann
Dugan & Raymond
Lyons & Yoshio
May Wirth
Claude Golden
Josephine's Ice'lders
Jordan Girls

LOS ANGELES
Orpheum
Sallie Fisher
Morton F'kin & R
Tarzan

Orpheum
Ruth Howell 2
Kellam & O'Dare
Fred Lindsay
Frank Farron
DeHaven & Nfe

SAN FRANCISCO
Orpheum
4 Marx Bros
Lang & Vernon
Lydia Barry
Innis Bros
La Pilarica 3
Gardineti Bros
Lydel & Macy
Lane & Hendricks

SEATTLE
Orpheum
La Bernicia
Patricia & Delroy
Hull's Seals
Leo Zarrell
Howard's Pontes
Keane & Whitney

SIoux CITY, IA.
Orpheum
Dezo & Fetter
Chas Harrison
Black & Dunlap
Kitty Gordon
Lynn Smythe
Connolly & Francis
Beck & Saua
4 Ortons
Sandy Shaw
Young America
Adelaide Bell
Chabot & Tortoni

VANCOUVER, B.C.
Orpheum
"The Storm"
"Pedestrianism"
Libonati
Bill Robinson
Keegan & O'Rerke
Gordon & Ford
Redford & W'ch'ir

WINNIPEG
Orpheum
Kinzo & Kelly
Danke & Walters
Harry Kahne
Rudy Norton
Hul Skelly
Miller & Mack
Bestock's School

Al Shayne
(One to fill)
2d half
Wheeler & Wheeler
Stone & Meyers
5 Harlequins
Ward & Wilson
Homer Sister Co
J & B Page
Barnes & Worsley
(Two to fill)

Victoria
The Braminos
Davis & McCoy
Brava Bros & T
Jean Thornton
Choy Ling Foo Tr
2d half
J & B Aiken
Makarenko 2
Carle & Inez
Jas Thornton
Melody Festival

Lincoln Sq.
Montambo & Nap
Kimberley & Page
Morley & Chesleigh
F & M Hughes
(One to fill)
2d half
The Braminos
4 Brown Girls
Burke & Toohy
Taylor & Francis
4 Eugene Boys

Greely Sq.
Morley & Mack
J & B Page
Senator Murphy
J & B Aiken
(One to fill)
2d half
C & M Huber
Davis & McCoy
Harry Brooks Co
Demarest & Wms
Choy Ling Foo Tr

Orpheum
Dave Harris
"Dress Rehearsal"
Ward Bros
Ben Bernie
Nathan Bros
Palenberg's Bears
Adams & Barnett

ST. LOUIS
Orpheum
Florence Reed
V & E Stanton
Jean Grancee
Jack Wilson
Gautier's Toyshop
Burt & Rosedale
The Creightons
Monroe & Grant

Rialto
Carlyle Blackwell

Anita Diaz Monks
Warwick
Topics & Tunes
Taber & Green
(Three to fill)
2d half
Goldie & Ward
Phil Davis
Criterion 4
(Two to fill)

Gates
5 Harlequins
Chas Gibbs
Let's Go
Lane & Freeman
Ploz Bros & Sis
2d half
3 Martells
Herman Berrens
Zeck & Randolph
Elsie White
Phina Co

ATLANTA
Grand
Fred's Pigs
Curry & Graham
"Honeymoon Inn"
Monte & Lyons
Fantasy Dancers
(One to fill)
2d half
Harvard & Bruce
Manning & Hall
Gaylord & L'ngdon
Driscoll Long & H
Tsigana Tr

BALTIMORE
Hippodrome
Obba & Adrienne
Melville & Stetson
In Wrong
Hart Wagner & E
Jonah's Hawaiians

BIRMINGHAM
Hijou
Dennis Bros
Reed & Blake
Joseyn & Turner

LA MAZE TRIO

Direction: EDWARD S. KELLAR

HOBOKEN, N. J.
Loew
Ziegler Duo
Bennett & Lee
4 Brown Girls
Olive Bayes
Brover 3
2d half
Matthews & Alvia
Gilmore Dancers
Taber & Greene
Sterling Rose 3
(One to fill)

HOLYOKE, MASS.
Loew
Peters & LeBuff
Harry Sykes
Eddie Clark Co
Ashley & Dorney
Stevens & Lovejoy
(One to fill)
2d half
Bender & Herr
4 Harvesters
G & E Parks
Renee Noel Co
Barron & Burt
Dance Follies

HOUSTON, TEX.
Majestic
Frank Mansfield
Ferguson & S'd'r'd
Martha Russell Co
C & T Harvey
Casslar & Beasley 2
2d half
Ellar LaVall
Davis & Bradner
"Mary's Day Out"
Babe LaTour

PROVIDENCE
Emery
Ed Gingsar Co
Mack & Lee
4 Harvesters
Golden Bird
Basil & Allen
Downing & Bunins
2d half
Flying Howards
A & L Barlow
Roberts & Boyne
Cardo & Noll
Hazel Green Co
(One to fill)

SACRAMENTO
State
Pesel Duo
Adams & Gerhus
Mack & Co
Lambert & Fish
Kee Tom 4
2d half
Stanley & Elva
Fiske & Fallon
Al Lester Co
Eddie Cassidy
"One Two Three"

ST. LOUIS
Loew
Alvin & Alvin
Mann & Matory
Homer Miles Co
Burns & Klein
Songs & Scenes
2d half
Turner Bros
Manny
The Chatter
Reilly Feeney & R
Elizabeth Saitl Co
2d half
Foley & Sparten
Ulls & Clark
Hodge & Lowell
Josephine Harmon
"Getting It Over"

LA BEACH, CAL.
State
H & L Stevens
J & C Nathan
Gruet Kramer & G
Jim Reynolds

BUFFALO
State
Chas Reeder
Gatz & Duffy
Around the Clock
Worth & Willing
Kerville Family

CHICAGO
McVicker's
Wilbur & Gille
Morton Bros
Willing & Jordan
Jimmy Lyons
Fred LaLeine Co

CLEVELAND
Liberty
Alvin & Kungy
Latone & Adams
Rilla Willard Co
Riverside Trio
Kermis & Co
2d half

LONDON, CAN.
Loew
Dura & Feeley
Phillbrick & DeVoe
Lella Shaw Co
2d half
McMahon & A'laide
Hilton Sis
Berry & Nickerson

MEMPHIS
Loew
M Francis Co
A & L Wilson
"Betty Wake Up"
McCormack & W
LaFollette Co
2d half

DENNIS BROS
Reed & Blake
Joseyn & Turner
Billy Barlowe
McKay's Scotch Rev

MONTREAL
Loew
The Haynoffs
Maidie DeLong
Hayes & Lloyd
Moore & Fields
Freda Gray 3

NEWARK, N. J.
State
Dobbs Clark & D
Gordon & Healy
Frank Hurst Co
Dorinda
(One to fill)

NEW ORLEANS
Crescent
Ella LaVall
Davis & Bradner
"Mary's Day Out"
Babe LaTour
5 Musical Peaches
2d half
Margot & Francis
A & L Wilson
"Betty Wake Up"
McCormack & W
LaFollette Co

OAKLAND
State
Musler & Rowells
Pitzer & Day
Crescent City 4
Fred Weber
Timely Revue
2d half
Yveta Japs
Dana & Loehr
O Handsworth Co
Dave Thursty

HAMILTON, CAN.
Loew
DePieris Bros
Harvard & Brown
Arthur DeJoy Co
Smiling B Mason
Talman Revue

Boyd & King
"Innocent Eve"
Holden & Herren
Strassels Seals
SP'GFIELD, MASS.
Loew
Bender & Herr
G & E Parks
Renee Noel Co
Barron & Burt
Dance Follies
2d half
Peters & LeBuff
Harry Sykes
Eddie Clark Co
Ashley & Dorney
Stevens & Lovejoy

STOCKTON, CAL.
State
3 Raymonds
H & K Sutton
Bentley Banks & G

GUS SUN CIRCUIT
ALBANY
Majestic
Zelda & Taylor

DON Valerio Co
(Two to fill)
INDIANAPOLIS

Low Hawkins
"Playmates"
2d half
Pesel Duo
Adams & Gerhus
Mack & Co
Lambert & Fish
Kee Tom 4

TORONTO
Loew
3 Cliffords
DuBell & Covey
Gullian Tr
Lubin & Lewis
"Oddities of 1931"

WASHINGTON
Strand
Forrest & Church
Jenn Boydell
M Tallafiero Co
Murray Voick
Franklin Bros

JOHN J. KEMP

Theatrical Insurance
55 JOHN STREET, NEW YORK CITY
Phone: Bowling Green 3100

Cantwell & Mack
Campbell Trio
Sonia
Laypo & Benjamin
2d half
Mayo & Gienna
Rube Tripp
Sherwood S & B
Leander & Kearns
(One to fill)

CLINTON, IND.
Clinton
Daley & Birch
Mile Rhea Co
2d half
Gertrude Taylor Co
Mack & Dale

COLUMBUS
Orpheum
Eral & Mullen
Ryan & Moore
Freddy Sylvers & F
"According to Law"
Anger & Adelon
Eather Trio

DETROIT
Columbia
Ardo
McKee & Shaffer
Stanley Doyle & R
(One to fill)

EVANSVILLE, IND.
Victory
Stone & Hailo
Miller & Rock
2d half
The Savages
Pantzer & Sylva
2d half
H'TING'N, W.VA.
Hippodrome
Weston & Young
Howe & Fay

WESTERN VAUDEVILLE
ALTON, ILL.
Hippodrome
Wintergarden Four
Kenny Mason & S
2d half
Kennedy & Davis
The Wintons

BLOOMING'N, ILL.
Majestic
Fisher & Lloyd
E & B Conrad
(One to fill)
2d half
Rosa & Fuchs
McGrath & Deeds
Roberts & Clark Co

C'DR RAPIDS, IA.
Majestic
Losh & Sterling
Stein & Stein
Dance Flashes
Joe Bennett
Chas Harrison Co

CENTRALIA, ILL.
Grand
Cook & Valdaire
Kennedy & Davis
Lutes Bros
Fred Hagen Co
Fields & W'ring'n
2d half
Gardner & Aubrey
Mud Klee
Kinkaid Kitties
(Two to fill)

CHAMPAIGN, ILL.
Orpheum
Austin & Cole
Mack & Stanton
Hanako Japs

DUBUQUE, IA.
Majestic
C & A Glocker

DR. M. HERBST

DENTIST
XRAY DIAGNOSIS
1482 BROADWAY, Suite 408, Cor. 43d St.
NEW YORK

Jack Rose Co
"Sawing a Woman"
(One to fill)
2d half
"One on the Alse"
E & B Conrad
Ernest Hatt
"Sawing a Woman"
(Two to fill)

CHICAGO
American
Ray Fern & Marie
Bowers W'iters & C
(Four to fill)
2d half
Cleveland & C'ney
Wayne M'shall & C
(Four to fill)

SEATTLE
Hippodrome
Harry Bentlir
Murphy & Kline
Byron Totten Co
Race & Edge
Francis Ross & D
2d half
Lee Sykes

ROB
CARRIE
AUSTIN AND ALLEN
"BROADWAY TO THE ORIENT"

Larry Hawkins
Watts & Ringgold
"Wonder Girl"
2d half
E. ST. LOUIS, ILL.
Erbers
Max Bloom Co
McGrath & Deeds
Johnnie Conlon
2d half
Wintergarden Four
Fields & Harr'gton
(One to fill)

ELGIN, ILL.
Majestic
Monroe Bros
"Storybook Revue"
(One to fill)
2d half
Jess & Dell
K & E Kuehn
Dan Sherman Co

FT. SMITH, ARK.
Jole
Tyler & St. Clatto
Rinchar & Duff
Scanlon Denno & S
GALESBURG, ILL.
Orpheum
Georgia Ward
Kline & Reaney

(Continued on Page 28)

MONAHAN and CO.

SUPERIOR SKATING NOVELTY
Opened Orpheum Time Jan. 30, Orpheum, Winnipeg
Direction WM. JACOBS AGENCY

Delaney St.
Marvel & Faye
Makarenko Duo
Taylor & Francis
Jack Powell 5
Heim & Lockwoods
Wally Ferraro & W
2d half
Frank Shields
Morley & Mack
Bernard & Meyers
Fox & Britt
Valentine & Bell

National
Frank Shields
Rhina Bernard Co
Marie Russell Co
Weston & Elise
Joe DeKoe Tr
2d half
Hull's Seals
Margaret Merle
Let's Go
Cooper & Lane
Brava Barra & T

Orpheum
Kennedy & Kramer
Herman Berrens
Zeke & Randolph
Elsie White
Phina Co
2d half
Wally Ferraro & W
Bennett & Lee
Carl Nixon Rev
Weston & Elise
F & M Hughes
(One to fill)

Howard
Hull's Seals
Wahl & Francis
Cooper & Lane
Regal & Mack
Bernard & Meyers

HOLMES and LeVERE

"THEMSELVES"
Far and away the applause hit of
the evening (Monday)
Dale Vere, with their comedy skit,
"Themselves."
—Jolo, VARIETY, Jan. 27.

Jack Walsh Co
2d half
LaFleur & Portia
Fein & Tennyson
Marie Russell Co
The Crisis
Al Shayne
Topics & Tunes

Avenue B
Benton Bros
Ward & Wilson
Holiday in Dixie
(Two to fill)
2d half
Yosio & Co
Rossman & Sloane
Betty Evolution
Dance & Jones
(One to fill)

BROOKLYN
Metropolitan
Valentine & Bell
Margaret Merle
The Crisis
Homer Sis Co
2d half
Rhoda Bernad Co
Regal & Mack
Senator Murphy

Palace
Goldie & Ward
Phil Davis
Sossman & Sloane
Barnes & Worsley
Everett's Monkeys
2d half
Benton Bros
Chas Gibbs
"Dear Doctor"
Anthony & Arnold
Brover Tr

Fulton
LaFleur & Portia
Fein & Tennyson
Fox & Britt
Betty Bond
Ethel Gilmore Co
2d half
Montambo & Nap
D'nnarest & Collette
Worden Bros

DR. JULIAN SIEGEL

Official Dentist to the N. Y. A.
1493 B'way (Putnam Bldg.) N. Y.

BILLS NEXT WEEK

(Continued from Page 27)

Ross & Wyse Co
2d half
Alf Ripon
"Summer Eve"
(One to fill)

G'D ISLAND, NEB.
Majestic
Foster & Peggy
Marshall & Conner
Hite Reflow Co

JOLIET, ILL.
Orpheum
1st half
Noel Lester Co
Stone & Hayes
(One to fill)

KANSAS CITY
Globe
Gordon & Gordon
Manning & M'Nette
Tom Brown's Co
Lawrence Johnson
2d half

Ford & Packard
Chamberlain & Earl
J'sphine Worth Co
Barr & La Marr
Tite & Tide

LINCOLN, NEB.
Liberty
Ford & Packard
Ben Ne One
Adelaide Bell Co
Chamberlain & Earl
(One to fill)

2d half
Remington & Scott
McCarthy & Hale
Evelyn Phillips Co
Mellon & Renn
"Smiles"

MADISON, WIS.
Orpheum
Marlow & Thurston
Warren & O'Brien
Carl Emmys Pets
(Three to fill)

2d half
Jen Fulton Co
Gibson & Betty
Cecil Grey
"Rubeville"
Clay Crouch
(One to fill)

OKLAHOMA CITY
Orpheum
Bally Hoo Trio
Coscia & Verdi
"Our F're Home"
Barry & Whittledge
2d half

Hughes Musical 2
"Taxie"
Wanzer & Palmer
"Gr'nwich Vill'g's"
(One to fill)

OKMULGEE, OK.
Orpheum
Hugh O'Donnell Co
Adams & Thomas
Elliott-Johnson Rev
2d half

Ford & Price
Chas Seamon
(One to fill)

OMAHA, NEB.
Empress
Foster & Peggy
Evelyn Phillips Co
Mellon & Renn
"Smiles"

2d half
Frish Rector & T
J'sphine Worth Co
Frank & Gerie Fay
(One to fill)

PEORIA, ILL.
Orpheum
The Sharricks
Trixie Friganza
Jack Hedley Trio
(Three to fill)

2d half
Fisher & Lloyd
Dave Scholler Co
Bloom & Sher
Hank Japs

QUINCY, ILL.
Orpheum
Alf Ripon
"Summer Eve"
(One to fill)

2d half
Bally Hoo Trio
Coscia & Verdi
"Our F're Home"
Barry & Whittledge

COLUMBIA BLAMED

(Continued from page 11)

three weeks in a row. Next season the producers were informed the shows will be routed in such manner as to prevent two or more eccentric or "Dutch," "Hebrew," "blackface" or any like type of comic appearing with a show consecutively. The producers are to co-operate in the non-repetition of comic-type plans.

A plan was also laid out, it is said, to prevent any Columbia producer from doing business with an actor under contract to another Columbia producer. It is understood that an arrangement will be effected whereby any Columbia producer who transgresses this rule will be penalized for an amount of money to be determined, the fine to be sufficiently large to eliminate the practice of "copping" actors from each other.

STORY ABOUT BACK STAGE

Kansas City, Feb. 1.

The Kansas City "Journal" ran a feature story Sunday, describing

Elizabeth Nelson Co
Hazel Morgan
S'thern Harmony 4
J & I Marlin
Ward & Gori

BUTTE, MONT.
Pantages
(4-7)
(Same bill plays
Anaconda 8,
Missoula 9,
"Eyes of Buddha"
"G'd Night Nurse"
Klass & Brilliant
Bison City Four

SPOKANE
Pantages
Pasquall Bros
Jap Sayden
Hall & Snyder
Jack Hallen
King & Irwin

SEATTLE
Pantages
Different Rev
Adama Sanders & R
Burns & Wilson
Lillie J Faulkner

VANCOUVER, B.C.
Pantages
Act Different
Langton Smith & L
Five Patroways
Aerial Rooneys
Violent Layons
E & E Adair
Mile Bunell

PORTLAND, ORE.
Pantages
Gladys Webb
Oklahoma City 4
Roland & Olsen
Mercedith & Snizer
(One to fill)

ST. LOUIS, MO.
Columbia
Geo La Tour Co
Gardner & Aubrey
One on the Alsie"
Sid Lewis
"District School"
2d half

Florence Duo
Fred Hagen Co
(Three to fill)

SPRINGFIELD, ILL.
Majestic
"Doll Frolics"
Rita Gould
Kara
(Three to fill)

2d half
Austin & Cole
Bert Howard
Anderson & Graves
Stone & Hayes
John Coulton
(One to fill)

TRE HATE, IND.
Hippodrome
Taylor Macy & H
Anderson & Graves
Hope Eden & F
(Three to fill)

2d half
Barbette
Mack & Stanton
Henry & Moore
Stuart Girls' Band
Jack Rose Co
Kara

TOPEKA, KAN.
Novelty
Kitty Thomas
Bennington & Scott
J'sphine Worth Co
Barr & La Marr
Tite & Tide

2d half
Gordon & Gordon
Manning & M'Nette
Tom Brown's Co
Lawrence Johnston
(One to fill)

TULSA, OKLA.
Orpheum
Hughes Musical 2
"Taxie"
Wanzer & Palmer
"Gr'nwich Vill'g's"
2d half

Bally Hoo Trio
Coscia & Verdi
"Our F're Home"
Barry & Whittledge

WINNIPEG
Pantages
Skelly & Helt Rev
Foley & O'Neil
Walter Hastings
G W Johnson Co
3 Ambler Bros

CALGARY, CAN.
Pantages
"Cupid's Closeups"

GT P'LES, MONT.
Pantages
(7-8)
(Same bill plays
Helena 9)
Four Bards

HOUSTON, TEX.
Majestic
Michon Bros
Perrone & Oliver
E & M Ernie
Fiske & Lloyd
J & K Lee
George Morton
5 Chaplins

LOS ANGELES
Pantages
Class Manning & C

DALLAS, TEX.
Majestic
Juggling Nelsons
Carlton & Hallow
"High Low Brow"
Sampson & De'glas
Neal Abel
McKay & Ardine
Sawing & Woman
Clifford Wayne 3
Zelaya
Columbia & Victor
Dooley & Storey
Helen Keller
Zuhn & Dreis
Schlitz's Manikins

FT. WORTH, TEX.
Majestic
(Same bill plays
Austin 9-11)
3 Regals
Polla Sia
Sarah Padden Co
Carson & Willard
The Caninos
Claudia Coleman
Lady Alice's Pets

OKLAHOMA CITY
Majestic
(Tulsa split)
1st half
Ballyhoo Three
Coscia & Verdi
"Our F're Home"
Barry & Whittledge
(One to fill)

S. ANTONIO, TEX.
Majestic
Frank Wilson
Mack & Maybelle
Edw'd Esmond Co
"The Volunteers"
Bronson & Baldwin
Edith Clifford
Wm Brack Co

TULSA, OKLA.
Majestic
(Okla. City split)
1st half
Rio & Helmar
Hughes Musical 2
"Taxie"
Wanzer & Palmer
"Gr'nwich Vill'g's"

things behind the curtain in a burlesque theatre. The article was accompanied by a full page of illustrations in the photogravure section.

The pictures were taken on the stage and in the dressing rooms of the Century, American Wheel, and had the principals and chorus of "Beauty Revue."

COLUMBIA JUST UNDER \$8,000

Dave Marion's Show at the Columbia, New York, last week did slightly less than \$3,000.

VAIL MANAGING IN PHILLY

Billy Vail, who operated the "Sweeties" on the American wheel this season, and several previously, has been appointed manager of the People's Philadelphia.

The "Sweet Sweeties" show is playing the newly formed Burlesque Booking Company circuit, organized with the Star, Gayety, Brooklyn, Capitol, Washington, and Gayety, Baltimore, and Bijou, Philadelphia, ex-American houses, as a nucleus.

TO AND FROM THE COAST

Joseph Engel, treasurer of Metro, is due in New York the latter part of the week.

Felix Feist, general manager for Joseph M. Schenck's film enterprises, left New York for the coast this week.

Harry Garson who has been in New York securing material for several new Clara Kimball Young features is leaving for Los Angeles sometime tomorrow.

Milton Hoffman who has been production manager at the Metro Los Angeles studios arrived this week and expects to stay for another few days returning to the coast about Feb. 20. The resumption of production at Metro will not take place until late in the Spring, the studio having turned out the entire product needed with the exception of one production up to Sept. 1.

THEATRE INSPECTION

Albany, Feb. 1.

The construction and safety of theatres throughout New York will receive the attention of Governor Miller as a result of the Washington catastrophe. Governor Miller announced he will confer with Henry D. Sayer, State Industrial Commissioner, on the matter. The conference will take place the latter part of the week.

When asked if the State Industrial Commissioner could act in the matter, the Governor replied: "The Industrial Commissioner has the inspection of factories and mercantile buildings, but I do not think its inspection extends to theatre buildings." At the same time the Chief Executive stated that it was not a subject for the State Motion Picture Censorship Commission to consider, as has been reported.

ENFORCE BUILDING LAWS

Albany, Feb. 1.

Acting under orders from Mayor William S. Hackett, Albany's first Democratic executive in 22 years, officials of the police and fire departments have been quietly making an investigation of the construction of all theatres in Albany since January 1, when the new mayor assumed office.

At the same time, Mayor Hackett disclosed, for the first time, that orders have been given to the management of one Albany theatre to make certain changes to comply with the fire laws and building code within ten days.

The attendance in all theatres here fell off noticeably the first part of the week. Theatre owners attributed the slump in patronage to the Washington disaster.

PAULINE STARK MAY WED

Los Angeles, Feb. 1.

A romance which had its inception in this city three years ago culminated Sunday when Jules White, film editor of the Hamilton-White Comedies Production company, married Margaret Davis of Chicago.

It was only last week that reports were going the rounds that Jack White, managing director for the Hamilton-White Company, was engaged to marry Pauline Stark, film star. Jack denied being engaged, but admitted he hoped to be the husband of the star. It is expected this couple will announce their engagement before many days have passed.

THANKS EXPRESSED

(Continued from page 3)

stood by the men in "grey," and has at all times offered its assistance to help make life behind the walls a wee bit more humane and pleasant.

Life in prison at best is a rather drab and monotonous existence, and these acts which we have here on Friday evenings help to keep up the courage of the men and make them feel that they have not been forgotten by the world at large because of their past mistakes.

We have made our mistakes and are paying our debt to society. These occasional shows make us feel that we still have friends, and lend us encouragement to make good upon our release from prison.

The theatrical profession continues to live up to its established reputation as being the most liberal and charitable profession in existence. The artists have at all times willingly appeared at this institution to entertain the men, and it is to them as well as to Variety that these words of appreciation are addressed.

We sincerely hope that Variety will continue to stand by us and print our letters of appreciation to the artists who appear here. With the sincere thanks and the undying gratitude of the 1,100 men here, we beg to remain,

Edward Lynch.

Mutual Welfare League Entertainment Committee.

Through the courtesy of Messrs. Briggs and O'Neill, of the Victoria Theatre (Ossining) and the artists, the inmates of Sing Sing prison were given a splendid four-act vaudeville show Friday evening, Jan. 27.

The first act was Harry Meehan, blackface comedian. Mr. Meehan has a very pleasing voice and was roundly applauded, as was his special song number.

The second number was Rogers and Page. Stanley Rogers as the female impersonator made a hit. They presented a fine singing and talking act. The next act was Dora Hilton, who sang a few good numbers. The men all fell under the influence of her beautiful voice and magnetic personality.

The fourth and last act was Thomas and Frederick Sisters in a singing and dancing novelty act. This act was unable to bring along all their costumes and drop, but nevertheless made up in singing and dancing for their costumes. Mr. Thomas' eccentric dancing took the house ly storm, and they were repeatedly compelled to take encores.

PICKETING DECLARED

(Continued from page 3)

restraining labor unions from picketing the Wonderland theatre and placing it on the "unfair" list in the local official labor organ.

This decision hines the Minnesota courts up with recent decisions of the United States Supreme Court, and for the first time defines clearly the rights and limitations of action in theatre labor disputes. Injunction against picketing have been sustained in past under the common law, but this decision applies to the Anti-Trust section of the Minnesota statutes, holding that it covers boycotts and that injunctions may be issued under it to prevent "irreparable injury to property for which there is no adequate remedy at law."

The decision is the culmination of a battle that has lasted five years. J. J. Campbell, proprietor of the Wonderland theatre, originally brought an action to enjoin the motion picture operators union from picketing the theatre. Until February, 1917, he employed union men as machine operators. During that month he decided to reduce operating expenses and informed the operators he was going to run the machines himself, but was willing to retain one union operator as relief. The local union rejected the proposal. Union men then began picketing the theatre and placing it on the unfair list. Suits in equity were filed in May, 1917, to restrain the Motion Picture Machine Operators Union, No. 219, Trades and Labor Assembly of Minneapolis, and other defendants from conspiring to injure the business of the Wonderland theatre case came before Judge Bardwell, who granted injunction. Defendants then appealed to Supreme Court, who upheld Bardwell's decision.

EXPECT DEVELOPMENTS

(Continued from page 3)

Circuit stockholders through the recent passing of the Orpheum dividend.

Prominent among the Middle Western contingent of reported disgruntled stockholders are said to be Marcus Helman, of Finn & Helman; Mrs. Charles E. Kohl, and the Cellas, of St. Louis. Each placed their theatres into the Orpheum Circuit when the company reorganized and capitalized, the theatre owners receiving Orpheum stock for their theatrical holdings.

At a previous meeting in Chicago of the Orpheum's stockholders, a warm discussion is reported to have taken place with Helman leading an opposing faction to the present administration.

While the Orpheum has 550,000 shares of common stock outstanding, it has been said that to date there has been no meeting with over 150,000 shares represented.

It is claimed that Beck can swing the banking interests to his side, which, with his own holdings and league interests with him, might give him control. It is also claimed that Finn & Helman can also influence sufficient Orpheum interests, including the Chicago banking connections, to give the opposition a close and warm battle, if the differences reported get down to a question of stock control by vote.

It has been a subject of very much inside talk by those interested in the Orpheum Circuit for some weeks past. Stories of the possible upheaval in Orpheum internal affairs have been strenuously denied by the Beck coterie.

A report within the week in New York has said that the attorney for the Orpheum Circuit, Benjamin Cahanne, formally notified Orpheum Circuit employees in the New York headquarters, that they would no longer participate in the profits of the collection agency. The agency operates within the Orpheum Circuit, as the collection agency to secure commission due agents booking through the Orpheum. This agency is said to have derived a net profit of \$100,000 annually from its dealings. It withheld one-half of the agents' commission of five per cent. for booking acts. Since it was organized, the collection agency's profits were divided, according to the story, among Orpheum employees, who received percentages ranging from the highest, 35 per cent. of the net profit, to the lowest, 5 per cent. divided amongst the Orpheum booking men as well as one or two of its executives.

While it had been rumored since the last meeting of the Orpheum stockholders that the matter of the collection agency profit had come up, through the passing of the dividend, it was not expected by the beneficiaries of the collection agency it would be retroactive. They expected the notification of discontinuance of that particular profit, but believed it would date from day of notice only.

The story said at the time that one of the principal middle western Orpheum stockholders, believed to be Marcus Helman, asked at a meeting if the Orpheum had to pass dividends because of lighter business than looked for, why should not the profit of the collection agency be turned into Orpheum's treasury instead of divided among Orpheum employees who were on salary. Frank Vincent, the Orpheum's general booker in New York, receives a salary of \$18,000 yearly and holds a contract with the circuit for five years. It is reported his share in the collection agency fund was 20 per cent. of the net. Vincent's stock holdings when Orpheum was quoted on the market at about 35, were estimated in value to be \$500,000. Wednesday, Orpheum was quoted at around 13. George Gottlieb, Earl Saunders and Ray Meyers are the other principal Orpheum bookers in New York.

Mort Singer, general manager of the Orpheum, and close to Martin Beck in a friendly, as well as business way, lately emphatically denied any friction in Orpheum Circuit direction or an insurgent movement against its present officers. Mr. Beck, when returning from his last trip to the Coast, about two weeks ago, also denied any friction. Beck's denial was occasioned through Variety wiring its San Francisco representative to secure, if possible, confirmation of stories current here of impending complications. Mr. Beck left Frisco shortly before the wire was received out there, but that Variety's Frisco correspondent was making inquiries reached the ears of the Orpheum's coast men, who wired Beck in New York.

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NEWS OF THE DAILIES

Four of Chicago's oldest theatres, all located in "the loop" district are to be torn down and replaced by new structures. McVicker's Grand opera house, Powers' and the Olympic are the quartet. McVicker's the Grand and the Olympic will be replaced with new theatres but Powers will make way for an addition to the Hotel Sherman.

Manager Earl G. Finney of the Playhouse, at Wilmington, Del., announced in the dailies of that city that those who were unable to attend the Saturday matinee and evening performances because of the blizzard could have their tickets redeemed at the box office if presented within three days.

The Bat theatre of Moscow, or the Theatre de la Chauve Soris, consisting of 85 members headed by Nikita Balleffe arrived in New York Tuesday and will open at the 49th Street theatre Saturday night under the management of Comstock & Gest.

What should give the "night-hawk" taxi drivers fluently sprinkled around New York considerable opposition is a taxicab company that has announced a 20 per cent cut in rates. The slicing in prices to become effective through the company's selling fares in coupon form, \$40 books for \$8, with tickets to be accepted by all drivers of that particular organization's cabs. The company operates 1,600 taxis.

In the Supreme Court under examination in supplementary proceedings on a \$5,000 judgment obtained by Mrs. Nellie Roche, Pauline Lord testified she had not owned an automobile since 1915, had no jewelry and for five years had not had a bank account. Mrs. Roche obtained the judgment against Miss Lord in California in 1915, in an action for alienation of the affection of her husband, Billy Roche, the referee, having had the judgment transferred to New York. The case has arisen through the attorneys of Mrs. Roche seeking to have the salary of the actress garnished.

The National Newspapers, Inc., has been formed by 17 of the largest newspapers in the country for the sale and distribution of national advertising. Each paper has a circulation of over 4,000,000. Col C. B. Blethen of the Seattle "Times" is president of the organization, who's charter members are: the New York "World," Chicago "Tribune," St. Louis "Post-Dispatch," Boston "Post," Fort Worth "Star-Telegram," Minneapolis "Journal," Detroit "News," New Orleans "Item," Philadelphia "Inquirer," San Francisco "Chronicle," Cincinnati "Enquirer," Cleveland "Plain Dealer," Seattle "Times," Atlanta "Constitution," Buffalo "Courier," Oakland "Tribune" and the Pittsburgh "Post." Only one newspaper in an incorporated city is to be admitted to membership.

Mattie Adele Parker, professionally known as Peggy Parker, was married on Tuesday to Abraham Olman a song writer. Miss Parker is 25 and was recently divorced from Loring Smith in Chicago. Olman is a resident of Cincinnati and is 32 years old.

Harry Schulman, founder of the National Children's Service Club, Inc., was held for the Court of General Sessions on a charge of violating section 45 of the Penal Law in permitting children to sing and dance on a public stage without obtaining a permit from the Mayor. The complaint is that on Jan. 22, at the Lexington theatre, Schulman allowed a 12 year old boy to appear on the stage in an "International peace pageant." The affair was said to be a benefit performance, the proceeds to have gone to the Shoes and Stocking Fund of the New York Daily News, with the prosecution having been begun by the New York Society for Prevention of Cruelty to Children. "The News" has denied all connection with the affair outside of being the intended beneficiary.

A public hearing has been granted in Albany, Feb. 14, for a hearing on a bill to repeal the law creating a moving picture censorship commission.

William A. Brady secured a noticeable amount of publicity on the front and sporting pages of the New York dailies through his offer to promote a Dempsey-Wills encounter for \$200,000.

The Russian Ballet will be taken to Genoa by M. de Diaghileff for the duration of the expected conference between the European diplomatists to be held there.

The general apprehension which has been manifested following the theatre catastrophe in Washington has taken form throughout New York by a general investigation of the structure of all public buildings, situated in the five boroughs, with special interest being allotted to theatres in Manhattan and Brook-

lyn. Especially will old theatres that have been remodeled be thoroughly investigated. Charles Brady, superintendent of buildings, is quoted as saying, "Few New York theatre roofs are flat, with all being required to stand a strain of at least 3,000 pounds to the square foot, which would make them safe with 12 feet of snow covering them." There are 270 theatres in New York.

Mrs. Emma Hammerstein, widow of Oscar Hammerstein, has been evicted from her three-room apartment in the Manhattan opera house, New York, and states that she will send the death mask of her husband to the lawyer who acted in the suit for her stepdaughters, "as a symbol of the dirty work done to hound me out of my house."

Actors in Berlin have threatened to strike under a demand of a minimum wage of \$15 monthly with 70 per cent additional as a high cost of living allowance. The managers say such a strike would ruin Berlin theatres, as business is now in a bad way.

William A. Brady has accepted the challenge of Dr. John R. Straton to meet him in a debate on the subject of "Sensational Preachers vs. the Stage." Each will choose three referees and the six to pick one more. Brady's choice is announced as Mayor Hylan, William Muldoon and Commissioner Enright, and he further stipulates that should he win the clergyman is to apologize to the theatrical profession and cease attacking it.

Mrs. Burr McIntosh, wife of the actor and author, has obtained a Paris divorce from her husband. Mr. McIntosh was informed in New York of the decree having been granted. The couple had been married six years.

Preparations to house and feed 250,000 visitors to the Passion Play are under way in the Bavarian village of Oberammergau, in Germany. It is estimated that 60,000 Americans will be present.

William Faversham will open his road tour in "The Squam Man" at Hartford, Conn., because of difficulties he had with the child labor law of Massachusetts last year. The cast includes a six-year-old boy.

Another theatre is to go up in Greenwich Village, a contract having been let to the O'Day Construction Co. for a cost of \$150,000, with the building to be located at the corner of Macdougall and West Houston streets.

A radio telephone has been installed, back stage at the Music Box and a similar outfit is to be placed in the Sam Harris theatre.

Considerable newspaper space in the Sunday editions was allotted to Effie Ellsler, appearing in the New York company of "The Bat," for having carried on and gone through the evening performance following the death of her husband, Frank Weston, the same day. The couple had been married 30 years. Mr. Weston gave up the stage about six years ago to become a Christian Science practitioner and was 72 years old at the time of his death. Mrs. Weston is cast as "Miss Van Gorder" in the play.

As a result of a complaint made to the police Jan. 21 Thelma Harvey and Arthur Sachs, dancer and manager of the Club Dansant on 52d street, were arrested, charged with performing and permitting an improper dance respectively. Both deposited \$500 in bail before they were allowed to go previous to the hearing of the case, which is to take place in the West Side Court before Magistrate Hattling.

Sir Harry Lauder has been termed a "sham Scot" and his songs severely criticised by the Rev. Boyd Scott of Glasgow. The clergyman states that Lauder's melodies and lyrics are not typical of Scotland's best and that he bears a grudge toward the comedian for having led outside peoples to believe "Roamin' in the Gloamin'" is a genuine Scottish song, going on to say that "if people want the true Scotch flavor they should turn to Burns and leave Lauder out."

Oliver Morosco has added three more theatres to the chain of the Morosco Holding Co., the new additions being the Diamond at Bowling Green, Ky.; Pasadena, Pasadena, Cal., and a recently built house in Hollywood, Cal. All three will be known as Morosco theatres and will play legitimate productions and pictures.

In response to the self-censorship plan, proposed by the managers, producers, authors and actors, an editorial in a New York daily takes to task the idea and says that the remedy for vulgarity and indecency on the stage lies with the producer, who, the article states, should "develop ethics in his profession," and

points out that with such prominent and reliable sponsors for the plan it is not understandable why a "gentlemen's agreement" of sufficient force is not drawn up to make outside censorship by jury unnecessary.

The New York Tribune in commenting on the late theatre catastrophe at Washington also published a list of the great theatre horrors of the last century, which mentions the year, theatre and number of persons killed in each and reads:

- 1876—Conway theatre, Brooklyn, 235.
- 1881—Ring theatre, Vienna, 700.
- 1887—Opera Comique, Paris, 200.
- 1887—Exeter theatre, England, 200.
- 1887—Temple theatre, Philadelphia, 100.
- 1891—Central theatre, Philadelphia, 100.
- 1895—Pike's opera house, Cincinnati, 80.
- 1903—Iroquois theatre, Chicago, 617.
- 1907—Barnsley theatre, England, 167.

Agnes Mack, who was one of the high diving girls at the Hippodrome, has entered a convent to devote the remainder of her life to ministering to the blind. Miss Mack spent several months in a hospital due to the almost total loss of her sight as a result of her high plunging into the tank.

Opening of "Pins and Needles," Albert de Courville's show, which he brought over from England, was postponed for the second time from Monday until Wednesday because of the scenery not having yet arrived.

A campaign to do away with vice from Central New York has been opened at Syracuse by means of eight indictments having been returned against three dance hall proprietors, charging the admission of girls under 16 years of age.

As reading matter a New York daily published a better than a column article on the passing of the "stage door John," designating the high cost of entertaining, higher salaries of the girls and prohibition as the reasons for the decline in the back stage attendance of the former lay members.

Mary Moore, who suffered a broken spine and three fractures of the skull due to an automobile accident last November, has been removed to her home from the Broad Street hospital. At the time of the accident the surgeons held small hope of her recovery. It was said that her recovery is so complete that she will be able to return to the stage in a year. She is 23 years old.

Sarah Bernhardt is suffering from an attack of influenza, with grave concern being manifested because of her age, which is now 77. A special performance by the great artist in connection with the Moliere celebration in Paris was postponed because of her illness.

The Ministry of National Finance in Greece has drawn up a bill permitting the establishing of a trio of gambling casinos similar to that of Monte Carlo at certain Greek Spas. The government will give the sites free, also exempting the building materials and furniture from Customs duty. It is planned to levy a tax of 10 per cent on the gross profits of the gambling casinos, with their minimum building value to be \$150,000 and the construction probably taking place at Corfu, Loutrakis and Aldypsos.

Flo Ziegfeld is reported as getting ready the plans for the construction of a theatre to be donated to his wife, Billie Burke.

Following the attempted holdup of the Jolson theatre, Thursday night, and the taking of \$600 from an office in the Gaiety building, Friday night, Police Headquarters issued an order assigning a policeman to duty at or near every theatre in the Broadway district.

According to a Montreal paper, show girls have become mixed up in what is known as the "drug ring" up that way, with it being alleged that the girls are carrying grips of the drugs and shipping trunks stocked with liquor across the line. Agents of this country, along with the narcotic squad of the Royal Canadian Mounted Police, are working to eliminate the "ring."

Genevieve Reynolds died at the American hospital, Chicago, Jan. 25, of pneumonia. Miss Reynolds was on the stage for nearly 50 years, 13 of which were spent with Robert B. Mantell.

The Frederick theatre at Dessau, Germany, was destroyed by fire, with Mme. Herking, a singer, perishing in the flames.

Joseph Urban, the scenic artist, has announced his intention of opening a shop on Fifth avenue which will be ready during Easter week.

Jack Johnson, while playing at a theatre in Newark was once more arrested on the charge of violating the traffic regulations.

SPORTS

The revival of ice skating, which appears to be growing stronger each winter, brings an echo of the breaking of two speed records 24 years ago, the records still standing untouched to the credit of a vaudevillian—Earle Reynolds (Reynolds, Donegan Co.). For vaudeville Earle specialized on rollers but in his youth was a flash on the steel runners. While playing at the Temple, Detroit, recently, Reynolds put forth his claim of holding the 100 yards and half mile records and won a \$100 wager when a committee verified the A. P. and United Press reports of the matches printed in the dailies at the time.

In 1893 Reynolds skated the 100 yards at the A. A. U. championships held in Detroit, traveling the distance in 84.5 seconds, making the time twice during the afternoon, with no wind blowing and from a standing start. The races were started with a pistol. Press reports at the time show the course to have been surveyed, as provided by the A. U. U., for record events, and that the timers were well known in amateur sporting circles. Reynolds also won the 100 yards title in 1897. In the same year Reynolds, then representing Chicago, won the national mile championship at Silver Lake, N. Y., and then copped the half mile in the world record time of 1 min. 14.5 seconds. For false starting Reynolds had been put back three times, he really getting off nine yards behind the field, but he beat the gun and won handily. The course was surveyed by Selk and Elliott; engineers and timers included Adolph Stahl, chief of the clockers in A. A. U. ranks. In 1898 Reynolds also established a world mark for the quarter mile, making it in 37.25 seconds in the A. A. U. championships. The time was later beat by Howard Mosher in a trial, but it is claimed Reynolds' mark still stands for a national event.

If not boxing, why basketball in the armories? This is the question a certain group are now propounding. They point to Governor Miller's declaration that the armories are meant to train soldiers, not boxers, and they ask why this should not apply with equal force to basketball players. A prominent official in discussing the subject, declared the use of armories for basketball had been badly abused. Originally teams playing in the armories represented military companies; all the performers were bona fide members of the National Guard, and the profits, or a large share of them, went to company funds. Later the armories in a number of cities were leased to outside promoters, but the players were supposed to be members of the Guard, and are said to have been theoretically and technically, if not actually. Now no attempt is made to conceal the fact that many of the teams are composed entirely of non-guardsmen, and, in more than one instance, of non-residents. It is claimed that at present the players are the only ones making any real money, their salaries absorbing all the profits.

Basketball has become immensely popular in New York, Massachusetts, New Jersey and Pennsylvania the last three or four years, and all the cities are represented by fives. In their desire to have good teams the managers bid against one another for the services of stars. The latter play one team against another and appear with the aggregation out of which they can shake the most money. A better-than-average court performer is said to receive from \$35 to \$100 a game and expenses; in some instances a particularly well-known star receives a fixed amount per game, plus a share of the receipts or profits. The demand for the services of stars has resulted in grave abuses and injustices to fans and managers alike, and will prove detrimental to basketball, if it has not already done so.

Frequently a star is scheduled to appear with a team and is so advertised, only to remain away because he has been offered more money to play elsewhere the same evening. The fans who go to see him perform are stung, of course. Last year a majority of the good players performed with teams in two or three different leagues, and it was not unusual to see men playing together on a team in a league one night and the next night playing against each other in another circuit. In addition to playing six nights a week, some of the stars participated in two Sunday games at Madison Square Garden or some

other place in New York City. Playing practically every night and traveling a good share of the day, they were not, of course, in proper condition to put forth their best efforts. And when games in two leagues conflicted, one had to be missed. The thing grew so bad that a rule was finally passed prohibiting a man, on pain of blacklisting, from performing in more than one league at a time.

Disinterested spectators say that professional basketball is suffering from an overdose of commercialization and they predict disaster for the sport, unless there is a clean up from within. Already the breath of scandal has touched it. In one case known to insiders, a famous star charges that an equally famous fellow star "threw" a game in an important series. The player making the accusation, declares that he was offered a large sum of money to turn the trick, but he refused, only to have a companion performer do the Jackson.

Troy, N. Y., is to have boxing within a few weeks, the Collar City Athletic Club having been granted a license to conduct exhibitions by the State Athletic Commission. Neil McGrath, manager of the Troy team in the New York State Basketball League, is president of the new fight club and Moe Myers is secretary and matchmaker. The city has not enjoyed bouts since last spring when Jack Bestie's Lyceum A. C. closed its doors.

The distasteful notoriety given Tex Rickard, charged with contributing to the delinquency of a minor, is still brewing. A 15-year-old girl made the charges against the sports promoter, alleging she became friendly with Rickard at the Madison Square Garden swimming pool last summer. The girl reiterated her charges last week in the magistrate's court. Since then the district attorney's office has asked for postponement of further hearings until investigations can be made.

It is charged that too many preferred location tickets for the Madison Square Garden boxing bouts are reaching the hands of gyp ticket speculators. One agency man said the boxing commission made a strong protest to Tex Rickard early in the season. The result was that reputable agencies were advised they could have carte blanche to the ticket racks. Recently it is said the old practice has been resorted to. The Benny Leonard-Rocky Kansas bout scheduled for this month will show if the Garden's management is sincere in holding down the gyps.

Articles were signed in Paris last week by Francois Descamps for Georges Carpentier for a match with Kid Ted Lewis, the Anglo-American veteran, for the world's light-heavyweight championship. Lewis is three years younger than Carpentier. The bout will be staged at the Olympia, London, in April.

Mlle. Fanny Heldy, a lyrical artiste, has been refused a jockey's license by the French racing authorities. This is the third would-be lady professional jockey who has been turned down because of her sex.

Mike McGuire's defeat last week up state by "Young" Fisher has muddled the middleweight situation some more. McGuire went through with the bout against the advice of his physician. He has been undergoing treatment for neuritis and had cancelled the Fisher engagement twice before. The up-state officials threatened to go before the Boxing Commission if the Irishman didn't appear at the last date. Fisher, a rough tough slugger, who has been standing off most of the top-notchers for several years up state, pined in on McGuire and he was nearly out in the first round from right crosses to the jaw. Early in the second Fisher hit McGuire on the bad shoulder, putting the arm out of business. The local representative for the Boxing Commission visited McGuire's corner three times during the bout to inquire if McGuire was "carrying" Fisher. After the second round McGuire made a one-handed fight of it and lost the decision. They have been rematched for a date in February, probably at Madison Square Garden.

The Loew and Keith office basketball teams will hook up at Atlantic City Hall, 123rd street and 7th ave. (Continued on page 32)

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Have Made Possible Many of the Lad's

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QUEENIE NAZARRO

WISHES TO ANNOUNCE THAT SHE HAS

SIGNED

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WITH THE

SHUBERTS

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FOR A PERIOD OF FIVE YEARS

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Direction "Offices of JENIE JACOBS"

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Present

MARGA WALDRON

PHILADELPHIA "RECORD"

"The dancing act offered by Marga Waldron deserves more than ordinary praise. Miss Waldron is of extraordinary dancing ability, and her toe work was marvelous in detail. A picturesque setting and gowns set off to advantage the beauties of figure and face."

PROVIDENCE "NEWS"

"Thoughts of Paylowa steal into the mind as one watches the artistry of Marga Waldron, premier danseuse, who heads the bill in the Albee Theatre this week in an offering of classic dancing of high order."

VARIETY

"Surrounded by an especially attractive set, Marga Waldron made her initial entrance—delivering a particularly pretty dancing turn. It built up as it went along, closing with substantial returns that labeled it as being 'in'."

WASHINGTON "HERALD"

"Marga Waldron is well—ravissante. She dances like a fay and is vivacity personified. Her Oriental number exhibited a fine technique."

BROOKLYN DAILY "TIMES"

"Miss Marga Waldron presented a number of difficult interpretations of classic dancing combined with rare poise and grace with exquisite beauty."

"DRAMATIC MIRROR"

"Marga Waldron brings to vaudeville a dance act of such rare calibre and of such quality that it will be difficult for many of our so-called premier danseuse now appearing in vaudeville to equal her."

BOSTON "GLOBE"

"Marga Waldron wears gowns beautifully. Of an attractive personality, she is besides a dancer of the finished type. Her entry is impressive, and in 'The Sacrifice' she unfolds the dramatic side of her art."

NEW YORK CITY "NEWS"

"Miss Waldron is pronounced the 'find of the year' in vaudeville."

This Week (Jan. 30)

KEITH'S HAMILTON, NEW YORK

Next Week (Feb. 6)

B. S. MOSS' FLATBUSH, BROOKLYN

Week Feb. 13

KEITH'S RIVERSIDE, NEW YORK

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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BUFFALO

By SIDNEY BURTON

Vaudeville competition is still holding the center of interest. Business collapsed sharply for Shuberts at the Teck last week, due to weakness of their own bill and to the strength and number of opposing attractions. Shea's, with the heaviest card in months, drew 'em in like a whirlpool. Kreisler, Elks' hall, Moose circus and "Gold Diggers" drained patronage away from Shuberts, even though the show was well spoken of by the dailies. The new vaudeville will draw here only so long as the heavy feature headlines are in the lights.

The New Lafayette will open Feb. 20. Pictures in connection with Sun booked vaudeville. The Olympic will revert to a straight picture policy on the opening of the new house.

When "Foolish Wives" opens at the Criterion, Feb. 6, there will be no electric display signs outside the house. Shea completes his lease on Feb. 4 and will immediately dismantle the exterior electrical signs, all of which bear the Shea name. Universal has leased the theatre for the run on a percentage basis from Herk & Spiegel, Sol Meyers handling the house end during the engagement. What will become of the

Criterion for the balance of this season is problematical.

At the last moment this week's Shubert bill at the Teck was switched. Leona Le Mar was held over from last week and run up into headline position, substituting for Hetty King. Taylor Holmes was also cancelled, and Nonette and George Rosener spotted in his place. The change was made after the advertising was out, necessitating killing all stands and cards and covering the entire territory twice.

The suit for \$100,000 brought by Frank P. Spellman, showman and promoter, of Batavia, against Jack Dempsey and Jack Kearns to recover his alleged share of the profits of "Dare-Devil Jack" was settled out of court this week, just as the case was about to be tried for a third time. Two previous trials resulted in jury disagreements. The agreement was made by Kearns and Spellman without their lawyers in New York.

The Moose circus at the Auditorium is drawing largely upon the theatregoing public. The show is a winter edition of the Barnum-Ringling outfit, practically all of the acts being recruited from that show. Samuel McCrackin, formerly manager for Barnum, has charge of the circus. Frank Cook, present general manager for the Ringlings, was in town during the week looking over the show.

DES MOINES

By DON CLARK

The Berchel's withdrawal from the Columbia burlesque circuit to limit all further engagements to legitimate proved successful last week, the first since the change, when Fanchon & Marco's "Sun Kist" did a splendid business the four days usually devoted to burlesque. "If conditions get righted in the burlesque market and expenses come down we'll play burlesque again next season," declared B. F. Elbert, of Elbert & Getchell, owners of the Berchel.

Ethel Barrymore in "Declassee" at Berchel this week. Next, "Angel Face."

"The Love of Su Shong" in stock at Princess.

Films: "Jackie Blair," at Des Moines; "Miss Lulu Bett," at Strand; "Camille," at Sherman.

KANSAS CITY

By WILL R. HUGHES

SHUBERT (Jan. 30).—Southern-Marlowe. GAYETY.—Billy Watson's "Big Show." CENTURY.—"Harly-Burly."

"Big business, with some turn-

aways, was the rule at the Shubert last week, with Comstock & Gest's "Mecca." Columns of advance publicity had been given the attraction, but the Sunday night opening was a disappointment, the house not being sold out. However, business picked up. Southern and Marlowe, Jan. 30, house sold before the arrival of the company.

"The Bat," which did an immense business at the Shubert a few weeks ago, comes for a return date Feb. 5. While it is a return date for the piece it is not for the company, as the first company to reach here was headed by Lizzie Evans and William L. Thorne, and the one coming in has been playing in Chicago for the last year.

The seat sale for the McCormack concert at Convention hall Feb. 1 indicates one of the largest audiences ever in the hall for a musical attraction.

The Century theatre, American burlesque circuit, is offering two-for-one tickets for the "Chick-Chick" show there this week. It is the first time the double-header ticket has been used by a burlesque here for a long time.

Although "Cutting a Woman in Two" is not a novelty here, having been offered in a number of vaudeville, picture and burlesque houses, it was strongly played up by the

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NEW YORK CITY

BILLY GLASON

"Just Songs and Sayings"

THIS WEEK (JAN. 30) MARYLAND, BALTIMORE

What the Critics Said in Washington, D. C., Last Week

WASHINGTON POST

Billy Glason is as entertaining as ever. This is saying a great deal, for he is one of the best monologists on the stage today. He likewise retains his ability to sing.

WASHINGTON HERALD

All of the girls that Billy Glason meets are afflicted with either the "gimmies" or galloping consumption. "Eat and run." That's "em," says Billy, and sings a song or two or three with a "kick" in every line.

WASHINGTON TIMES

Billy Glason talked about his troubles with the girls whom he met, and sang several topical songs that were well received. His singing was good and his monolog was breezy and witty.

WASHINGTON EVE STAR

Billy Glason kept the audience roaring for twenty minutes with his humorous remarks.

FRED

BERT

MILLER AND CAPMAN

This Week (Jan. 30), B. F. Keith's 81st Street, New York

Direction:

Third Engagement at B. F. Keith's Palace, New York, Next Week (Feb. 6)

MR. RALPH FARNUM—ED. S. KELLER OFFICE



SAID BY—BETWEEN NINTH AND SEVENTH AVENUE
Your Only Success Is to Have Scenery Made by Experienced Scenic Artists Capable of Executing Everything You Wish. Curtains, Stage Settings, Cycloramas in All the Newest Materials and Patterns. Come and See Us for Designs and Our Reasonable Prices. All Our Work Is Guaranteed. Terms If Preferred. We Specialize in Flexible Aniline Painted Trunk Scenery.

MUSIC MEN

After a brief existence as an incorporated music publisher, Bob Harris, former recording manager of the Columbia Graphophone Co., has decided to quit the publishing business. He states he has a bigger proposition in view concerning himself with the recording end of it. Harris has turned his catalog of three songs over to Harms and returned the other numbers to the writers.

Jay Witmark returned last week from an extended western trip reporting good business conditions in the industry especially as far as the Witmark Black and White Series catalog is concerned.

Otto Jordan of the Harms executive staff is on a western trip.

Edward Somers (Berlin staff) has joined the Pat Rooney act as musical director.

Carroll White has been transferred from the Boston office to Fred Fisher's New York professional staff.

Leo Friedman is no longer general manager for the Robert Norton Music Co., having resigned.

Chester Carpenter is now connected in Detroit with the Jack Snyder Music Co.

Rose Goldberg, of the Fred Fisher professional staff, has resigned to prepare for her forthcoming marriage to Bert Frank Hart, non-professional.

Andy Boyle is with the Jack Snyder professional staff.

Len Doig is back with the Charles Harris professional staff.

Bob LePage has been switched from Detroit to Chicago representing the Triangle Music Co.

Mort Nathan, in charge of Witmark & Sons' office in Los Angeles, was in San Francisco last week to arrange the personnel of the local office. Jack Hurley has been engaged to succeed Barney Hagan.

The music publishers have about made up their minds the 50-cent record is here to stay judging from its popularity. One authority avers that one Saturday the Macy department store sold 12,000 disks of the Regal brand, priced 50 cents although sale-priced at 46 cents. The publishers' only objections to some of these new record makes is that their financial stability is so uncertain as far as royalty payment is concerned although those that are in business to stay certainly are a welcome source of increased revenue and royalty returns.

Since Paul Whiteman made his record version of a fox-trot arrangement of Rimsky-Korsakow's "Songe indoue," at least four publishers have issued "Song of India" numbers adapted from the same melody excepting for different lyrics. Schirmer has one, Marks is publishing another and so are Feist and Sherman-Clay. The expired copyright on the melody may account for this.

Sammy Smith has given up the genting business and has connected with the E. B. Marks professional staff as "act" man.

Sherman, Clay & Co., of San Francisco, are publishing a new song, entitled "You Won't Be Sorry," written by Earl Burnett and Harry D. Kerr, which is proving a big hit. These writers composed "Do You Ever Think of Me?" also published by Sherman, Clay & Co., and which Ed Little, manager of the publishing department, says the firm sold more than a million copies. "Whispering," another publication of this firm, scored a record of 900,000 sales during the year of 1921. Several eastern publishers made flattering offers to Burnett and Kerr for the rights to "You Won't Be Sorry," but the song was secured by Little for his concern.

The "mechanical" situation is the all important topic in the music publishing field at present, the phonograph companies taking too much for granted under the Copyright Law of 1909. Although the royalty statements are due monthly under the law, some of the record firms are tardy to the extent of from three or six months. The 10 per cent discount for "breakage" is getting to be a big item also. When the law was passed, this concession was made one year later in 1910 when a very fragile disk was marketed that does not compare with present quality. There is practically no breakage at present although the disk makers take advantage of this concession.

The mechanical angle is now a very important adjunct to the music publishing business. A big source of revenue lies in that end of the industry. If any record firm that comes into existence overnight

FIRST LOCAL APPEARANCE AT THE

5TH AVE. New York **NOW** (Feb. 2-5)CHARLES
HART

AND COMPANY

Introducing

"THE EIGHT LUNATIC CHINKS"

"FUN IN A CHINESE LAUNDRY"

BOUND TO WIN LAUGHS EVERYWHERE

LAUGHS ARE WORTH MONEY—WE "SELL" LAUGHS

Direction ALF. T. WILTON

JUDGMENTS

The following judgments have been filed in the County Clerk's office. The first name is that of the judgment debtor; creditor and amount follow:

Equality Photoplay Corp.; J. Lasky; \$265.20.
Melvin H. Dalberg; I. Kerner; \$317.22.
Bklyn. Music. House, Inc. and Julius Ullman; Rice & Son; \$114.74.

Rozelle Galland; Shubert Theatrical Co.; \$1,823.50.
Chas. Douglas; L. Maratsky; \$93.20.

Imperator Film Co.; City of N. Y.; \$277.39.
Inter. Church Film Corp.; L. Beach; \$545.72.

Same; N. Y. Tel. Co.; \$251.50.
Salient Films, Inc.; Consolidated Engraving Co.; \$111.40.

B. A. Rolfe Photoplays, Inc.; City of N. Y.; \$327.39.
Blanding Sloan; N. Y. Tel. Co.; \$54.19.

Boris Thomashefsky; J. Levenson; \$58.90.
Volk Film Co., Inc.; United Elec. Light & Power Co.; \$24.47.

Irwin Rosen; Z. Covington et al.; \$1,125.20.

Wilner Romberg Corp.; H. Sears; \$259.24.

European Feature Film Corp.; City of N. Y.; \$146.58.

Efficiency Film Service, Inc.; same; same.

Wisdom Amus. Corp.; same; same.

Carl I. Holstein; Russian Symphony Soc., Inc.; \$205.20.

BANKRUPTCY PETITION (Voluntary)

Frederic L. Ferguson, advertising and pictures, 157 West 47th street; liabilities, \$5,967; assets, \$2,528.

SATISFIED JUDGMENTS

Embee Dist. Co., Inc.; Carey Ptg. Co., Inc.; \$1,855.04; Jan. 16, 1922.

Arthur N. Smallwood; E. H. Philippi; \$1,345.60; Jan. 29, 1921.

SPORTS

(Continued from page 30)

nia, next Wednesday evening (Feb. 8.). Both teams are confident of victory and have a bona fide list of players who are eligible to participate. Sid Silverman of Va-

riety was accepted as a Keith player by the Loew bunch, while the Keith team accepted Alex Hanlon's brother, first objected to as a professional.

Bill Wellman, Marty Herman and Matty Zimmerman are the promoters who will try to put wrestling back on its feet locally. They will promote the big wrestling carnival to be staged at Madison Square Garden in a few weeks. Earl Craddock and Stanlyous Zyblisco will headline a strong card.

MISS CASINELLI'S OWN UNIT

Dolores Casinelli is to have her own producing unit. Tom Terris is to direct the star, and work on the picture is to begin within the next two or three weeks. A releasing medium is under discussion, but has not been closed for yet. Miss Casinelli plans to make at least four productions a year.

SHAPIRO-BERNSTEIN

WISH TO ANNOUNCE THAT

RAY BROWN

IS NOW CONNECTED WITH THE ABOVE CONCERN AS "HARMONY ARRANGER"

LONDON PANTOMIMES

By IVAN PATRICK GORE

Pantomime, the class of show most favored by thousands, we have in plenty, although up to a little while ago it seemed as though this typically British class of production would not be well represented. As it is we have four big productions in the West Central zone, and any amount of them in the suburbs, these latter being mostly traveling shows getting a London kick-off. Having exhausted pantomime the pleasure-seeking world can take its pick from Shakespearean revivals, melodrama of the "thick ear" type, drama, light opera, musical comedy, revue, vaudeville, nigger minstrels, "movies," circuses, and Christmas fairs. All are of the best of their kind. Unfortunately the boom in business that was anticipated has not materialized universally, the takings dropping off woefully at some theatres after the first two or three days of strenuous holiday making.

Cochran's "Babes"

Foremost among the pantomimes comes the C. B. Cochran production of "Babes in the Wood" at the New Oxford, the first show of its kind to be staged at this historic house. It is a show carrying the "A. I." brand throughout. Beautifully and elaborately staged it is packed with good clean fun throughout, and there is not a dull moment in it. It is a real children's pantomime, always remembering that at Christmas time childhood is not measured by age. The story is carefully adhered to and intermingled, as has become the system with "The Babes," with the love affairs of Robin Hood, a scoundrel second only in our hearts to Dick Turpin, and his winsome

sweetheart maid, Marian. These two romantic people of long ago are the chief impediments to the villainies of the Bold Bad Baron and the very Wicked Robbers. The Babes are played by the Dolly Sisters, who are as popular as ever and manage to get a deal of originality into their reading of the parts. George Hassell and Tubby Edlin are the robbers, Charlie Chaplin and "The Kid," and provide much of the humor of the show. Albert Bruno does much with the part of the Wicked Uncle. A. W. Baskcomb, as Louisa, the Babes' governess, plays the part with an originality quite new to pantomime. Nellie Taylor is a fine Robin Hood, and Joyce Barbour a dainty Maid Marian. Among the best scenes is the one "Where the Toys Come From." In this the Fratellinis do fine work, as they do in other scenes, with impersonations of a series of weird animals. Among other good scenes the locale closely following all "Babes" productions, are the village school, the baron's bedroom, which gives Bruno one of his best chances as a nightmare-haunted villain, and Maid Marian's cottage. The final "palace scene" is an exceptionally fine example of the scenic artists' art.

At the Lyceum

The Lyceum pantomime is always looked forward to as giving promise of the best pantomime for pure, unadulterated fun in London, and the Brothers Melville have in no way let down traditions in their present show, "Cinderella." This is the true, old-fashioned Christmas show, without a suspicion of revue and opening in time-honored fashion with a scene where the representatives of vice and virtue declare battle. The cast is exceptionally strong, without including any really big names. Dainty Doris is the "Cinderella," and Ruby Kimberley the Dandini. The principle comedians are George Jackley as the Baron Pas de Largent, Billy Danvers as the Buttons, and Fred Regent and Minnie Pine as the Ugly Sisters. Without permitting spectacle to interfere with fun the producers stage several very beautiful scenes, among them the Forest Glade, the Fairyland of Beautiful Flowers, and the wedding reception. The whole show concludes with the true, old-fashioned harlequinade.

Has Best Opening

The Hippodrome's "Jack and the Beanstalk" is more remarkable for a strong cast and scenic beauty than it is for fun, although there is a good deal of the latter ingredient. It is an exceedingly fine scenic production. Among the best of its many scenes are the opening in the village of Arcadée, the cattle fair, a fine scene peopled by the inhabitants of Noah's Ark; a wonderful scene in which Dame Trot's backyard

changes to the Beanstalk, with a distant view of the giant's castle; the Giant's Library, in which the volumes open to allow the heroes and heroines of fairy lore to emerge, and the Land of Good Cheer. George Robey is the Dame Trot and is very much the Robey we have known for years, but goes extremely well. Clarice Mayne sings and dances well as Jack; she can also act, which is something of a novelty for a principal boy. Jay Laurier, another West End vaudeville favorite, makes a big hit as Milfins, a bucolic sort of yokel. The really big success of the show, however, was obtained by Kiddy Kennedy, a diminutive actress, who scored very heavily as Sarah Jane. Madge Saunders is the princess, and Tom Walls the king. Gerald XXX. A variety of giants are played by the Penden Troupe. Some members of this troupe also appear as a cow, which is one of the chief things in the panto—it can betray emotion, and even weeps bitterly at parting from Jack. The giant "Fee-Fo-Fum" is in the hands of Walter Hubert. The chorus is exceptionally fine, and the music excellent. Gus Sohike stages the show, which was produced by Julian Wylie.

Matinees of "Aladdin"

For "matinees only" Ernest C. Rolls produced "Aladdin" at the Palladium. This is in fifteen scenes and the show's premiere showed signs of haste and a certain unpreparedness. The second half went wrong, and some of the scenes programmed were conspicuous by their absence. In any case, fifteen scenes, some of them very heavy, are too much for a matinee show, and the story could have been equally well told in less. Beyond this the show is a capital one, the music is good, the fun fast and furious, and the scenery and costumes everything that scenery and costumes should be in the West End. The cast is exceptional, and is headed by Charles Austin as the Dame, whom he makes a Cockney lady of uncertain age. He keeps the house in a roar whenever he is on. Will Evans is the Abanazar, and gets much out of the part by his quiet methods. Jennie Benson is the principal boy, Aladdin, and scores heavily in several numbers, including the inevitable "Mammy." Toots Pounds is the Princess and Lorna Pounds Wishee Washee. Winston's Sea Lions and Diving Belles make a highly popular specialty. The principal scenes are the Magic Cave, Aladdin's Palace and the usual "Palace" scenes. A strong, well-trained chorus is greatly assisted by the Royal Welsh Choir. In replying to a call Ernest C. Rolls expressed his pleasure at being back again as a theatrical producer.

In the Suburbs

Among the best of the suburban pantomimes are "Dick Whittington" at the Grand, Croydon; "The Babes in the Wood" at the Borough, Stratford; "Dick Whittington" at the Brixton and "Mother Goose" at the Surrey. This last production is notable for the return of the old theatre to a form of entertainment for which it was famous under the management of the Conquests and also for the reappearance of George Conquest, Jr. The Surrey was one of the most popular houses "across" the bridges and many well known players were once members of its stock company, but easy facilities for getting "Up West" and "the pictures" changed its fortunes, and it has never recovered, although not a few managers have tried to bring it back to its old prosperity.

"Alice in Wonderland" at the Garrick (matinees only), with a fine cast including C. Haydn Coffin as the Mad Hatter and Phyllis Griffiths as Alice, had as a feature a series of tea parties given by the management to meet Alice and her weird companion in the flesh. On its eleventh year, "Where the Rainbow

Ends" was the matinee attraction at the Apollo. Although patriotic propaganda camouflaged in fairy lore and the story of St. George and the Dragon it is capital entertainment. Two new productions of children's plays for matinees may easily become as popular as the others. One is the "Windmill Man," which Bert Coote produced at the Victoria Palace, with Oswald Waller in the title role. This is a well produced, cleverly conceived, well acted fairy play. "The Great Big World" at the Court is of a more ambitious nature and is something in the shape of a juvenile morality play. It tells the story of several children, who after a happy childhood have to face the world and encounter all sorts of people, good, bad and indifferent. This production had to be postponed from Dec. 22 to the Boxing Day matinee.

Maskelyne's Theatre of Mystery, as much a national institution almost as the Tower of London and as little advertised, has a fine bill of entertainers, conjurers and entertainers generally headed by Oswald Williams. Serge Diaghilev's season with the Leon Bakst production of "The Sleeping Beauty" is making the Alhambra look like its old self, while "The Minstrels of 1922" are having a fair share of the good things of life at the Philharmonic. The Bertram Mills International Circus at Olympia is living up to expectations, and the Crystal Palace Circus is also exceptionally strong this year. The World's Fair at Islington is the same as it has been for ages past.

Of the three outlying theatres which have come on West End audiences the Lyric, Hammersmith, is still packed at each show with "The Beggar's Opera"; the Kings, Hammersmith, is staging a fine revival of "The Blue Bird," and the Everyman, Hampstead, is staging the Irish Players Repertory in the evening, with matinees of "Prunella." Despite the boom which Christmas should have brought things do not seem much better for the minor player, London is still crowded with well nigh hopeless men and women seeking employment, and for most of them an occasional day at some picture studio seems to be the only hope of salvation they have left to cling to. May 1922 bring a change for the better and a return to something like the old days when the small actor was more or less certain of a long run, the good old days of the bad melodrama which during the war was ousted by the cheap revue.

PARIS

P. Merle Forest, chief stage manager of the Paris Opera, will not renew his contract and is retiring at the end of this year. He will probably be replaced by Pierre Cherau, now producer at the Monnaie, Brussels, who will direct the stage of the opera from January 1, 1923.

Hertz and Coquelin have the intention of reviving "Les Anges Gardiens," by J. Frappa and Despey-Mazuel, at the Ambigu this season. This comedy was created at the Marigny before the war as a warning to French parents against employing foreign governesses, particularly English and

German. Probably the text will be changed.

"Fretillon," lyrical comedy of Albert Carré, music by Claude Terrasse, is to be produced at the Gaité, with Marguerite Carré. Madam Simone will create Henry Bernstein's new play, "Judith," at the Gymnase.

Leon Volterra will revive "Miquette et sa Mere" at the Eden, when the run of the "Girl in the Taxi" (Chaste Suzanne) ends.

An operetta by the popular composer, Maurice Yvain, will form the next show at the new Theatre Daunou. The leads will be held by Victor Boucher, Guyon Fils, Gabin, Mary Hett and Jeanne Cheirel.

So-called international celebrations were held for the tri-centenary of Moliere at the Opera and the Comedie Francaise, but, curiously, the prominent Anglo-American theatrical press was not invited.

ILL AND INJURED

Mrs. Gertrude Samoyoa underwent a serious operation at St. Vincent's Hospital, Cleveland, O. Jan. 10, and is now convalescing.

Irene Albasca has been forced to cancel her vaudeville bookings due to an attack of pneumonia.

Annie Morris is confined to her home with an attack of flu.

Lawrence Goldie and Mark Murphy, his assistant, in booking the New York Proctor and Keith pop time houses in the Keith office both suffered attacks of grip this week. Bill Quaid, manager of the Fifth Avenue, New York, is handling the Goldie bookings pending the recovery of the two bookers.

Barry McHugh is convalescing after a ten days' illness. The Keith agent has been confined to his home in Philadelphia with grippe.

Foster Lardner, manager of the Albee, Providence, R. I., fractured his right arm at the elbow through the sudden closing of a heavy door in the theatre.

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SOCIETY NOTE

MISS MARIE SABBOTT

Is leaving for the South next week where she expects to remain until after the Lenten Season

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DETROIT

By JACOB SMITH.

"The Whirl of New York" at the Shubert-Detroit this week is unquestionably the greatest entertainment value ever offered at the price. Proof the public know entertainment values is indicated by the tremendous sale of seats for all performances this week. The bill opens with the usual news weekly; the show starts with Florence Shubert and Colleens; Purcella Brothers follow; Keno and Green are next in order, with Kyra doing her dancing next; Bard and Pearl get the house; Nancy Gibbs renders several song numbers exceptionally well, and Roy Cummings, assisted by Billie Shaw,

is another knockout for laughs. All of the principals work in the boiled-down version of "The Whirl," which is full of pep, song numbers and comedy.

Dave Nederlander, of the Shubert-Detroit, who was in New York last week to see the Shuberts, announces that this house will continue with vaudeville right through the summer.

"Silver Fox," Garrick. Next, Fay Bainter in "East Is West."

White's "Scandals" opened big at New Detroit at \$3 top. Next, Elsie Ferguson in "Varying Shores."

"Unloved Wife" at the Shubert-Michigan. Next, Walter Hampden.

Harry Morey and Grace Valentine are appearing in person this week at the New Capitol in connection with "A Man's Home," in which they have the stellar roles. This house has enjoyed tremendous business since it opened, but has hit some of the other first-run theatres.

"Back Pay," Broadway-Strand;

"Beautiful Liar," Madison; "Perjury," Washington.

"Conquering Power," indefinite run at Adams.

The Woodward Players in "Common Clay" this week, Majestic. No Sunday performances at this house.

The Regent and Miles are back to one-week stands each. Some talk of a complete change in policy at the Miles, but this is unofficial.

Ralph Quive, formerly with Realart, will manage the offices to be opened here by the Warren-Green new distributing corporation.

PITTSBURGH

By COLEMAN HARRISON

Pictures—Olympic, "Three Live Ghosts"; Grand and Liberty, "Beautiful Liar"; Regent and Blackstone, "Lane That Had No Turning"; Cameraphone and Lyceum, "Fighting Mad"; Savoy, "Devil Within"; Kenyon, "Get-Rich-Quick Wallingford"; Alhambra, "Alias Lady Fingers"; Aldine, "What No Man Knows"; Pitt, "Orphans of the Storm" (third week).

"Main Street," with Alma Tell and McKay Morris; fair attendance at Alvin. "Silver Fox" next.

The committee in charge of radio concerts nightly is now engaging various stars who are in the city each week to give a short monolog, lecture or song over the wireless apparatus. Gus Edwards, Will Rogers and Alma Tell are doing the entertaining this week.

The Little Club has been started by Fred Sanders, who has operated a cabaret roadhouse intermittently here for several seasons.

John P. Harris, head of various theatrical enterprises here, got unexpected publicity through a charitable act. The head of the Polish Relief Committee, friendly to Mr. Harris, asked his aid in sending some 30 refugee children back to their homeland, they having come over here during war persecution abroad. Mr. Harris supplied necessary funds, and next day saw unlooked-for publicity in all the dailies.

The Fulton Cafe, one of the new-

VAUDEVILLE acts ready and written to order. Write

REGINA WIND

Noble Garden, 170th St., 3d Ave., N. Y. City.

est cabarets here, is under police supervision, following charges of alleged whiskey selling. Backers of the place blame it all on political animosity.

Will Rogers, in the "Ziegfeld Frolic," is holding forth at the Nixon. Capacity first two nights, with indications of near sell-out on week. "Wild Cat" next.

Davis (Keith's)

Almost solid attendance saw a fine show Monday. Gus Edwards was all over the show, taking about 55 minutes for his revue, while two of his proteges filled earlier spots.

Mme. Bradna changed places with the Three Falcons and made a good opener. "Sandy," one of Edwards' finds, was a corking Scotchman in the deuce and walloped over a solid hit. Wilfred Clarke in a farce took four curtains next, and Herman Timberg, the other, had the throng with him all the time. Edith Clasper and boys, artistic dancing act, collected three curtains, and the Swor Brothers had an easy time, pulling the bulk of the laughs. Edwards' revue is substantially the same as seen here last year, every one of his kids possessing unusual talent. The Three Falcons opened the closer to a moving throng, but held a goodly portion in.

Duquesne (Shubert)

Shubert vaudeville started the week off. Monday afternoon saw about 200 up and down. Last week went a little over the desired mark, but strong opposition presaged

tough sledding, and when James Barton withdrew from top billing, to be supplanted by Mason and Keeler, who have been seen here three or four times in their "Married," the diagnosis is simple.

Pederson Brothers opened quietly and Harper and Blanks did just as well in No. 2. Bernard did 35 characters in three scenes and deserved the trio of bows. Gallarini Sisters worked up interest, collecting a couple of recalls, and Mason and Keeler closed first half. Rath Brothers were well appreciated in their first appearance here in a long time, and Masters and Kraft, the fourth repeater so far, drew three curtains. Bernard and Towne, next to finish on this visit, worked hard and merited the spot, registering the strongest hit. Jolly Johnny Jones, with a girl assistant, had a hard job trying to maintain interest.

The Sheridan Square, playing pop vaudeville, in East Liberty, was robbed of \$1,600 Sunday morning when bandits broke into the theatre while women were cleaning the house and forced them into a room.

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CLEVELAND

By J. WILSON ROY

HANNA—"Orphans of the Storm" (4th week). Next, "The Woman in Bronze."
 OPERA HOUSE—"Lightnin'" (2d week).
 SHUBERT-COLONIAL—Cleveland Opera Co.
 STAR—"Peek-a-Boo."
 EMPIRE—"Passing Revue."
 MILES—Georgalis Trio, Cody and Dot Jennings, Blondell and Bliss, Wilson and Larsen, Three Kana-sawa Boys, and pictures.
 PRISCILLA—"Tropical Maids," Franchini, Galloway, and pictures.
 GORDON SQUARE—"Seven Little Sweethearts," Lockhart and Laddie, Rose Garden, and pictures.
 FILMS—Allen, "Pilgrims of the Night"; Circle, "Little Miss Hawkshaw"; Lorain-Fulton, "Don't Get Personal"; Standard, "The Scrapper"; Orpheum, "Riding with Death"; Capitol, "Molly O"; Heights, "The Conquering Power"; Strand, "A Dangerous Pastime"; Monarch, "Hush Money"; Rialto, "Man, Woman, Marriage"; Euclid, Dempsey-Carpenter fight.

Monte Blue is appearing here personally this week.

Four safe crackers bound and carried the night watchman to the basement of Loew's Park theater Sunday morning and got away with \$3,800.

Keith's Hip

Femininity, freedom and fun are the outstanding features of the current bill at this house, and the big audience at Monday's matinee assisted at one of the season's best shows. Harry Carroll and his girls are responsible for the femininity

part of the program, Houdini delivers the freedom item, while humor is spread liberally.

Holmes and Lavery scored heavily with their comedy skit. Holmes has a lot of clever material and secures best results, while Miss Lavery has some snappy songs and rapid-fire patter.

Another hit was recorded by Gene Greene, whose songs were peppy, his stories ripped off to big laughs, and his entire turn smart and cheerful. Loney Haskell—substituting for Will Mahoney (ill)—got to them with his first sentence, held them tight, and with his hokum and yarns was a scream throughout.

The Joannys opened with one of the best shadowgraph acts seen here in some time and earned high praise, while Madelon and Paula Miller—a smart pair of youngsters—put over the second spot with flying colors, with clever singing, dancing, piano and violin playing.

The Ramsdells and Deyo offer a classy dancing turn in the closing spot, in which grace, talent and beautiful costumes abound.

Ohio (Shubert)

As a successor to the big victory achieved last week by the "Whirl," the current bill at this house measures up quite strong. The pace set last week whetted patrons' appetites for another feast of toppers; still the good audience at Sunday's matinee gave abundant evidence of satisfaction.

Leading all other acts—and right worthily, too—is Alexander Carr and two capable assistants in a revival of Carr's former success, "Tobbitsky." In the role of Levy, the shrewd, world-wise but hero-worshipping Jew, Carr injected a subtle comedy that brought thunderous applause. He played with a mastery that brought realism, his stagecraft was splendid and the offering easily carried off the honors of the day.

Hal Forde and Gitz Rice got over with song and comedy. Hal was some time in connecting, but he gave them some of his best tricks and held them to the close. Rice manipulated the ivories effectively and gave "Dear Old Pal of Mine" as an encore.

Burt Shepard repeated his whip cracking act creditably as an opener, and Ford with his dog had a cordial reception.

The Flemings had an attractive statuary posing turn that pleased, finishing with some clever hand balancing.

Marguerite Farrell cut loose with some catchy songs to good results, a novelty being offered in moving pictures portraying her dressing room between her numbers. Miss Farrell is a good character singer and her costumes are a feature.

Ryan and Lee again demonstrated their ability to amuse, their dancing and smart patter, as well as their

straw hat bit, going over to big plaudits.

Walter Brower registered with his amusing monolog; cheerfulness and mirth mark the entire act.

Togo, with some juggling and tight rope walking and slide, made an effective close.

Keith's 105th St.

There was a good audience Monday night and the entertainment was well up to the standard.

McWatters and Tyson scored for their offering, "Nothing New Beneath the Sun." Comedy, tragedy and burlesque were injected into the number, which had an enthusiastic reception. Grace Tyson is a real comedienne, while McWatters is a showman of his repute. They worked hard for their liberal rewards. Loney Haskell held his audience from the start.

Teschow's Cats were in the opening spot. Orren and Drew have a pleasing turn.

Niobe offered a clever aquatic session; her work is effective and she scores well.

Rolf's Revue has class to the entire turn. Norwood and Hall repeat their comedy bit, but Norwood still retains his weak delivery. The act is good and patrons deserve to hear it.

Fun is rampant with the gymnastic number offered by James and Etta Mitchell in the closing spot.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S—Irene Bordoni in "The French Doll." Next week, Walter Scanlan in "Irish Eyes."

PRINCESS—Daphne Pollard, Pietro, Hobson and Beatty, Bert Baker and Co., Seed and Austin, Louis Leo, Casino Bros. and Wilkins, the Norvelles.

ORPHEUM—Orpheum stock in "The Storm."

GAYETY—Low Kelly show.

LOEW'S—St. Clair Twins and Co., Friend and Downing, Mason and Bailey, Dorothy Burton and Co., Australian Delcos.

CAPITOL—Capitol Opera Co. in "Les Cloches de Corneville"; feature, "The Conquering Power."

ALLEN—Allen Concert Co.; features, "Her Mad Bargain" and "From the Ground Up."

IMPERIAL—Greek Evans, baritone; feature, "God's Crucible."

CANADIEN-FRANCAIS—Boyer's Stock (French).

Following the failure of American Wheel burlesque in this city, Harold Hevia, lessee of the Orpheum, has returned to stock. Edna Preston is leading woman and Dave Herburn leading man. The latter is not known here, but Miss Preston some years ago was quite a favorite as a stock ingenue. "He recently closed in stock in Halifax."

A theatrical engagement of outstanding interest to Montreal has been made by Charles Holdstock, manager of His Majesty's. He announces "The Merry Widow" for week of Feb. 27.

The management of Loew's Court is pulling good business by the introduction of dancing contests, baby competitions and amateur nights.

A new play by W. A. Tremayne, well-known local dramatist, will be presented here shortly. It is a comedy drama called "The Luck of the d'Arcys." Harvey Hays, late of the Orpheum Players, is staging the production.

Good business is reported from the cabarets. The Summer Garden

continues to feature Grayce Brewer's Ladies' Jazz Band, and Bustanoby & Castellani are advertising "Mile X" from New York very heavily. It is anticipated that the matter of liquid refreshment will be greatly simplified for these enterprises after the provincial politicians have finished monkeying with the liquor bill this session.

PHILADELPHIA

By ARTHUR B. WATERS

Jules Mastbaum, head of the Stanley Co., has announced the purchase of the Bijou, Eighth street near Vine, and will erect, according to present intentions, an apartment house and theatre, the latter to be devoted to pop vaudeville. This property, owned at present by Keith's, is in a run-down locality, but is near the bridgehead of the bridge to Camden, on which work has been started. It is said that work on the vaudeville house on the site of the old Bingham Hotel will start in the very near future, and the structure will be completed by 1923.

The Aldine, under the management of the Felt brothers, which opened with "The Three Musketeers" and has had United Artists' films exclusively so far, breaks that rule next week by running "Molly O," a First National release. They announce as coming attractions "Foolish Wives," "The Doll's House" and "J'Accuse." The Fairbanks film ran four weeks at this house; Dickford in "Fauntleroy," three; "Disraeli" with Arliss, two; "Way Down East" (second engagement here), two, and Beach's "Iron Trail," one. Creator is guest conductor with last named film this week.

At downtown film houses this week: "Rent Free," Stanley; "Law and the Woman," Kariton (second week); "Four Horsemen of the Apocalypse," Stanton (second week); "Iron Trail," Aldine; "Call of the North," Arcadia.

B. F. Keith's—Frank McIntyre's comedy sketch, "Wednesday at the Ritz," seemed, from the standpoint of the first night audience, to be the comedy hit of the bill, which was well above the average all the way through. Irene Castle showed much of her old power to charm and another high spot was the act of Powers and Wallace. Rest of bill varied and interesting.

Shubert Vaudeville—John Charles Thomas, last seen here in the slivering "Love Letter," which was an utter frost at the Forrest at the opening of the season, was successful in this week's headliner. While his personality did not warm the regulars, they appreciated (and showed it) his high grade singing. "Chuckles of 1921" came back to a hilarious welcome. Opinion here is that this is, taken by and large, the best bill now playing Shubert time.

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NEW YORK CITY

Bill a bit long, but had worth while moments.

Harry Stevenson, manager of Fay's Knickerbocker pop vaudeville, was made president of the Motion Picture Theatre Owners' Association, which met last week.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat dark the first half; "Miss Lulu Bett," last half. "Two Little Girls in Blue" at English's first, and "The Easiest Way" last half.

Rev. W. S. Fleming, the Chicago agitator, was in town last week trying to incite the Methodist ministers to start a fight for Sunday closing. Fleming said he understood the battle was to have begun a year ago and wanted to know why the ministers didn't do as he told them. The ministers decided to wait a while.

A. C. Zaring has been elected president of the Motion Picture Theatre Owners of Indianapolis; S. W. Neall, vice-president, and Louis R. Maskun, secretary-treasurer.

Frank Colfax, personal representative for Mr. Sothern was in the city trying to find a suitable private home he could rent for Mr. and Mrs. Sothern during their engagement here beginning Feb. 13.

ATLANTA

ATLANTA—All week Neil O'Brien's minstrels. Good business, inclement weather. Has an innovation in olio that seems to take well. Bell and Arliss, two girls, one with an exceptional baritone voice, sing duets in high brown make-up with black wigs. At the finish they remove their wigs, disclosing the fact that they are both very blond.

Howard, "Peacock Alley"; Metropolitan, "Love's Redemption"; Tudor, "The Wakefield Case"; Rialto, "The Way of a Maid"; Forsyth, "Over the Hill"; Strand, "You Can't Believe Everything"; Criterion, "The Song of Life"; Alamo, "The Night Horseman"; Alpha, "The County Fair."

TAYLOR

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(That You Made Me Cry)

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An Indian "Oh By Jingo"

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SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING.—First half, "The Happy Cavalier." Fiske O'Hara. Runs true to O'Hara form, but voice marred by cold. Time-worn plot. On fair cast. Next week, last half, "Emperor Jones."

BASTABLE.—First half, Sam Howe's "New Show." Average burlesque. Last half, dark. Next week, first half, "Follies of the Day." Only burlesque with a live press agent. Result—stuff in local papers whether ads appear or not.

STRAND.—All week, films, "Sailor Mad Man" and "Pope Benedict Canonizing Joan of Arc."

EMPIRE.—First half, "No Woman

Knows"; last half, "Love, Hate and a Woman."
ROBBINS-ECKEL.—"Back Pay."
SAVOY.—"Morals."
CRESCENT.—"Indiscretion"

A. G. Delamater of New York, who was quick to demand that local papers retract that he was manager of the ill-fated "Lassie" company that hit the rocks at the Wieting here, and who averred that he only booked a route for the piece, has a poor memory. A little sleuthing by the newspaper boys here, who were objects of a tirade by Delamater, disclosed some information. Delamater signed a financial statement at the Wieting as manager of the company. He signed an order on the Wieting box office as "acting manager" and he further sent telegrams here which directed the Wieting's newspaper advertising for the piece. Incidentally, Delamater was the subject of rather uncomplimentary wires received here by a local theatrical union from a New York union.

Illness of his mother delayed the

CLOG DANCING

without a teacher. You can easily learn from "The Clog Dance Book" by Helen Frost of Columbia University. Music with each of the 26 dances. Illustrations showing the steps. Cloth bound. Price \$2.50 delivered. Catalogue free. A. S. Barnes and Co., 30 Irving Place, New York City.

departure of Karyl Norman from this city Monday, and as a result of a miss out on train connections Norman had an unpleasant morning. He sought to get a special train, but couldn't impress the railroad officials. Then he tried to charter a plane, but there was no aviator in the vicinity. Finally he made a getaway on a regular passenger train at 12.50, arriving in Buffalo at 5.10. The audience there was held 30 minutes to permit Norman to make his scheduled appearance.

The Chemung County Grand Jury, in session this week at Elmira, will hear the murder case of John Shiggs, colored, accused of shooting Harry Wallace, New York theatrical producer.

Another vaudeville act to be up against a transportation problem was the Ching Ling Foo troupe, appearing at the Avon, Watertown, last week. The act was due in New York Monday matinee, but there was no night train out of this city after the act finished its last Avon turn. The troupe loaded its baggage on a motor truck and then perched on top of the load for a race through the icy cold to Syracuse.

When Mrs. Elizabeth Hightower of Waterbury, Conn., found herself stranded here she dashed off a letter to her brother, James Washington, actor, advising that she was threatened with death here and begging for transportation. Brother turned the letter over to the police. The Syracuse coppers found the woman and her husband in a rooming house and the death threats faded. Then Washington came through with funds.

Supreme Court Justice Irving Devendorf has confirmed the award of a divorce decree in favor of

Frank J. Garrett, of this city, against Mrs. Bessie Sperbeck Garrett, theatre orchestra musician.

The Lyceum, Ithaca, starts again Feb. 6 with "The Famous Mrs. Fair." Mrs. Fiske, Feb. 11; Feb. 21, "The Gold Diggers."

The Keith circuit is to get another Syracuse youngster. Fifteen-year-old Marian Blake, "find" of the Drama League here, is slated for vaudeville.

The Syracuse Opera Association will produce "The Bohemian Girl" at the Wieting, April 17-19.

Out of the Majestic, Elmira, operated by William Bernstein, of Albany, with his sons as the active managers, due to salary differences, the Majestic theatre orchestra has organized as the Majestic Dance Orchestra, and will play independently in this city and vicinity. Josef Samuels, who for 12 years directed the orchestra at the Majestic, continues as its leader.

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THIS WEEK

(JAN. 30)

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LOSS OF MY BELOVED WIFE, BUNNY BURCH."—BILLY DALE.

NEXT WEEK

(FEB. 6)

B. F. KEITH'S
COLONIAL
NEW YORK



GEORGE LIBBY

LIBBY and SPARROW

Shubert's Winter Garden, New York, This Week (Jan. 30)

Direction JENIE JACOBS



IDA MAY SPARROW

ST. LOUIS "TIMES"

The real dance feature of the show is that of George Libby and Ida May Sparrow. The former's imitations of George M. Cohan and Fred Stone were enthusiastically received, but the house went wild over the representation of Leon Errol and Marilyn Miller with Miss Sparrow assisting. Quite their best offering, however, was the dance travesty, "The Captain's Kid," really clever fun, especially in its burlesque of Egyptian dances. Miss Sparrow is truly distinctive in her light dance offerings, and her pirate costume was stunning.

BROOKLYN "EAGLE"

Registering a close second to the revue was the novel dancing sketch presented by George Libby and Ida May Sparrow. Both of these dancers are graceful as well as exceedingly clever with their feet, and took the house by storm. They were forced by the pleased audience to give several encores.

BURLESQUE ROUTES

(Feb. 6—Feb. 13)

"Baby Bears" 6 Majestic Scranton.
"Bathing Beauties" 9-11 Plaza Springfield.
"Beauty Revue" 6 Park Indianapolis.
"Big Jamboree" 6 Gayety Detroit 13 Gayety Toronto.
"Big Wonder Show" 6 Lyric Dayton 13 Olympic Cincinnati.
"Bits of Broadway" 6 Gayety Toronto 13 Gayety Montreal.
"Bon Ton Girls" 6 Gayety Pittsburgh 13 L. O.
"Bowery Burlesquers" 6 Hyperion New Haven 13 Hurtig & Seamon's New York.
"Broadway Scandals" 6 Lyric Newark.
"Chick Chick" 6 Gayety Minneapolis.
"Cuddle Up" 6 Columbia New York 13 Empire Brooklyn.
"Flashlights of 1921" 6 Gayety Rochester 13-15 Bastable Syracuse 16-18 Grand Utica.
"Follies of Day" 6-8 Bastable Syracuse 9-11 Grand Utica 13 Empire Albany.
"Follies of New York" 6 Century Kansas City.
"Folly Town" 6 Majestic Jersey City 13 Empire Providence.
"French Follies" 6-8 Cohen's Newburgh 9-11 Cohen's Poughkeepsie.
"Garden Follies" 6 Gayety Boston 13 L. O.
"Girls de Looks" L O 13 Hyperion New Haven.
"Girls from Joyland" 6 Olympic New York.
"Golden Crook" 6 Gayety Kansas City 13 L. O.
"Greenwich Village Revue" 6 L O 13 Gayety Omaha.
"Harvest Time" 6 Star & Garter Chicago 13 Gayety Detroit.
"Hello 1922" 6 Palace Baltimore 13 Gayety Washington.
"Howe Sam" 6 Empire Albany 13 Gayety Boston.
"Jazz Babies" 6 Gayety Louisville.
"Jingle Jingle" 6 Olympic Cincinnati 13 Columbia Chicago.
"Kandy Kids" 6 Garrick St. Louis.
"Keep Smiling" 6 L O 13 Palace Baltimore.
"Kelly Lew" 6 Gayety Buffalo 13 Gayety Rochester.
"Knick Knacks" 6 Casino Philadelphia.

Philadelphia 13 Miner's Bronx New York.
"Lid Lifters" 6 Empire Hoboken.
"Little Bo Peep" 6-8 Wilkes-Barre 9-11 Utica.
"London Belles" 6 Gayety Omaha 13 Gayety Kansas City.
"Maid of America" 6 Orpheum Paterson 13 Majestic Jersey City.
"Marion Dave" 6 Empire Newark 13 Casino Philadelphia.
"Mischief Makers" 9-11 Academy Fall River.
"Miss New York Jr" 6 L O.
"Pace Makers" 6 Gayety Baltimore.
"Parisian Flirts" 6 Empire Cleveland.
"Passing Review" 6 Penn Circuit.
"Peek a Boo" 6 Empire Toledo 13 Lyric Dayton.
"Pell Bell" 6 Howard Boston.
"Reveries" 6 Star Cleveland 13 Empire Toledo.
"Record Breakers" 6 Howard Boston.
"Reynolds Abe" 6 Miner's Bronx New York 13 Casino Brooklyn.
"Singer Jack" 6 Casino Boston 13 Columbia New York.
"Social Follies" 6 Gayety Milwaukee.
"Some Show" 6 Allentown 7 Easton 8 Reading 9 Long Branch 11 Trenton.
"Sporting Widows" 6 L O 13 Casino Boston.
"Step Lively Girls" 6 Gayety Montreal 13 Gayety Buffalo.
"Pinney Frank" 6 Gayety St. Louis 13 Star & Garter Chicago.
"Till for Tap" 6 L O 13 Star Cleveland.
"Town Scandals" 6 Empire Brooklyn 13 L. O.
"Twinkle Toes" 6 Columbia Chicago 13 L. O.
"Watson Billy" 6 L O 13 Gayety St. Louis.
"William Mollie" 6 Hurtig & Seamon's New York 13 Orpheum Paterson.
"World of Follies" 6 Casino Brooklyn 13 Empire Newark.

LETTERS

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NEW ORLEANS

By O. M. SAMUEL

TULANE—"Three Wise Foo's"—SHUBERT ST. CHARLES—"Orphans of the Storm."

LYRIC—Bennett's Colored Carnival.

STRAND—Pictures.

Cornelius Meehan, assistant manager of the Palace, is ill with pneumonia.

"Orphans of the Storm" may run at the Shubert St. Charles three weeks.

Nance O'Neill at the Tulane next week in "The Passion Flower."

"Dear Me" next.

The members of "The Right Girl" company, which closed here last week, returned to New York Sunday morning.

Viola Dana appeared in person at Loew's Sunday, the theatre holding enormous crowds as a consequence. Hanlon and Clifton began the vaudeville section aptly in their familiar acrobatic work. Jack Case employed Jolsonian methods throughout. A good small-time for the second spot, Case is hurting himself some by forcing matters. Townsend and Wilbur begot laughs galore with the old hokum idea of the young swain and his sweetie and the boy's hesitancy in asking father for the girl's hand. They reached out with anything, ad libbing with lines used thousands of times in countless ways, only to have the mob come up for more. A wov for the proletariat.

Henshaw and Avery breezed easily, resurrecting the surest of the sure-fires and studding them with mastery. They were the applause hit, with something to spare. Brockman, Howard and Co. disclosed a neat little singing and dancing interlude that was retarded in part by its slow tempo. The opening is especially remiss in this particular. The crowd liked the toy soldier and rag doll bit best.

The Orpheum show this week is a weak sister with one outstanding act. Racing folk clocked them Monday night, and failed to hang up their numbers. The Millership Gerard act ("Click Click") is a heavy typed, with Ernest R. Ball bottoming.

Bennett Sisters did not accomplish much at the beginning. Their endeavor is badly strung together, falling flat at the end. The girls need a producer. Reinhart and Duff, another brace of girls, suffered even more, very pianissimo, this one, with soft lights, quiet numbers and a quieter audience. Conley and Ray were first to receive any trace of recognition. The setting and effects proved an augment-

ing element. The finish in "one seemed superfluous.

Ernest Ball, a favorite here, working in his best manner, stopped the show with the best framed vehicle he has yet disclosed. Nicely placed was a whale prohib song called "Saloon," and as suavely pointed by Ball was a gem that swept the audience.

"Click Click" proved the prize flop of the year. The act is a jewel in point of production and costuming, but the interpreters other than Miss Millership are very bad.

Mel Klee was in the wrong pew when facing a crowd, most of whom remembered Al Herman. His method and material and the line about the bubble song from Lux is old in the small-timers now, as well as that about the thin girl sitting on a dime. Klee brought out Ball, who had scored tremendously, to prop himself, but his efforts were fruitless. Bronson and Edwards, who are paying royalty for the former Collins and Hart act, did excellently in the closing position, the old foolery striking as of yore.

Although the weather was inclement Tuesday evening the Palace had its usual capacity. The house was running to its present form of hay, a bad show the first half following an excellent last half program. The bill was ragged.

Martin and Jahrl, accordionists, followed their predecessors closely, even to having their names on the instruments, and the crowd, fed up on turns of the kind, remained stolid.

Connell and St. John betrayed inexperience, the man telegraphing his gestures while the girl mouthed her songs. The only show of appreciation occurred when Connell sent over a sob ballad. Just an old-style bench act by an unskilled, untutored duo.

Murray Kissen did not get as much as expected. The laughs were not as frequent as usual. More could have been derived from broad comedy that might happen in a barber shop.

Allen and Canfield tried hard, getting response. At times the matter was quite thin, minus an idea other than the spilling of light railery, after which the pair went into their dance.

Joe Stonge concluded manfully, his confreres displaying athletic prowess of a type. Speeding would aid materially and livelier incidental music might help also.

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BOSTON

By LEN LIBBEY

Keith's

An evenly balanced bill, which includes everything that goes to make a good vaudeville show, and which lost nothing by presentation, was unfolded at the Monday matinee to a slim house, held attentive during the performance, and which, with the Rae Samuels act, awoke suddenly and threatened to put a stop to the show, something that hadn't happened on a Monday afternoon for some weeks.

The bill includes nine acts, and some are quite lengthy. It was run through with such speed the house was on the way out by 4:40, and as a result the closing act, a magician, did not play to a stream of backs, it was the case with the closing act of a week ago.

Miss Samuels is easily the headliner. Although she hasn't played here for two years, there were enough in the audience familiar with her work and her reputation to give her a fine greeting when she appeared.

Williams and Wolfus, with their comedy act; the Arnaut Brothers, with their comedy pantomime stuff, and John Hyams and Lella McIntyre, besides Miss Samuels, came in for the biggest applause at the matinee.

Mankin opened the show with ten minutes of a contortion act that was over from the start. Murray and Gerrish have been here several times with this same act, but it always has a charm because it is well put together and they were able to do it.

The Six Hassens were on for five minutes in No. 3. This act is quite similar in construction to the Blue Demon, and as a result did not score too heavy, although everything they did was good.

Fenton and Fields in blackface at the house eating out of their hands with their snappy humor and their equally comic steps. The Arnaut Brothers act is one of the best of its kind now in existence, eminent of the time when the Arnaut Brothers were able to go through a whole evening without producing much more comedy stuff than this pair do in the 15 minutes they are on.

Hyams and McIntyre, in "Honey-uckle," have long been familiar to Boston vaudeville, and with their recent act they have lost nothing. They put it over without a blemish. Williams and Wolfus found themselves in a spot that would have been rather difficult for a pair that did not have the stuff they have. To say they got away with it easily and further stirred the house after had about risen to the top notch over Miss Samuels is sufficient. The

act ran about a half hour and in this time not one soft spot was located.

Leon and Co., a magician act, a novelty for the local house, as was the opener, the contortionist, closed the show, holding the interest sustained.

Majestic

The subway and "L" posters billed Joe Jackson and Deiro in small type on a bill that carried 30 people, and the way the bill ran rather justified it.

The bill was mainly Eddie Dowling, and the principal subject on the grill in the lobby was how long Dowling could stand such an arduous tab and single twice a day seven days a week without caving.

The tab "Sally, Irene and Mary" featured Mabel Withee and subordinated Dowling, its author, in the billing, in order not to kill him as a single. It closed a sad first half with a crash, and scored one of the biggest clean-ups since the Shuberts decided to play in Keith's Boston backyard. Dowling dominated the tab, and, as he commented, "I was born in South Boston and I guess the Irish turned out tonight as a friendly demonstration." He played himself ragged, and when he ambled on next to closing his voice was gone and it took him several minutes to get his stride. But he went across finally as though the house had never seen him before, and before he wound up with his foreign exchange window series of character impersonations he had the house begging for more.

Selma Braatz, juggling, opened to a light house, which was well seated before Rome and Cullen, in second place, were off. The house showed a strong gain over the first two lean weeks of the season, the boxes being well filled and only the last two rows of the floor empty.

Rome and Cullen simply could not wake them, Rome even trying to arouse a bit of enthusiasm by lustily applauding from right 1 on an exit, regardless of the fact that he was visible from the left side of the orchestra for a dozen rows back. Cullen is the man who Jack Donahue says is a dead ringer in appearance for "The Boston Program Man," the wealthy sporting man known only to Donahue and who for the past 15 years has enlightened things back stage all over the United States by sending caustic but constructive criticisms all over the house program to the act on the bill he thought was best, knowing thusly that the program would be shown to the rest of the bill.

Joe Jackson played his "Repeat" too close, going relatively poorly.

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although relatively for Jackson in Boston still means rolling them out of their seats. He even had City Censor Casey laughing, and Casey has seen him 27 times by count.

Dickinson and Deagon in next to closing first half went big despite Dickinson, who was in caustic form. Dickinson didn't like the noise of the setting of "Sally, Irene and Mary," and said so. He didn't like the way the piano came out, and said so. Some of his nifties flopped, and he commented on it. He announced that his partner was so dumb she didn't know that John Charles Thomas was no longer in "May-time," and when nobody seemed interested he turned to the house and added, "And I don't think you know it, either." Most of the house didn't, as a matter of fact, nor did they care. But they didn't enthuse over being told about it. Dickinson also again tried the Avon Comedy Four, announcing that four men in a box looked like the litigated quartet, this not raising even a snicker.

Deiro opened after slashed pictures, with a plug for Columbia records on the program, and got the house with difficulty, although closing strong. George Mayo in "The Bridal Sweet" ran smoothly, the pep, girls and comedy keeping it held up well despite its long running time.

Dowling in next to closing on a late bill informed the house that he would not be offended if they walked out. In fact, he dared them to go out and miss a good monolog, which they would have done had they stirred. But they didn't, and he held them solid for the "Seven Blue Devils," which closed, the Arabs

running only about six minutes and closing cleverly ahead of the walk-out. There were only three repeats on the bill, a marked improvement over the past three weeks.

WASHINGTON, D. C.

By HARDIE MEAKIN

Belasco (Shubert)

Frances White alone is compensation enough for any one to face the after effects of the worst blizzard Washington has seen in many years, but when Bob Nelson is also on the bill they really should have no complaint. Not only did they repay you for facing the elements outside but the six repeats on the bill inside, one of those repeats being Mr. Nelson himself.

The bill is a good one but so fresh in memory are the various acts that this considerably detracts from the value as a whole. The show is opened by Torino, an exceptionally good juggler. Harris and Santley, repeat number two, and doing little. The Three Chums did fairly well and were followed by Bert Melrose, repeat number three. Clark and



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Arcado, another repeat, but going over.

Joveddah de Rajah followed in intermission with one of the best handled acts of its kind presented. After a stage wait to permit the full stage to be used again for Frances White, she came and conquered.

Some fear was felt for Nelson who followed but Miss White brought him back, introducing him and then closed with him. Nelson has changed his songs and that he also was a repeat was forgotten.

Novelle Bros. still another repeat closed at 11:25 and held the larger portion of the house, not up to previous Sunday nights through the storm and accident.

Keith's

Dorothy Jardon in splendid voice, her program having great appeal. The fun honors went to Dooley and Sales. The show was opened by Thaler's Circus, which earned much applause. Frank Ward, No. 2, with dancing dolls, was followed by North and Halliday. The two men put the skit over in fine shape.

Frankie Heath's recitative manner of delivery and merit of numbers made her another bright spot. Crane Wilbur and Martha Mansfield have act by Samuel Shipman and Clara Lipman. They also scored, closing the first part. Miss Jardon followed intermission, then Dooley and Sales, while Maryon Vadie and Ota Gygi, this year assisted by the Portia Mansfield dancers, closed the show.

Poll's has Marjorie Rambeau in "Daddy Goes a-Hunting"; National, Elsie Ferguson in "The Varying Shore"; Garrick, return "Man Who Came Back."

Gaiety, "Bon Ton Girls"; Capitol, "Harum Scarum"; Pictures-Palace, "Lane That Had No Turning"; Columbia, "Peacock Alley"; Rialto, "Virgin Paradise," while all of the Crandall houses are remaining closed as a mark of respect felt for the many killed and injured in the Knickerbocker tragedy.

That the extension requested by the motion picture film exchange managers before the installation of the sprinkler systems as set down by the District Commissioners will not be granted is the belief expressed by Fire Chief Watson. The chief stated the film men had already had a year to comply with the new regulations and he could see no reason for any additional time.

When the announcement was made that the new systems must be installed by March 3 the film exchange men requested an additional six months, setting forth that they were considering the construction of their own building and did not desire to go to the expense at this time of making the necessary changes in the Mather Building on G street, where most of these storage rooms are.



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PORTLAND, ORE.

ORPHEUM.—The Four Marx Brothers.

BAKER.—Baker Stock Co. in "Jim's Girl."

LYRIC.—Lyric Musical Comedy Co. in "The Two Thieves."

Orders from his physicians will send Selmar Jackson, leading man with the Baker stock company, into temporary retreat after the production of "Jim's Girl" this week while he recovers from an attack of stomach trouble. Jackson expects to rest for a fortnight. In the interim Henry Hall, who has just closed in Los Angeles, will play one or two leading roles. Hall formerly headed the Baker company. He will appear opposite Leona Powers, who returns to leading feminine roles after a year's absence, replacing Frances Woodbury.

Walter B. Gilbert, stage director, and members of the Baker stock company were guests of honor at a special matinee showing of "Shame" at the Blue Mouse theatre Tuesday (Jan. 31). The event was the first appearance in Portland of Jack Gil-

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Weekly Rates, \$5.00 and Up.

bert's first star picture. Jack, son of the Baker director, and himself a former member of the cast, arrived in stardom with his role in "Shame," under the William Fox banner.

The Gooding, Ida., College dramatic club is offering a series of cash prizes to Northwestern high school pupils for one-act plays. Contest closes April 1.

The former Vitagraph exchange, at Ninth and Davis streets, will be occupied by Associated First National, under Manager C. H. Feldman, within three weeks.

TORONTO

PRINCESS.—Henry Miller and Blanche Bates in "The Famous Mrs. Fair." Next, Irene Bordoni in "The French Doll."

ROYAL ALEXANDRA.—Hetty King and Shubert vaudeville. Next,

BEAUMONT NEW YORK CHICAGO LOS ANGELES STUDIOS

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RATES: For one person \$2 and up. For two persons \$3 and up. For 3 persons, large room, 3 single beds, \$4.50. For 4 persons, extra large room, 4 single beds, \$6 per day. Parlor, Bedroom and Bath, two persons, \$5 and up. No extra charge for Rooms with Twin Beds. Every sleeping room has a private connecting bathroom, with Porcelain Tub. Booklet, map and weekly rates on request.

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Sunday Dinner, \$1

12 to 2:30 P. M.

A la carte—7 A. M. to 11:30 P. M.



"Miss Lulu Bett," with Carol McComas.

GRAND OPERA HOUSE.—Walter Scanlan in "Irish Eyes."

SHEA'S.—Edith Taliaferro and Co.; Ben Welch, and other high-class vaudeville acts.

PANTAGES.—Dorothy Sherman's "Cameo Revue" and four other vaudeville acts. Film feature, "Three Live Ghosts."

LOEW'S.—Film feature, "Good Women." Personal appearance of Smiling Billy Mason, screen comedian, and other vaudeville acts.

LOEW'S WINTER GARDEN.—Film feature, Charles Dickens' novel pictured, "Our Mutual Friends."

SHEA'S HIPPODROME.—"Sirens" and five other vaudeville acts. Film, William Russell in "Desert Blossoms."

UPTOWN.—Vaughan Glaser Players in "The Two Orphans."

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SEE US FOR BIG TIME RESTRICTED MATERIAL ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED

P. S.—Real Comedy Acts New in the East—Communicate.

REAGENT.—Film feature, "Saturday Night."

ALLEN.—Film, "Why Girls Leave Home."

With good shows and bills everywhere in town, business was not nearly so good as last week. Nora Bayes, heading a first-class vaudeville bill at the Shubert Royal Alexandra, got a great reception but only filled the house the last two days. Shea's, with Daphne Pollard, did good business. Bert Baker and Co. are always a good draw here, as are also Florence Hobson and Elleen Beatty. Frank Dobson's "Sirens" helped the Hippodrome business. The Irish Players in "The White-headed Boy" did a fair business at the Princess, and the company would do better on return, as

several secret conferences have been held between the police department and the legal adviser for Mr. Ambrose Small's sisters. Mr. Small is the millionaire theatrical magnate who disappeared some time ago and has not been heard of since, although a \$50,000 reward was offered.

A local daily newspaper has inaugurated free concerts in order to carry good music to the people all over the city. The first concert by capable artists was given at the Oakwood Collegiate Hall last week and proved very successful in every particular.

Commencing Monday, Feb. 6, Pantages will inaugurate their show vaudeville plan here, and each week will bring in complete bills that have been touring the South and West.

The uncovering of the drug ring in Montreal and their activity in sending drugs into New York and other American cities has caused show people leaving Montreal lately to undergo a very rigid customs examination, and officials do not overlook one spot where liquor or drugs might be concealed.

Beautiful Your Face You must look good to make good. Many of the "Profession" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Fee reasonable.

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BY ORPHEUM CIRCUIT ACTS

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\$3.00 and Up With Bath
J. G. NICHOLS, Mgr. and Prop.
17th and Broadway, DENVER, COLO.

Hotel Hammond and Cafe

HAMMOND, IND.
Very Modern, Running Water in All Rooms—Shower Baths; Rate: \$1.25 Single; \$2.00 Double. One Minute Walk from Orpheum Theatre.
Opposite new Parkland Theatre.
THEO. GUSCOFF, Prop.

their originality in act pleased Toronto. Their manager, Dan Shea, made many friends for this show.

Nora Bayes, heading the Shubert bill here, took the 11.45 as far as Hamilton Saturday, then had her car switched onto a special train, which took her and her company to Suspension Bridge, where they made connection with the New York train, on which she arrived Sunday in time to take part in the Lambs' Frolic. It cost Miss Bayes over \$500 to make the trip in time. Miss Bayes made many friends in Toronto by her general good nature and her kindly acts off stage.

Performers should bear in mind that the American customs officers are through examining outgoing baggage at this port at 11.30 Saturday nights, and unless baggage arrives at the station and is examined at that hour, it will have to be examined on the train Sunday between Hamilton and Buffalo. The officers here are courteous and stretch a point, but there is such a last minute rush it is impossible to get through it all.

With all the experience professionals have, they still forget that a special delivery letter is special at the destination and should bear the stamp for carriage of the country in which it is mailed, and 10 cents in stamps of the country in which it is to be specially delivered; otherwise it goes as ordinary mail and 10 cents and a lot of time is wasted. To Canada an American 2-cent stamp and a Canadian special; to United States, a 3-cent Canadian stamp and an American special.

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FOR THE WINTER



My folks will have to go to work now.

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THE FUNNY LITTLE SAILOR CLOWN
Assisted by
Miss Elsie and Eddy PANLO
"FUN AT THE BEACH"
— PANTAGES CIRCUIT —

Laurie Ordway
IRENE FISHER, At Piano

BERNHARDT INVITED
Studio Notables Ask Sarah to Preside at Anniversary Fete in U. S.

Los Angeles, Feb. 1.
Los Angeles will be the scene of an extraordinary birthday celebration this spring when the tenth anniversary of the film industry will be celebrated. Madame Sarah Bernhardt, famous French actress, has been invited by cablegram to make this special trip to Los Angeles by William de Mille, who heads the reception committee.

The date of the celebration is based upon the time the first feature picture was made ten years ago, accepted by producers as marking the commencement of what is now the fourth industry.

The invitation to Mme. Bernhardt reads as follows:

"We as representatives of American motion picture art invite you to visit America to be the honor guest in a nation-wide celebration of the tenth birthday of feature motion pictures. This invitation is in recognition of the fact that you were the first, as you have been the greatest artist, to lend your genius to establish motion pictures as an art. Your performance ten years ago as 'Queen Elizabeth' was an inspiration to motion pictures, as your appearance on the speaking stage always has been an inspiration to drama.

"William de Mille, Rex Ingram, Wallace Reid, Mary Pickford, Gloria Swanson, Anita Stewart, George Melford, Douglas Fairbanks, Agnes Ayres, Guy Bates Post, William S. Hart, Penrhyn Stanlaws, Maurice Tourneur, Elinor Glyn, Betty Compson, Norma Talmadge, Dorothy Dalton, William D. Taylor, Constance Talmadge, Jack Holt, Theodore Kosloff, Douglas MacLean, Clayton Hamilton, Mary Miles Minter, Clara Beranger, Bebe Daniels, Buster Keaton, May McAvoy, Constance Binney, Pauline Frederick, Theodore Roberts, John M. Stahl, Thomas Meighan, Charles Chaplin, Rudolph Valentino, Richard Walton Tully, June Mathis."

KRAMER'S CHANCES
Mother-in-Law Involved in Shooting—Wife Being Investigated

Los Angeles, Feb. 1.
Paul Kramer's chances for recovery from the effects of four bullets fired in his head by an unknown assailant January 22 on the streets of Hollywood, for a long time hung in the balance. The hospital surgeons used every known means to remove the bullets from his head without causing complications. Kramer was employed at the United studios as cameraman.

Meanwhile Mrs. Mattie Hannan Kramer's mother-in-law is being held by police while efforts are being made to gain more knowledge of the wounded man's statement that Mrs. Hannan fired the shots. Mrs. Winifred Kramer, pretty young wife, is awaiting further investigation. She stands between two fires, with her mother on the one side and her husband on the other. It is on her testimony the police hope to unravel the shooting mystery.

Kramer was entering an automobile at the time of the firing. He was about to search for his wife, with whom he had quarreled earlier in the day.

TRIXIE FRIGANZA
IN
Peoria and Decatur, Ill.
Next week (Feb. 6)

JACK NORTON AND 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.

ROCHESTER, N. Y.
By L. B. SKEFFINGTON

LYCEUM—"Gold Diggers," first half; Fiske O'Hara, second half.
FAY'S—Eposition Four, Flying Russells, Marks and Wilson, Loyal Trio, Kennedy and Burt, Jean Aubrey, "The Devil Within," film.
GAYETY—"Follies of the Day."
FAMILY—Stock; also Davenport Troupe.
Pictures: "A Connecticut Yankee," Star, second week; "Saturday Night," Regent.

Paul Pennyvessey, manager of the Strand, is being sued for \$5,000 by two members of Troop F, National Guard, who were injured when his auto ran into the troop during a storm last year.

More than 50 newspaper men and scores of others attended the funeral services on Friday for Jesse C. Humelbaugh, a former vaudeville actor, and his mother, Clara, both of whom died on Wednesday at the Highland Hospital of pneumonia. "Hummie" was a dwarf, about four and a half feet high, 32 years old,

— AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

CENTURY THEATRE, 624 St. and CENTRAL PARK WEST.
Evenings 8:30. Mats. Wed. and Sat. at 2:30.

THE CHOCOLATE SOLDIER
WITH
Donald Brian—Tessa Kosta
AND A TRULY GREAT CAST

JOLSON'S 59th ST. THEATRE, at 5th Ave. Phone: Circle 3581.
Evenings 8:30. Mats. Wed. and Sat. at 2:30.

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in "BOMBO"

AMBASSADOR 49th St., nr. B'way. Phone: Circle 8752.
Evenings 8:30. Mats. Wednesday & Saturday.

The Musical Sensation
BLOSSOM TIME

COMEDY 41st St. nr. B'way. Eves. 8:20. Pop. Mats. Thurs. & Sat. 2:30.

PETROVA IN PERSON
"THE WHITE PEACOCK"
By MME. PETROVA
"Many people in New York enjoy 'The White Peacock.'"
—(Weekend Times)

Maxine Elliott's 39th. nr. B'way. Eves. 8:30. Mats. Wed. & Sat. 2:30.

CLARE KUMMER'S New Play
—THE—
MOUNTAIN MAN
"Fresh, delicious and unapproachable."
—Kenneth MacGowan, Globe.

Nora Bayes Theat. 4th 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. MILES and Chas. Cherry

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

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To send for FREE catalogues of all Boarding Schools for children, instead of carrying on jumps.
AMERICAN SCHOOLS ASSOCIATION
1516 Masonic Temple, CHICAGO; or 1102 Times Building, NEW YORK.

and a few years ago retired from the stage to be near his parents here. As a newspaper man he had few peers in the city, and his mental ability seemed to more than make up for his small stature. A few years ago when a newspaper workers' union was formed he was elected president, and at the last Roast-fest in 1918 he was the roastmaster.

MEMPHIS, TENN.
By WALTER D. BOTTO

ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
LOEW'S STATE—Vaudeville.
LYCEUM—Petes' Musical Stock Co.
LYRIC—Fritz Lieber, Feb. 6 week.
STRAND—"Birth of a Nation."
Good business at \$1 top.

Raleigh Dent, manager of the

WINTER GARDEN Broadway & 50th St. —TWICE DAILY—
SHUBERT VAUDEVILLE

WEEK OF FEBRUARY 6
BESSIE MCCOY DAVIS
RAY MILLETT'S ORCHESTRA with CLIFF EDWARDS.
— 8 OTHER STAR ACTS —

44th ST. THEATRE, nr. B'way. Eves. 8:20. Matinee Wed. and Sat. 2:30.

UP IN THE CLOUDS
"CORKING GOOD FUN."—World.

BOOTH West 45th Street. Eves. at 8:30. Matinee Wed. and Sat. 2:30.

BEGINNING MONDAY, FEBRUARY 6.
WILLIAM COURTENAY
IN
THE LAW BREAKER
By JULES ECKERT GOODMAN

39TH ST. Theat. nr. B'way. Eves. 8:30. Matinee Wed. and Sat. 2:30.

H. B. WARNER (IN PERSON)
in "DANGER"
TIMELY SEX PROBLEM
A Carlton Production

CASINO Eves. 8:30. Best Seats \$2.50. Mats. Wed. & Sat. 2:30.

A Carlton Production
JULIA SANDERSON
IN A MUSICAL COMEDY SATIRE
TANGERINE

ASTOR Theatre, 45th & B'way. Eves. 8:30. Matinee Wed. and Sat. 2:30.

BEGINNING MONDAY, FEBRUARY 6.
CECIL LEAN and **CLEO MAYFIELD**
in the New Musical Comedy
The Blushing Bride

SHUBERT Theat. 44th W. of B'way. Eves. 8:30. Matinee Wed. and Sat. 2:30.

"PINS and NEEDLES"
WITH
HARRY PILGER and EDITH KELLY GOULD
and WED. FRANK CRAVEN

Lyceum has gone west for several weeks in the interest of Lasker Bros.

Vialo Dana and Robert McKim, photoplay stars, are here at Pantages and Loew's State.

The Chamber of Commerce here is figuring with Ralph Dunbar of Dunbar Opera Co., for a season of eight weeks summer opera to be given in one of the city parks.

Pavlowa is due here Feb. 16 at the Lyric theatre, already sold out at \$4 top, while the same star is

playing Jackson, Tenn., at \$3 top. The papers are kicking on account of the small towns getting McCormack and Pavlowa at smaller prices.

"Sawing a Woman in Half" was presented at three different houses, Orpheum, Loew's State and Lyceum during the same week.
Vince Carline is now acting manager of the Lyric.

Lasken Bros. of Beaumont, Tex., have secured an additional three year lease on the house for Pete Pates Musical Stock.

NEW YORK THEATRES

HENRY MILLER'S THEATRE 124 W. 43d Street
Eves. 8:20. MATINEES THURS. & SAT. 2:30.

LAURETTE TAYLOR
in J. HARTLEY MANNER'S New Play,
"THE NATIONAL ANTHEM"

REPUBLIC THEATRE, W. 43d Street. Eves. 8:30. Mats. 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. Mats. Wed. and Sat. 2:30.
—THE MOST FAMOUS PLAY IN NEW YORK—

THE DEMI-VIRGIN
By AVERY HOPWOOD

SAM H. HARRIS Attractions
CORT WALLACE West 48th St. Eves. 8:15. Mats. Wed. & Sat. at 2:15.
MARY EDDINGER and MARY NASH Tel.: Bryant 6344.
in "CAPTAIN APPLEJACK"

Sam H. Harris Theatre, W. 42d St. Eves. 8:20. Mats. Wed. and Sat. at 2:20.
Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with **ERNEST TRUEX**

MUSIC BOX West 45th Street. 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

GAIETY 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, 58th St. Eves. 8:30. Matinee 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 FINEST 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 4th St. Eves. 8:30. Mats. Wed. & Sat.
"The 1st Year"
By and With FRANK CRAVEN

MOROSCO WEST 45th STREET. Eves. 8:30. MATINEES WED. & SAT. 2:30.

THE BAT

NEW AMSTERDAM W. 42d St. Eves. 8:15. 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
as **KIKI**
A New Character Study by ANDRE PICARD.

LYCEUM WEST 45th St. Eves. 8:30. Mats. Thurs. & Sat. 2:30.
DAVID BELASCO Presents

LIONEL ATWILL
in "THE GRAND DUKE"

NJW — NOW — NOW — NOW
TIMES SQ. THEATRE, W. 42d Street. Mats. Thurs. (Pop.) & 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. Matinee Wed. & Sat. 2:15.

DORIS KEANE
IN HER NEW PLAY
"THE CZARINA"

LIBERTY Then, W. 42 St. Eves. 8:20. Mats. Wed. & Sat. 2:20.
LAST TWO WEEKS
GEORGE M. COHAN'S
WHOLESOME 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, CHARLOTTE 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

—MARK—
STRAND
"A National Institution"—B'way at 47 St. Direction: Joseph Plunkett
HOPE HAMPTON
"STAR DUST"
SECOND SYMPHONY CONCERT
CARL ROSSINI, Conductor

FILM REVIEWS

A CERTAIN RICH MAN

Molly Cullenper.....Claire Adams
John Barton.....Robert McKim
Colonel Cullenper.....J. J. Dowling
Henry Holmes.....John Gansvort

This is the film Ben and Bill had words about—harsh, bitter words—tricks, as it sometimes does where the dolings of Ben and the sayings of Bill are concerned. Ben, as you may have guessed, is Ben B. Hampton, once a hound on the trail of advertising contracts, later a magazine publisher, till Standard Oil took exception to a few remarks contributed by our esteemed critical co-worker, William A. Johnston, and more recently a maker of pictures and an uplifter of the screen. Bill, as you probably have not guessed, being interested in life and the show business, not in the movement to get more middle westerners to quoting Browning, is William Allen White. In the days before Sinclair Lewis slipped us the low-down on Main street, Mr. White had that same Main street saying a lot of high-falutin' things in collegiate language about "a Balzacian novelization of profound truths" called "A Certain Rich Man." "A Certain Rich Man" was Bill's biggest. All Kansas cheered, and then into his paradise of praise entered Ben B. Hampton with a soft and stealthy tread.

Ben persuaded Bill (though doubtless coin played a part in the argument) to entrust the filming of this Balzacian commentary upon life as it is out west to "Ben B. Hampton and his co-workers," as the screen describes them, Bill fell. Since release the force of his impact can be measured by his words of denunciation. Hot words, sent broadcast. One cannot blame him much. If the "movies" are to be hoisted into the empyrean of perfection we can only hope Will Hays won't let Ben Hampton undertake that task, with the assistance of William Allen White, for the fault, if the Emporia editor will but be at pains to see it, lies with him, not with Mr. Hampton, an earnest soul and one hep to picture necessities. These same necessities must have prodded him continually while he was at the task of transferring Mr. White's ideas to the screen when they belonged properly in the library.

Mr. White—who wrote "What Is the Matter with Kansas?" for his Emporia Gazette and attracted national attention—is an excellent newspaper man, but when it comes to writing a novel the virtues of his craft pursue him as relentlessly as they do Samuel Hopkins Adams. He hasn't the artist's instinct, the trick of condensation, the ability to seize upon moments of drama that sum up centuries of inheritance and environment, and so for dramatic purposes, as Mr. Hampton now doubtless realizes, are next to no good at all. This is obvious from this Hodgkinson-released film, which takes almost 6,000 feet to reach its drama, and then is over with as ridiculous a piece of sentimental nonsense as was ever fed the American public.

To make himself rich the leading character almost gets all his friends into prison and forces a young girl into a loveless marriage. Years and some 4,500 feet intervene, and then because his wife is ill from unboiled water this same millionaire gives all his money to the poor and everyone is uplifted, saved and happy. The happiest of all must have been Mr. McKim and Miss Adams, who did as well as could be hoped for, though admirably photographed. The art inserts were good, but such trimmings do not sell a program to an audience. Unentertaining, tiresome stuff.

Leed.

TWO KINDS OF WOMEN

Jackson Gregory's "Judith of Blue Lake Ranch" is the novel from which Robertson-Cole have adapted the latest film for Pauline Frederick featuring, it appearing under the title of "Two Kinds of Women," shown at Loew's State for the first half of the week.

It's a "western," but not the western of the old type, that of the rolling plains, the dead-shot sheriff and the types of the wild and woony. It is set in the Sierras, with some picturesque long-shots here and there and one lake scene that is a scintillating exception. That footage is a night scene, the lake surface being so softly pictured that it resembled glowing white satin.

Judith Sanford (Miss Frederick) arrives at Blue Lake Ranch, which is devoted to horse breeding, some time after the death of her father. She has traveled far and wide as a nurse to her grief. But getting down to business, she has a pretty good idea that Bayne Trevors, the ranch manager, is not on the level. She believes with good proof that he has been selling colts to a favored company for a nominal price. So it's curtains for Trevors when she takes the reins. Some of the camp lurch camp with the manager, but Bud Lee, the horse foreman, a college man by the way, sticks with the regular.

Not being an old type western, this ranch house has most of the

conveniences of a country show place. Judith's long residence in San Francisco makes it natural that she hold a dance, with guests from the coast cities. The ranch boys are invited, which permits a telling bit of comedy to be introduced. One of them writes to Sears-Roebuck for a mess of "evening dresses for men—assorted sizes—ages 20 to 50, everything complete from tail to horn."

There are three fight episodes through the five reels. One has Judith and Bud Lee hunting down some of the ex-ranch men, turned bandits at Trevors' orders. The payroll had been taken that, according to the story, is all-important to Judith, whose men would walk out if not paid off on the six o'clock bell. Money is secured from the bank in the meantime. The battle with the bandits takes the couple up and down rocky crags, with a successful but not especially thrilling action.

The second scrap is one in which Judith battles against a decoy guard after having been deceived and hidden away by the Trevors gang. The third has Bud Lee handling the villainous Trevors a lacing and extracting the promise of leaving the country. Judith resting at the ranch house after the terrifying ordeal in a shack under guard is waiting—for Bud and happiness.

Emotionally, Miss Frederick's fire is not given the opportunity of some of her other roles. Her Judith is a somewhat tired girl, even though there is undeniable determination in the character. The early scenes between her and Bud show the flint of skepticism on both sides. He tells her there are two kinds of women. She answers "Some that can and some that can't." Thomas Santschi builds a strong Bud, but a rather solemn one. That in a way matches Miss Frederick's direct manner. Charles Clary as Trevors is smooth, but always working in the background, as called for in the story.

"Two Kinds of Women" is a different kind of western and interesting. Colin Campbell has directed well. There are no lagging moments. Apparently the picture was retitled plentifully, some of the titles only being illuminated and holding the R-C seal.

Ibee.

NANCY FROM NOWHERE

Nancy.....Bebe Daniels
Jack Halliday.....Edward Sutherland
Mrs. Kelly.....Vera Lewis
Mr. Kelly.....James Gordon
Mrs. Halliday.....Myrtle Steadman
Martha.....Alberta Lee
Elizabeth.....Helen Holly
Mrs. Doane.....Dorothy Hagen

For those who claim the screen is badly in need of stories let it be said that they won't have to go much farther than this one to secure a glaring substantiation of the claim. Reclart, responsible for "Nancy," has supplied Bebe Daniels with an extremely weak vehicle at a time when her film prestige is none too strong and which fact can be traced back to the continuous cause of her stories not holding sufficient merit.

It's been a considerable period since Miss Daniels has been the subject of a favorable scenario, and she is woefully in need of one. Whether some other feminine "name" could have accomplished anything with "Nancy" is doubtful, as the tale is far from convincing, lacks holding power and it's simply a matter of sitting there, watching the reels unfold with the audience not caring much one way or the other what becomes of the parentless wail.

At her best when handling light comedy roles Miss Daniels has been given a sequence of events to follow by Douglas Doty, who did the screen version of the original story by Grace Drew and Kathrene Pinkerton, which falls far short of providing mirth. They give evidence at times the wish of the director was that the theme be taken seriously. The picture is one of those betwixt and between affairs that rambles on without making noticeable headway. It flounders into a finale fadeout that labels it as "one of those things."

The story deals with Nancy, an orphan, dragging through an existence by means of doing the housework and chores for the Kellys, a meek, well husband and wife. The woman is continually beating Nancy and the man is casting long eyes in her direction. She runs away to join the young society city chap who has accidentally met. The young man gets himself into trouble through a would-be fiancée of his discovering Nancy in the parental home. She wires the boy's father and sister to come home, which leads to the country girl's exit back to the dilapidated farm, there to be attacked by Kelly and saved through the young lover having followed her.

Chester M. Franklin, who directed, has either allowed a subject incomplete as to detail to be released under his name or the fault lies in the cutting the picture has received. From either angle it's hard to see how the film slipped by the projection room in its present state.

Outside of Miss Daniels, who simply walks through the entire film and gets a chance to appear at her

best when dressed in the "sister's" clothes, James Gordon as old man Kelly predominates, and for actual work takes the palm away from the feminine star.

That someone had a pretty tough time arranging the continuity of "Nancy" and fared badly at it seems evident from two of the names of characters appearing on the program (Mrs. Halliday and Mrs. Doane) failing to show on the screen at all, while the boy's father, Mr. Halliday, takes up an average amount of footage but fails to be included on the program cast.

The picture does not impress. Wherever shown it will hurt Reclart, Miss Daniels and Franklin combined.

Skig.

SHOULD WIFE WORK?

"Should a Wife Work?" featuring Edith Stockton, is a story by Lois Zellner, directed by Horace A. Plimpton, distributed by J. W. Film Corp. The title and idea were designed for sensational purposes but teach nothing, arrive at no conclusion and are not fair examples of life as it really is.

Two girls are about to graduate from a boarding school. One has visions of "a career," while the other pictures herself as a wife and mother. The one with a yearning for a career marries a struggling lawyer, has a child, the child dies and she is offered a position in a musical comedy at \$150 per week, although she has never been on the stage. Her husband objects and it means the breaking up of her home. The other says to her: "Think what you are doing, Nina. You have a lot to be thankful for, and good men are hard to find." But Nina is firm, leaves hubby and moves to a Riverside Drive apartment.

The other marries a poor inventor and when he is pressed for funds she accepts an engagement to sing in church at \$100 a month. The inventor also objects to his wife working, she, however, persisting, accepting engagements to sing at the homes of the wealthy, and through it is enabled secretly to finance his invention, whereupon he falls at her feet and kisses the hem of her dress, at which the audience at the Circle laughed derisively Tuesday evening.

At this stage Nina sends for her girl friend and weeps that she is out of work and cannot secure another engagement unless she submits to the advances of the theatrical agent. So the other brings her back to her husband for a reconciliation.

There is a subtitle at the opening propounding the query, "Has a wife the right to a career of her own?" The struggles of the two young wives are then visualized and you are left to figure it out for yourself. The two women enact their respective roles neatly, and the whole makes for a cheap program release.

Jolo.

THE GUTTERSNIPE

Mable O'Day.....Gladys Walton
Doris O'Day.....Walter Perry
Mrs. O'Day.....Kate Price
Tom Gilroy.....Jack Perrin
Sam Rosen.....Sydney Franklin
Lady Clarissa.....Carmen Phillips
Mr. Bushing.....Ed Cecil
Angus.....Hugh Saxon
Red Galvin.....Seymour Zeliff
Clarence Phillips.....Eugene Corey
Sally.....Lorraine Volder
Gregory.....Christian J. Frank

"The Guttersnipe" is a Universal production in a scant five reels, story by Percival Wilde, scenario by Wallace Clifton, directed by Dallas Fitzgerald, photography by Milton Moore, featuring Gladys Walton.

It is a travesty on romantic melodrama as imagined by a slum girl, who pictures life as revealed in the pages of "Sloppy Stories," a magazine to which she is addicted.

The girl rescues a young man in evening dress from a street fight and visualizes him as the hero of one of the "Sloppy" tales, seeing in

WHY ANNOUNCE YOUR MARRIAGE

Arlene Mayfair.....Elaine Hammerstein
Jimmy Winthrop.....Niles Welch
David Mayfair.....Frank Currier
Teddy Filbert.....Arthur Houseman
Bobby Kingsley.....James Harrison
Mrs. Bushing.....Florence Billings
Mr. Jerome.....Marie Turke
Mr. Walton.....Huntley Gordon
Gladys Jerome.....Elizabeth Woodmore

This is one of those exceptional pictures that hit you, and hit you right, every once in a blue moon. Selznick produced it and put real money on his bet. The story—and it's a very important part of this picture—is by Lewis Allen Browne and Alan Crosland. Crosland also directed, handling his actors and arrangements with finesse and ability. He would probably have had a better picture if he had let the farce out of his final sequence, but even so it is class entertainment of the best sort. The objection is merely for artistic reasons. As a matter of fact, Crosland here achieves comedy most of the way where the stage grip on the same idea has always been too tight, invariably producing farce.

Arlene, an artist, and Jimmy Winthrop decide to keep their marriage a secret and so avoid the troubles of marriage, but their attempts to be together lead to misunderstandings and malicious gossip. From the spectators' stand-

ONE GLORIOUS DAY

Erza Botts.....Will Rogers
Molly McIntyre.....Lila Lee
Ben Wadley.....Alan Hale
"Ek".....John Fox
Pat Curran.....George Nichols
Mrs. McIntyre.....Emily Raitt
Bert Snodgrass.....Clarence Burton

Here is a distinct screen achievement, a story of whimsical humor and fanciful design, translated by the picture medium with a delicacy of treatment that would be possible in no other way. It couldn't be made into a play at all, and no written version could possibly convey it with anything like the vividness that is accomplished in the picture. The picture art can claim "One Glorious Day" as its own. It was written by Walter Woods and A. B. Baringer as an original work for the film theatre, and it has to acknowledge no source in novel or stage original.

The photoplay is a distinct novelty. In its way it has something of the flavor of Irving's quaint phantasy such as he crystallized in "Rip Van Winkle." There is a lot of the spirit of "Rip" in this dramatization with Will Rogers as its star, a kind of modern fairy tale done in a vein of gentle and reflective, fantastic humor.

The title lead discloses James Cruze as the director and Arthur Woods as the maker of the scenario, but the Rivoli program does not indicate who deserves credit for some of the best camera trick manipulation that has come out in a long time. The old device of the double exposure is here employed for some delightful comedy effects, the film magic being used with surprising exactness for a lot of amusing surprises. Commonplace society in a small town is used as the background for the curious fairy tale.

Erza Botts is an absent-minded, timid student of spiritualism and the modest shrinking butt of the town's humorists. The dishonest political boss names him as candidate for Mayor on the theory that he will obey orders. Erza has been

lecturing to a circle of friends, declaring that at 10 o'clock the following night he will appear among them in spirit while his body lies asleep at home.

In the meanwhile, the scene shifts to the abode of spirits not yet born, which is the "second turning to the right beyond the Milky Way," and we are introduced to the elfin "Ek," a restless sprite, who is determined to get himself born into the world in order to find an outlet for his bubbling energies. While the powers of the spirit world relax attention, he slips away and his flight through the universe is graphically pictured in the jolliest kind of detail, including a visit to the moon.

He arrives at Erza's home in time to see Erza's spirit leave his unconscious body to make good his promise. "Ek" forthwith takes possession of the vacant tenement, these developments being enacted by means of the double exposure. With its new spiritual tenant, Erza's body is animated with a demon of aggressive enterprise and willful mischief. The apologetic Erza invades a barroom, beats up the scheming politicians, goes on to a cabaret dance and fascinates all the girls. He finally rescues the girl whom Erza really loves, although he is too timid to declare himself, and wins her in time to vacate Erza's body and return it to him, enriched with a new reputation as a fighting fool and a public benefactor.

Picking Will Rogers for the part of Erza was an inspiration. The role was made to order for his style of quiet, simple fun. Lila Lee, with her dark beauty, was splendid as the heroine of the sympathetic little romance that underlay the plot, and the half dozen other principal players were appropriately interpreted by an exceptionally even cast.

The picture represents screen comedy in its highest manifestation. It will make talk and it will amuse every type of audience; the higher grade the audience, the better the story will be received.

Rush.

WHITE HANDS

Hurricane Hardy.....Hobart Bosworth
Leon Roche.....Robert McKim
Harp Alden.....Freeman Wood
Grouch Murphy.....A. Kaufman
Peroxide.....Baby Muriel Frances Dana
Helen Maitland.....Elinor Fair

This is a typical C. Gardner Sullivan tale, and although laid in the African desert country, has all the thrills that were in his Klondike tales screened several years ago. Sullivan seems to have the screen angle first and foremost, and his manner of working out a tale of this kind cannot be improved on.

The production was made by Max Graf, with Lambert Hillier directing and with Hobart Bosworth as the star. In the supporting company were an additional couple of names, including that of Robert McKim. The real star of the picture, however, is Baby Muriel Frances Dana, who seems just a little more than three years old on the screen, but who trowes with all the skill and expression of a veteran campaigner in front of the camera. Here is the kid find for the last two years. She is better even than Jackie Coogan, although in this picture she has not as much to do as he had in "The Kid."

Made on the Ince lot at Culver City, the picture does not look to represent more than a \$50,000 outlay, but it has all the flash of a production that would have cost more than double that under ordinary circumstances.

As a production it has been judged strong enough to get 60 days in the Keith, Proctor, Moss combination booking around New York.

The story opens in Africa, with the heroine lost with her escort in the desert. She is the daughter of a missionary who has died, and the blacks are trying to take her to the coast, so that she may get a boat to take her to civilization. The party is found by Hurricane Hardy (Hobart Bosworth), a rough and ready sailorman who is the master of a schooner trading in African waters. He is a hard customer, feared alike by black and white. He covets the girl that he has found in the sands and takes her to the point where his vessel is moored. At the little American hotel there is a young American, brought there through disapproval. The girl and he fall in love, and in the meantime Hurricane, and the owner of the dive, played by Robert McKim, both are planning to win her. In the end the regeneration of Hurricane is brought about through the medium of the little baby who was in the dive, having been brought there after a wreck on the coast, she being the sole survivor. He, the baby, and the boy and girl all sail for a happier land.

Leed.

NEWS OF THE FILMS

The engagement of "My Wander-Boy" at the Criterion, New York, is limited to three weeks. The Ernest Lubitsch feature, "The Loves of Pharaoh," originally called "The Wife of Pharaoh," is being advertised to open there Feb. 19.

Goldwyn's screen adaptation of Henning Berger's drama, "The Sin Flood," will be shown in New York while the stage adaptation produced by Arthur Hopkins at the Plymouth under the title of "The Deluge" is current. "The Sin Flood" has been seen in a few special pre-release showings in the country, but its first New York screening will take place at the Capitol in the near future.

The Film Underwriters Mutual Fire Insurance Co. of Rusk, Tex., has been organized with E. G. Weldon and F. M. Priest as president and secretary, respectively. The company will insure films both in and out of the operating room allowing for a clause that is not carried by any other fire insurance company.

The Oasis Photo Co. an organization formed at Burkburnett, Tex., for making local scenes and featuring "Shorty" Hamilton has begun operations for 26 two-reel comedies. The organization is a stock company having W. A. Abbott, a local citizen, as president, and E. A. Wellen as vice-president and general manager. A studio has been arranged for and the company, according to announcement, will use local talent.

As a precaution against the smallpox epidemic, now prevalent in Oklahoma, the health officers of McAlester have ordered that before any person is admitted to a public gathering, picture show or school a certificate of successful vaccination must be presented.

The suit between Frank P. Spellman and Jack Dempsey, brought by the former for a share in the profits of a picture in which Dempsey was featured, has been settled out of court for the understood sum of \$20,000. The suit was originally for the amount of \$100,000.

The extreme popularity of the Prince of Wales amongst the public in England is evidenced by the eagerness which has been manifested to see the official films of the Prince's tour through India. The films will be shown in 15 installments, each to be 1,000 feet in length, beginning early in February. Five camera men have been designated to accompany the Prince throughout the entire trip.

Prohibition Commissioner Haynes of Federal headquarters has declared his desire to have all pre-Volstead scenes eliminated from being flashed on a screen.

Richard Barthelmess is at work on his next film production and is shooting some outdoor scenes for it along the Hudson. It is to be entitled "Sonny Boy."

Headed by Whitman Bennett and Director Kenneth Webb, the company making the next Rex Beach photoplay are in New Orleans, where the exterior scenes will be shot. The title has not yet been decided upon. In the party are Betty Blythe, Thurston Hall, Robert Elliott, Gladys Hulette, Florence Auer, Macey Harlam, Walter James.

United Artists is opening a new exchange at Omaha, managed by Samuel Vorsimer, who was a film salesman in that territory for three years.

Hiram Abrams, president of the United Artists' Corporation, has announced that Charles Ray is now affiliated with the "Big Four," consisting of Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith. Ray's productions will from now on be released through United Artists, but he will continue to be an independent producer under his arrangements with A. S. Kane.

The Cosmo Theatre Corporation has taken over the property of the Horace Building Corp. at 176-180 East 116th street.

George Lane, inventor of a patented process for "producing legends in black on motion picture negatives," is suing the Craftsmen Film Laboratories in the Federal District Court for an accounting and an injunction for alleged violation of his patents. Lane states that the Universal is using his process, but not exclusively, among others, and the Craftsmen's unauthorized use of it has damaged him considerably.

COAST FILM NEWS

Los Angeles, Feb. 1. "The Woman He Married," Anita Stewart's latest picture, has been completed for First National.

Work is soon to commence on

"The Cat That Walked Alone" under the direction of George Melford for Paramount. Dorothy Dalton and Milton Sills have the leading roles. The story is by John Colton, adapted by Will M. Ritchey. Exteriors are to be taken in and around San Francisco, after which the company will return to make interiors at the local Lasky studios.

Mary O'Connor, author at the Lasky scenario department, was confined to her bed last week with an attack of bronchitis.

Harold Lloyd, Mildred Davis, his leading woman, and Hal E. Roach arrived home from New York last week. Lloyd is to make four pictures for Pathe in 1922.

Si Rubens and Morris Rauch well known in the local film colony have opened the State Dance Palace at Long Beach. Flores heads the orchestra.

The Wampus an organization of screen publicity men were hosts last week to a number of the fair sex from various studios whom they designated as "The Stars of Tomorrow." Joe Jackson of Goldwyn, Archie Reeve of Famous Players-Lasky and Adam H. Shirk provided the entertainment.

C. S. Jensen, president of the Jensen-Von Herberg, Inc., theatrical syndicate of the northwest is visiting this week with First National officials.

Goldwyn has purchased "Women Love Diamonds" from Carey Wilson, New York author, who arrived here last week to join the permanent Goldwyn scenario staff.

Constance Talmadge is soon to start work on a new picture.

A reproduction of the interior of the British House of Parliament has been erected at the United studios for "The Masquerader" with Guy Bates Post.

"Patsy" Ruth Miller, of Goldwyn, is busy telling the world she isn't married. A Ruth Miller's recent marriage in Los Angeles is causing inquiries at the young star's home.

Mary D. Cannon has been added to the Jackie Coogan publicity staff at United studios.

Art Hickman and Ben Black, his first lieutenant, are preparing the music for Thomas H. Ince's "Hottentot."

"Golden Dreams," another story by Zane Grey, this time dealing with Mexico, is the latest feature to be started by Benjamin B. Hampton for Goldwyn. Jean Hersholdt, Gus Peterson and Dick Rush are directing under Hampton's supervision. "Wildfire," the first Hampton production for Goldwyn, has just been shipped to New York.

Penrhyn Stanlaws is making progress in "Over the Border" at Truckee. Betty Compson and Tom Moore head the cast.

It is probable that work on "Bought and Paid For" will be completed by William De Mille this week. Agnes Ayres and Jack Holt have the leading roles in this picture, which Clara Beranger adapted from George Broadhurst's stage play.

Constance Binney and May McAvoy of Paramount left last week for a vacation trip to New York. They will be gone six weeks. Miss Binney's latest picture is "The Sleepwalker," while Miss McAvoy has completed "Through the Glass Window."

Bebe Daniels is resting here prior to starting on the "Val of Paradise," in which she will be co-starred with Jack Holt.

Three hundred girls from two of C. B. Dillingham's productions, "Good Morning Dearie" and "Get Together," assembled on the stage of the Hippodrome Wednesday morning to take tests before a camera that will eventually lead to a year's contract with Pathe. The object of the tests is to secure a girl to play opposite Charles Hutchinson in a forthcoming 52-episode serial.

The dailies gave considerable space Wednesday to a story circulating to the effect that several moving picture producers, headed by Will Hays, are preparing to build another Hollywood studio center on Long Island. The story was not credited, nor did it generally impress along "the street" though there was some speculation as to whether possibly Zukor was behind the deal because of his studio, which has been almost a total financial loss, being situated on the island.

Briefs have been submitted by both sides and a decision by the court is the next and final step in the

case of the State of Nevada against Mary Pickford. Attorney-General L. C. Fowler has attacked the Moore-Pickford divorce, charging fraud and collusion and that Judge Langan, who granted the divorce, had no jurisdiction, as the parties were residents of Los Angeles. The court has three months to make a decision unless the case is resubmitted before that time.

Col. Arthur Woods has denied the published report that he was to become first assistant to Will H. Hays in the motion picture industry. The colonel states he has no thought of entering the picture business. The report read that Col. Woods was to receive a salary of \$50,000 yearly.

FRENCH NOTES

Paris, Jan. 20.

Dr. Desloges, of the Department of Health of the Province of Quebec, and Charles Lalumiere, formerly manager of the Pathe Exchange at Montreal, founders of the Europa Film Co., were in Paris last week. They made a selection of French films for Canada.

Berthe Dagmar, film artiste, was the victim of an accident at Nice while playing for a picture being produced by her husband, Jean Durand, being seriously bitten by a panther.

Algiers was without movies, for the new year, the managers having closed their halls as a protest at the new municipal tax of 5 per cent. (in addition to war tax and other contributions) on all receipts.

Aime Simon Girard, who played D'Artagnan in the French picture, "Les Trois Mousquetaires," is booked by Gaumont for a serial to be produced by L. Feuillade.

Gordon Craig, manager of the Regent Film Co. of London, has been in Paris looking for films suitable for England.

SAN FRANCISCO NEWS

San Francisco, Feb. 1.

Dorothy Dalton, the picture star, received a great deal of publicity last week when the local papers carried big stories about her refusing to be vaccinated when so ordered by Dr. William C. Hassler, the city health officer. According to the stories, W. M. Dickie, secretary of the state board of health, wired Dr. Hassler that Miss Dalton had been exposed to a case of smallpox while on location in Los Angeles and had left the southern city for San Francisco. When Miss Dalton arrived here Dr. Hassler made it his business to see that she would have to comply with the city health ordinance by getting herself vaccinated. This the picture star flatly refused to do and Hassler threatened her with the majesty of the law.

Plans were discussed last week at a meeting of the Motion Picture Theatre Owners of America of the Northern California Division and the educational and civic organizations' representatives for the exhibition on Saturday mornings of appropriate educational films for school children. Managing Director Van Osten of the association spoke of the plans worked out and he was followed by Professor Edward Mayer of the University of California.

Helen Butler, a member of the Lasky company, on location here "shooting" "The Cat That Walked Alone," was thrown from a horse while returning from the filming of a hunt scene and suffered a badly sprained ankle.

Jean Riley, a movie actress from Hollywood, who burst into the local

press recently by causing the arrest of her husband, William F. Mooney, on a charge of bigamy, asserting that he had illegally married a seventeen-year-old shop girl last week, sought the limelight of the public prints by joining with wife No. 2 in asking that her alleged erring husband be saved from the penitentiary.

Miss Riley indited a long letter to Superior Judge Ward here, pleading that Mooney be "given another chance." Her letter further explained that Mooney had "been out on a jamboree and had married the girl to save her honor."

At the time of first placing the charge against Mooney the movie actress stated that he had wrecked two of her automobiles, had floated some worthless checks and spent several thousand dollars of her money.

"CHEAT" COST \$19,000

Paris, Feb. 1.

Cecil B. de Mille was interviewed by a local journalist through the intermediary of his friend Paul Iribe. The American producer stated he considered the movies still in their infancy and only the future will show what they are capable of doing. He thought there is a big intellectual movement and the best talents are now recruited for the screen work. Money is not the only item for good films, and a good picture can be produced for a moderately small amount. Beauty is not a slave to riches, he contended. "The Cheat," he confessed, cost only \$19,000, but naturally today would require four or five times that amount. However, large sums are needed to equip studios.

What "American" Offers The Independent Producer:

1. Intelligence!
2. Entry into the better and the best theatres.
3. The respect, confidence and patronage of exhibitors.
4. An accurate and thorough knowledge of what materials should be produced.
5. Rapidity in making cash settlements with the owners of pictures.
6. No unfair and dishonest charges made against Producer revenues.
7. Capability and enthusiasm behind your pictures.
8. The best advertising and exploitation ever known in this industry.
9. An organization of managers and salesmen in the field with power and personal standing.
10. The oldest organization in this industry from the standpoint of an association of capable men with each other. New offices, yes—but a trained, tried, tested sales machine that can always look its customers squarely in the eyes without finching.

We are ready to announce a score of completed productions of high calibre and sure appeal—all from independent producer sources.



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SPRING PRODUCTION REVIVAL FORECAST IN COAST STUDIOS

Famous Players Program Most Extensive in Several Years—Metro Plant Reopens This Month—Goldwyn Has Several Making—R-C Busy

Los Angeles, Feb. 1. Despite the recent reports pointing to an exceptional poor season for the larger producing companies and predictions that general activities would be at a practical standstill, Famous Players-Lasky is going ahead with a production program that eclipses those of the past few years. The closing of the Long Island studios which was immediately followed by an announcement that the London studios would be closed for an indefinite period is explained by Jesse L. Lasky, vice president, as a matter of economy. It is the general opinion of producers here that the new economy campaign has taken effect at all of the Hollywood studios as well as in the personnel of the various companies at this time, but production is on the increase.

Metro remains closed with no new announcements forthcoming, although the reopening is scheduled for February. At Goldwyn several new productions are scheduled. Famous Players-Lasky have been keeping several companies busy with the number of pictures to be started during the coming months holding up to the average. With the renaming of the Realart studios to the Wilshire-Paramount studio Famous Players-Lasky will have a much heavier production output by spring as several important directors from the London and Long Island studios are to commence work here at that time. At Universal more than a dozen pictures are in the making. Fox, likewise, is active at this time both on the feature end and with the Sunshine comedies.

Robertson-Cole are cutting several pictures, having just completed two and are shooting. At the United studios (formerly Brunton's) half a dozen companies, including Richard Walton Tully's and the Talmadge sisters, are busy, although there promises to be more doing here in a couple of months. Mary Pickford and Douglas Fairbanks, having purchased their own studios, will probably commence shooting upon their return from New York.

A trio of pictures is under way at the Ince studios. Warner Brothers are busy with a jungle serial and a Monte Banks comedy. With Harold Lloyd's return from the east, some new work may be expected at the Hal E. Roach studios. A number of independent companies are shooting, although several are idle and do not intend to go ahead with any work until the summer.

Looking into the future, it appears conditions will take a decided step forward in spring. However, the "wise" ones can easily see the difference in production of today and yesterday.

NEW THEATRES

Bath, N. Y.—S. Carver, Empire theatre, 168 Pearl st., Buffalo, N. Y. M. Miller, 80 W. Genesee st., Buffalo, N. Y., architect. Location, Liberty st., \$200,000.

Brooklyn, N. Y.—Stranberg & Blender, 492 DeKalb ave., same borough. R. T. Short, 370 Macon st., same borough, architect. Location, Broadway and Kosciuszko st., \$250,000.

Chicago.—M. F. Schiavone and General Realty Co., care of Whitney & Williams, 110 South Michigan ave., architects. Location, Howard st. and Mansfield road, \$3,000,000.

Chicago.—C. W. Ferguson, care of Newhouse & Bernham, 4630 Prairie ave., same city, architects. Location, Howard st., \$200,000.

Clinton, Ia.—Amusement U Theatre Co., 326 Iowa Building, A. H. Blank, president, same city. Location, 4th st., \$150,000.

Dayton, O.—National Cash Register Co., Main and K sts. Converting school into theatre. H. K. Ferguson, 6523 Euclid ave., Cleveland, architect. Location, South Main st., \$500,000.

Dayton, O.—Marcus Loew, Inc., 1540 Broadway, New York. T. W. Lamb, 644 Eighth ave., New York, architect, \$500,000.

Flushing, Long Island, N. Y.—Arcola Realty Co., care of H. G. Wiseman, 25 W. 43d st., New York, architect. Location, Main st., \$150,000.

Ft. Wayne, Ind.—Consolidated Realty and Theatre Corporation, 401 Physicians Defense Building, same city. J. E. Pridemore and F. E.

Fowler, care of owners, architects. Location, Wayne st., \$1,250,000.

Hartford, Conn.—Park Street Investment Co., 274 Park st., same city. E. T. Wiley, 75 Pratt st., same city, architect. Location, Park st., \$175,000.

Indianapolis.—M. T. Petty, Sprink Arms Hotel, same city. Vonnent, Bohn & Muller, 610 Indianapolis Trust Building, same city, architects. Location, Fall Creek Boulevard, \$350,000.

Indianapolis.—Stegemeier Bros., Occidental Building, same city. Vonnent, Bohn & Muller, 610 Indianapolis Trust Building, same city, architects. Location, North Illinois st., \$175,000.

Leominster, Mass.—Gem Theatre. Location, Main st. and Meriam ave. Cost \$150,000.

Michigan City, Ind.—Michigan Theatre Co., same city. H. L. Newhouse, 4620 Prairie ave., Chicago, Ill., architect. Location, Franklin st., \$150,000.

Norwich, Conn.—H. S. Goldfadden, 333 W. Main st., same city. Location, Broadway, \$150,000.

Philadelphia.—S. R. Blocksöm, 667 N. Broad st., same city. L. B. Rothchild, 1225 Sansom st., same city, architect. Location, Juniper and Locust sts., \$175,000.

Philadelphia.—A. Felts, 140 S. 52d st., same city. Location, Broad and Girard sts., \$250,000.

Philadelphia.—Willard Theatre Co., care of C. Olschlager, 1615 Walnut st., same city, architect. Location, 40th and Market sts., \$150,000.

St. Louis.—Aubert Photo Play Co., Title Guaranty Building, same city. P. Klingenschmidt, 5036 Wells ave., same city, architect. Location, Aubert and Easton aves., \$250,000.

Washington, D. C.—Hotel and Roof Garden. F. H. Smith Co., 815 15th st., same city. J. H. De Sibour, Hibbs Building, same city, architect, and W. Wetmore, 16 W. 47th st., New York, associated architect. Ritz Carlton Hotel Co., 40th st. and Madison ave., New York, lessee.

Wilkes-Barre, Pa.—Studio. A. G. Kuehn Motion Picture Co., Inc., same city. H. G. Cook, Jr., 716 Miners Bank Building, same city, architect, \$750,000.

THEATRES OPEN

Wayne, W. Va., Feb. 1.

The Fairview theatre has reopened here for the first time since the burning of the courthouse. Since then the room in the I. O. O. F. hall was used for the showing of pictures while the theatre served as a temporary courthouse by a proclamation of Governor Morgan. The completion of the Wayne Motor Company's garage enabled the court to vacate the Odd Fellow hall.

Hancock, Md., Feb. 1.—The new theatre erected by Mrs. Charles H. Corbett on Main street was thrown open to the public January 31.

Dennison, O., Feb. 1.—Dover Lodge, Knights of Pythias, will break ground April 1 for a four-story building, which will include a theatre with 600-seat capacity. George A. Eberling, of Cleveland, O., is the architect. The estimated cost is \$125,000.

South Charleston, W. Va., Feb. 1.—The new Kanawha theatre has been opened here. It has a seating capacity of 500.

Charleston, W. Va., Feb. 1.—Charleston's latest show-house, the "Ferguson theatre" for colored people, has been opened to the public. The theatre is modern in every detail, with a battery of Powers latest type cameragraph, Raven half-tone screen, good seats, \$6,000 organ and modern lighting arrangements. The new Ferguson theatre at 1004 Washington street, was also opened and will offer continuous performances from 2 until 11 p. m. The building is owned by Captain G. E. Ferguson, overseas veteran, and the rest of the building, when completed, will be a hotel. The theatre, which has been hurried to completion for the opening, will be managed by C. L. Andrews, who is known in local theatrical circles.

PICTURES IN OLD UNION SQ.

The Union Square theatre, on 14th street, one of the theatrical landmarks of New York, will be reopened as a straight picture house known as the Acme. Only the sk of the former house has been retained. Its interior has been entirely remodeled and modernized.

LOW ADMISSION SCALES DO BIG BUSINESS

"Way Down East" at 50-35c. in Kansas City—Flopped as Special at \$2

Kansas City, Feb. 1. Kansas City film fans like good pictures, but will not pay \$1.50 and \$2.00 to see them. This was demonstrated last week when "Way Down East" was presented at the Newman. With the prices 50 cents for any seat except the boxes, where 75 cents was charged, the house did a capacity all week and could have held the picture over. Instead it will be presented at the Royal, another Newman house, a block away, this week with the prices still lower, 35 cents, with children 10 cents. Early in the season of 1920-21 the picture was held at the Shubert theatre, at regular house prices for four weeks, but the business was only fair in spite of the extra advertising and the continued announcements the picture would not be shown at any other house at lower prices.

"4 HORSEMEN" IN LOEW'S

The "Four Horsemen of the Apocalypse" will play the Greater New York Loew houses beginning early in March. The feature will play a week in each house.

ROWLAND'S NEW CIRCUIT

Plans Maturing for Territorial Releasing System

Richard A. Rowland, former head of Metro, is understood in the trade to have practically completed plans for the lining up of a new co-operative releasing system modeled somewhat along the general lines of the First National when it was first conceived, and before its elaboration into the present producer-distributor machine with a central organization for sub-franchise holders.

It is declared Rowland already has framed the major part of his chain, bringing in exchanges already established in the state's right field and completing the organization with important exhibitor interests who have centrally located theatres as a foundation for an exchange.

Trade statisticians have calculated that there are probably a score of independent territorial operators in most of the "key" points of the country, and probably six of them on an average have been built up to a point of commercial stability. It has been Rowland's purpose to weld a chain covering the whole country out of these scattered units, and the lineup is declared to be virtually completed.

No one associated with Mr. Rowland would comment upon the matter this week.

FOX MORTGAGE

A first mortgage of \$1,309,000 was placed this week on the Fox studios at Tenth avenue and 55th street.

"ORPHANS'" WORLD FILM RIGHTS TIED UP

Fox Secured Copyright of Play, Protected in Europe

D. W. Griffith cannot dispose of the world rights to "Orphans of the Storm" nor exhibit the film production of that name in Europe until a settlement has been made with William Fox, who owns the film rights of France and of all countries in the treaty convention with the French Republic.

Fox is said to have acquired the film rights by purchase from the D'Ennery estate. When the facts were brought to Griffith's attention last week he had already made arrangements for the British rights of the property. He immediately entered into negotiations with Fox and it is understood that progress had been made by Tuesday toward a basis of cash settlement, reported at \$20,000.

The play, "The Two Orphans," which Griffith credits as the source of "Orphans of the Storm," was not protected in the United States, due to the fact that under the treaty covering such legal relations a generation ago French copyright did not extend to the States except where the author took legal steps. Griffith was not acquainted with the situation of his production abroad until too late.

"ONE GLORIOUS PICTURE!"

WITHOUT exception, all of the critics on the New York dailies praised "One Glorious Day" to the skies. There was not a condemnatory or even a luke-warm remark in any of the criticisms. Such unanimity is unparalleled in motion picture history.

Here Are a Few Excerpts:

N. Y. American—Alan Dale:

"Here is a picture that is a triumph of imagination—a scintillant example of adroit intelligence. It does what the stage can never do. It gets away from what we call 'movie stuff.' It would make a movie fan of the screen's bitterest foes. You MUST see it. It is so well done, it is such good fun, it is so clever. An overwhelmingly excellent story. Don't miss it. Take my tip. It is an achievement. It is a colossal surprise."

N. Y. Sun:

"It stands in a class by itself. In an original vein. Excellent entertainment."

N. Y. Journal:

"Broadway never before saw anything quite like 'One Glorious Day.' As comedy, as romance and as an example of what the screen can do for real entertainment it is illuminating."

N. Y. Telegram:

"As a comedy it deserves to rank as one of the finest ever made."

N. Y. Evening Post:

"'One Glorious Day' leaves one with a chuckle in one's throat and new respect for the producer. It is whimsically conceived, finely photographed, and chock full of humor which leaves memories of a highly entertaining character. It is an event of no little importance."

N. Y. Times:

"Can anything imaginative come out of Hollywood? It can. It has. It is 'One Glorious Day.' Full of spirited comedy, the whole story moves briskly. A skillful and ingenious piece of work."

N. Y. Tribune:

"Whimsical and altogether delightful. Something that has never before been done on the screen."

N. Y. Telegraph:

"'One Glorious Day' is one glorious picture. It is more fun than any picture we have ever seen, with perhaps one exception. Exquisitely made."

N. Y. Herald:

"A delightful skylark. One of the unique pictures of the season."

Jesse L. Lasky presents

"One Glorious Day"

with

Will Rogers and Lila Lee

By Walter Woods and A. B. Barringer. Scenario by Walter Woods. Directed by James Cruze.

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Exec. Comm.



LONG JAIL TERMS FOR FILM THIEVES

"Master Mind" and Accomplice Sentenced in Buffalo.

What is probably the biggest film piracy conviction occurring in this country took place in Buffalo, Jan. 2, when William Pearson of Chicago and Morris Taitus of Buffalo, were sentenced respectively to from three to seven and four to ten years' imprisonment in Auburn, N. Y., for participation in what has proved to be a national film piracy ring. One of the members of the ring was also sentenced to six months. He was only a minor tool in a plot aimed at the United Artists' Corporation productions which have been stolen from the Buffalo exchange and exported to Japan and South America. This piracy ring centered in Pittsburgh, Buffalo, Chicago and San Francisco. Pearson was looked upon as the "master mind."

Taitus was an employee in the U. A. Buffalo exchange. Burns' detectives averring he is an old hand at the game. Upon his resignation from the job it was discovered that also different reels were stolen from the vaults, and upon his arrest he pleaded guilty, implicating Pearson, who also confessed, was indicted and released under \$25,000 bail after awaiting extradition from Chicago.

This intensive campaign by the United Artists became necessary when they found that their films seemed to be particular attractions for the pirates. Douglas Fairbanks' top-selling histrionics for one thing; and these pictures extremely valuable for the Latin-American and Oriental countries. At present Joseph Kubey and Frank Sara, alias Shima, are out under \$20,000 bail on the coast on charges of participating in the Japanese angle of the matter. Meantime the Japanese consul is taking up the matter through the State Department to recover the stolen films which have found their way to Tokio and Yokohama.

Because of no reciprocal copyright agreement existing between South American countries and the United States, the U. A. has no redress evidently, one of the recipients of the stolen films in Latin-America, Kuehl & Co., refusing to return them, stating that under the Argentine Republic rules, the first possessor of a film has a right to commercialize it. To offset anybody else in such matter, the U. A. has sent two men down there to open exchanges.

Among the films stolen were "The Three Musketeers," "Way Down East," "Down on the Farm," "The Mark of Zorro," "Disraeli" and others. Pearson, when he was arrested and confessed, turned over a fished print of "Way Down East" to the authorities.

Laurence L. Cassidy, of O'Brien, Halevinsky & Discol, who conducted the sleuth for the United Artists, has also secured an indictment against Richard Baron, doing business as the Progressive Motion Picture Supply Co., of 727 Seventh avenue, New York, charged with receiving a copy of Fairbanks' "The Nun." Baron has been tipped off on the indictment and skipped town, although a warrant is out against him.

The film exchange buildings on Broadway alone are known to harbor several of these pirates, and this intensive campaign by the United Artists, coupled with the N. A. M. P. I.'s recent clean-up, it is considered by the trade, will act sufficiently deterrent for the others.

Because of its experiences with film pirates, the United Artists has decided to open film exchanges in the Orient and in the southern continent. Norris Wilcox has been commissioned with a power of attorney to establish a branch for the United in Buenos Aires and in Rio de Janeiro. An assistant has gone down with him.

The U. A. will also establish an exchange in the Orient with Tokio as the central location.

SUES VERNON DENT

Los Angeles, Feb. 1. Vernon Dent, director, is made defendant in a suit for divorce started here last week by Minnie B. Dent, non-professional. Dent has been ordered to pay his wife \$15 a week for her support. The wife avers his salary is \$250 a week. She charges mental suffering through her husband's actions with other women.

INSIDE STUFF

ON PICTURES

The New York "World" has made the discovery film production in this country is at its lowest ebb since pictures became one of the important industries. It prints figures showing that the volume of photoplays being made at present is but one-third of what it was in June, 1920, which is regarded as a normal period. According to the "World's" statistics there were 131 companies working in the well known studios 18 months ago, whereas there are now but 44. Certain producers, not named, says the "World," declare the cause may be traced largely to the importation of German-made pictures, with no figures on this contention to back up the assertion. Regarding the so-called "influx" of German-made pictures, there are not more than half a dozen or so features from Germany at present being shown in America. Whether any enormous percentage of our total exhibitions will be of foreign origin in the future would seem to depend entirely on the quality of the importations. The public doesn't seem to care where their entertainment comes from so long as it pleases them. Up to date the Germans have not succeeded any too well with their film productions. The few German-made ones that have scored big successes here were the cream of thousands of photoplays made in Europe in the past half dozen years.

The indications are that the suit instituted by B. P. Schulberg against Hiram Abrams, claiming a partnership in the United Artists distribution contract, will be settled out of court. Saturday, Abrams, Schulberg, J. G. Bachman (partner of Schulberg), Judge Ransome and Henry Herzbrun (the last two being counsel for Schulberg) sat around a table at the Hotel Astor. They were brought together by Walter E. Green, who acted as a friend of both sides. Schulberg came east a fortnight ago and returned to the coast last Sunday.

Metro's filmization of "Turn to the Right," put on as a big special at the Lyric, is not drawing paying audiences. Metro had to pay over to the Shuberts a check to make good the house rental for last week, the pictures not taking in enough to cover.

The picturization of "Sherlock Holmes," with John Barrymore, which is being made at the studio in the former New Amsterdam Hall on West 44th street, is already five and a half weeks behind the scheduled time for its completion. As a consequence the Mae Murray company has been shifted to the old Biograph studio uptown. Albert Parker is directing the Barrymore picture.

Arthur S. Kane and other officials connected with Associated Exhibitors, Inc., which releases through Pathe, are negotiating to take over the Pathe Exchange, Inc., which is the American corporation operating the Pathe exchanges throughout the United States and Canada.

The negotiations between Al. Lichtman and First National for Lichtman to become general manager of distribution are definitely off. They were unable to agree on terms. Lichtman declined to modify his terms, which the first National officials finally decided were prohibitive. He will probably leave for the coast shortly.

An epidemic of free passes for admittance to the newly opened Gotham, 138th street and Broadway, New York, has started opposition among competitors. Within the area between 135th street and Broadway to 161st street there are half a dozen straight film houses, together with half as many pop vaudeville theatres.

"Federal censorship will be among heavening elements attracted to films before the current season ends," George W. Lederer, a former film producer when not a purveyor of musical comedy, made this declaration. "National supervision of films is the industry's only protection from the growing evils of meddling State boards. With the hue and cry for cheaper admission rates from exhibitors extending, conditions everywhere are shaping to make the producer of pictures specialize in ways and means to duck part or all of the excess overhead that the country's censor boards saddle on each reel distributed."

"Federal censorship would literally annul State censorship, despite the fact that each State is a principally empowered to govern its own conditions. Films are a world of themselves. Classified in the same strata as books, fiction and educational, by some appraisers, they're radically, positively, unassailably different for the reason that they address the nation's masses at comparatively moderate admission rates compared to the many times higher charge of worth-while fiction."

"The novel 'Main Street,' for instance, costs \$2 retail, while the picture of the same subject may be viewed at admission rate running as low as 20 cents."

"Personally, I desire to see Federal censorship. Worn threadbare as the subject of censorship is, I am with the extremists who demand pictures' moral editing before submission to public whose juvenile plastic minds are certain of corruption when addressed by the invariably loose moral tones of the irresponsible majority of directors, authors, distributors, producers combined in their output."

Mr. Lederer says he believes a national editing bureau would block grafting lobbying politicians and other propagandists whose agitations for pay against films have made the film business a national scandal.

An experiment in film adventures is on the tapis by a producer for a public look-in soon. A scenario peddler last November brought to one of the big producing firms a suggestion for a promotion of Georgia O'Ramey as a film comic a la Charlie Chaplin or Harold Lloyd. The promoter pointed out that films were almost barren of feminine comics while drugged with emotional leads. The O'Ramey suggestion took instant fire, and presto! a deal was on, with the facile Georgia delegated for grooming as a celluloid scream.

Scenarios came easy, Miss O'Ramey rehearsed blithely and everything was set for a first picture. Then something happened. The usual butter-in appeared. One of the voting heads of the firm vetoed the proposition. Women were never funny on the screen, he said. Tradition had proved it. The proponents pointed to Bebe Daniels. The antagonist pointed to the Daniels evolution to the semi-sentimental screen field. The proponents pointed to Mabel Normand. The antagonist brought up the same semi-sentimental artillery.

The O'Ramey deal fell through with this firm, but the comedienne, fired now by what looked like a big opening, went ahead with promotion of the idea on her own account. She unscrewed money enough to get her project a start under less auspicious conditions than would have prevailed originally, and expects to make her comic screen bow a la low comedy sans sentiment before the autumn.

Oddly enough, Miss O'Ramey was one of the first of stage feminines to appear in films. A good stage part took her from celluloid at an hour when if she had remained she might have become, according to comic experts, the Charlotte Chaplin or Joan Bunny of her film decade.

"The country's film theatre and screen exhibitors' bodies will be surprised, perhaps, to learn that they have been under investigation by the Federal authorities for the past six months," said the presiding head of one of the State's best known detective agencies. "Besides wanting a buffer between them and politicians, the nine big picture producers who contribute to the kitty giving the former Postmaster General his wage, want him to have a hot horseshoe in each mitt when the apprehended stick-up of the producers is pulled by the exhibitors, the apprehended stick-up meaning using the exhibitors' bodies in one single amalgamation to tell producers what they will and won't pay, what they won't

"JUTLAND" UNOFFICIAL

Navy Department Denies British Picture Is Authentic

Washington, Feb. 1.

Captain Heller, aid to the Secretary of the Navy, stated today that the British-made film called "The Battle of Jutland" was offered here by a private company which requested the opportunity to show it to officials. This was granted, as has been done on practically all films pertaining to subjects of interest to navy men. Hence, the showings at Annapolis and the Naval War College at Newport of which Rear Admiral William S. Sims is president.

Captain Heller stated emphatically that no official approval had been placed on the film nor does the Navy Department consider it authentic as to the progress of the battle.

FEDERAL CENSORSHIP

Columbus Woman Recommends Ohio as Geographical Centre

Cincinnati, Feb. 1.

The Iked-about Federal censorship board for pictures should make its headquarters in Ohio, according to Mrs. Evelyn France Snow, of Columbus, who delivered an address yesterday before the Cincinnati Council for Better Motion Pictures.

Ohio, said the speaker, is the geographical centre of the United States, and should be advocated by reason of that.

Mrs. Snow is a Republican and well thought of by President Harding.

LOEW'S FIRST CUT

Scale Reduced at the Circle, New York

The Circle, at 59th street, one of the local Loew picture houses, reduced its admission scale Feb. 1. The new prices are 10-20 cents in the afternoon, reduced from 15-25, and 20-30 cents at night, reduced from 25-35 cents, the new prices including war tax.

The Circle is the first of the local Loew houses to install a reduced scale of admission.

and will exhibit. Certain shrewd sharpshooters among film producers have been watching the growth of the exhibitors' pools with clear eyes since Sam Trigger and S. M. Neff, of the good old days, first essayed to combine in one exhibitors' buying machine something of what's come off since through the activities of Triggers-Neff heirs. The film producers who hired Hays propose to see that at no time through any power of combination shall the exhibitors become a trust in the legal meaning of the term," the man concluded his explanation with.

Flops of big special feature pictures occupying legitimate Broadway theatres are only interesting this season because of their invariability. Not a special this year has struck the high spot attained last by "The Four Horsemen." Some of the recent specials planked down at legitimate speakeasy box office tariffs are notoriously cultivating extra dark auditoriums to smoke screen the theatres' emptiness not always confined to matinees.

One of the last to bid for New York patronage at the \$2 scale spent more for its preliminary newspaper advertising than it can possibly gross in two months if it remains on the street that long. Something is specially wrong with this one, for its projectors hang around the cash box and grab the take from show to show. Adjudged a flivver at its opening, its promoters have lost their voices trying to find someone in Manhattan's financial belts whose hearing hasn't gone bad since Filmdom's slump became a byword.

The promoters of a second of the sensationally heralded current productions, impressed by the indifference New York can evince toward something that doesn't excite it, have started in to cancel gobs of time chalked off for it in outlying cities. Another picture now running here and in Boston, Pittsburgh and other high spots is trying to sell part of time it reserved.

Amusement conditions have nothing to do with the slumps referred to, for in the cities where the special pictures are doing poor business, legitimate theatrical attractions of a parallel class at higher box office prices are drawing big grosses.

The film news weeklies have been squabbling again—this time over the first showing of pictures of the late Pope. The only authentic pictures of His Holiness in this country were controlled by the Catholic Art Association, and upon the Pope's death an arrangement was made by International Film News Service for the rights to them. Pathe Exchange was just too late with an offer of \$6,000 for the rights, but the Fox Weekly came out with what is alleged to have been a similar film as held by International. The Fox concern is said to have stated it secured the film in France, but eventually withdrew the similar picture.

A Chicago bank is carrying a lot of "paper" for an important film distributing organization. Recently a renewal was asked, and the accommodation was granted, but a condition was exacted. The same bank held a mortgage on the negative of a film production for \$90,000, which the producer was unable to lift. The bank "requested" the distributing organization to handle the picture and advance the \$90,000, so it could get out.

One of the new film stars, backed by banking officials, is likely to come a-cropper if he doesn't pull himself together. In association with his director he has been "hitting it up" of late, and as a consequence the director is confined to his bed and the company laying off. The star's wife has threatened to leave him and is giving him another "chance."

Metro's foreign purchase of "L'Atlantide" is not to be released as a special, but will be put on its regular program. The picture was purchased in France by R. A. Rowland, who paid an advance of \$25,000 on an ultimate full purchase of \$75,000 for the American rights.

ADAPT OLD REALART STUDIO TO NEW USE

Famous Players Will Make It the Biggest Laboratory in Field

Los Angeles, Feb. 1.

Coincident with the renaming of the Realart studio to the Wilshire-Paramount studio, Famous Players-Lasky will make several changes in its personnel, and also prepare for the construction of what is expected to be the largest laboratory owned by any direct producing company in the business.

Victor H. Clarke, former general manager of the Long Island studio, becomes general manager of the Wilshire-Paramount studio. Frank E. Garbutt, former manager of the Realart studio, is now special technical advisor to the entire production department of the Famous Players-Lasky Corporation. His first work under the new position will be as supervisor of the construction of the new laboratory.

George Fitzmaurice and John S. Robertson will come to Hollywood from the London studios shortly. Robertson will direct Rudolph Valentino in "Blood and Sand" as his initial homecoming production.

Work on the new laboratory is to commence in the spring. When completed it will be able to handle 1,500,000 feet of film during a 48-hour week, a new mark for direct production companies. At present there are two laboratories of smaller capacity on the Famous Players-Lasky lots. For the purpose of gaining new ideas as to the type of laboratory needed Garbutt leaves here this week for an inspection tour of eastern film stations.

SCREEN MAKES READERS

Kansas City, Jan. 27.

Does the showing of a picture based on a story from a well-known book stimulate the reading of the book?

The officials in the local libraries say that when they know in advance that the picture play of a standard book is coming they order extra copies of the book in order to meet the demand.

GERMAN DIRECTOR, LUBITSCH, REGARDED UNKINDLY, HE SAYS

Sails Back Home Despite Persuasion—Unpleasant Notices and Phone Calls—Intended to Stage Screen Spectacle Over Here

Following a long conference among Famous Players officials and his friends, Ernest Lubitsch, the German director of "Passion," "Deception" and other foreign film spectacles, sailed for home, giving as his reason he was regarded here as an unfriendly person and an enemy of the American actor.

It is stated that letters unpleasant, if not threatening, played a part in the young German's decision. When urged to stick to his original plan to go to Hollywood and there direct a spectacle that would give employment to thousands, Lubitsch directed attention to the statement of Equity officials and newspaper notices which apparently had been mailed to him.

F. P. officials are understood to have made it a point to assure the director that only agitators were stirring up this trouble, and that he would be blessed by the average American actor if he went to the coast and staged a spectacle as planned, giving work to thousands. Intimations conveyed to the German by strange phone calls and other means, however, made him persist in his intention to return home.

His decision again brought to light the situation as to German films here and the very slight effect they have had on American conditions. Bookings of "The Cabinet of Dr. Caligari" have been only \$78,000 up to last week, and the comparative flop of "Passion," "Deception," "The Golem" and others has been commented on.

Lubitsch's latest, "The Loves of Pharaoh," has been given a happy ending by the simple expedient of leaving off the epilog.

START "MASQUERADER"

Los Angeles, Feb. 1. Work on "The Masquerader," Richard Walton Tully's first production for the screen, with Guy Bates Post star, is in its third week at the United Studios. Assisting director James Young are Wilfred Buckland, art director, and George Benoit, chief cameraman. Mr. Tully has opened general offices in the United Studios administration building.

Guy Bates Post is credited with never having missed a performance during six years as the star in "The Masquerader." His box office record during the closing tour was made at Tulsa, Oklahoma, where he played to \$4,301, for a one night stand at \$3 top.

PICKFORD-FAIRBANKS BUY

Los Angeles, Feb. 1. The Jesse Hampton studios of Santa Monica boulevard and Le Brea avenue in the heart of the film area was purchased last week by Mary Pickford and Douglas Fairbanks. The purchase price is given as \$150,000. Jesse D. Hampton owner of the lots made the deal. Associated with Fairbanks as principal stockholders are his brothers Robert and John. Mrs. Charlotte Smith Pickford. Miss Pickford's mother is associated with her in the new deal.

Ten acres of ground are included in the property.

MRS. BEN HAMPTON DIES

Los Angeles, Feb. 1. Mrs. Maria Hampton, wife of Benjamin B. Hampton, motion picture producer of this city and formerly editor of Hampton's Magazine in New York City, died here last Wednesday, following her failure to rally from the effects of an operation performed two weeks ago. Besides her husband she is survived by five children.

ELLIS NOW ACTING

Los Angeles, Feb. 1. Robert Ellis formerly a director for Selznick arrived in Los Angeles last week to play the leading male role in Dorothy Phillips next Allan Holubar production the "Soul Seekers." Work on the picture commenced at the United Studios Friday.

"STILL" DAMAGES

Post Co. Sues New York "Times" For \$100,000

Because the New York "Times" is alleged to have syndicated a "still" from the Post Pictures Corporation's "Western Ways" production without authority and correct credit lines, the "Times" is defendant in a \$100,000 Federal Court damage, injunction and accounting suit.

The "still" concerns a shot of "Trumps," a fox terrier dog featured in the picture which the Post Pictures Corporation in its bill in equity alleges it released to the newspaper on the understanding a certain caption was to go with it and was not to be syndicated or sold to any other newspaper. The plaintiff alleges that upwards of 500 newspapers throughout the country printed it, with a credit line to the New York "Times."

This undue publicity the complainant continues has proved damaging.

HAS LARGEST WARDROBE

Los Angeles, Feb. 1. Purchase of the old Griffith studios by the Fine Arts Studios, Inc., of California, from the Triangle Film Corporation of New York was announced here Monday. The new company plans to lease the lots. It has been incorporated for \$100,000 with Nat Deverich at the head of the firm. Andrew D. W. Reld is vice-president and John Rickelman secretary and treasurer. It is reported that the studio contains one of the largest wardrobes of any film company in the state.

DANCE HALL IN THEATRE

Salt Lake City, Feb. 1. The American theatre here, which, when it was opened, was the largest film palace in the United States, is to open its big dance hall and tea gardens this month. William H. Swanson, the owner, is spending some \$300,000 on improvements, and the dancers are to be one of the most beautiful in the country. The theatre, when the new improvements are completed, will undoubtedly be the finest in the West and will vie for honors with any from coast to coast.

FRISCO WATERFRONT HOUSE

San Francisco, Feb. 1. Aaron Goldberg, who owns the Central and Peerless motion picture houses, is building a new film house on the waterfront near Mission street.

NEW METRO CHARTER

Charleston, W. Va., Feb. 1. A charter was issued to the Metro Pictures Corporation of West Virginia, 1540 Broadway, New York; \$5,000; J. Robert Rubin, Nelson Ruttenberg, Norbert Ruttenberg, Minnie Sidel, New York; Pauline D. Perster, Rahway, N. J.

MISS COHAN DUE

London, Feb. 1. Elsie Cohan, pioneer film journalist, sails on the Olympic February 8 on behalf of the Granger Binger Films, for whom she will negotiate American showings.

David Powell Back from Abroad

David Powell has returned from England, where he appeared in a picture directed by John S. Robertson. He leaves shortly for the coast to become leading man for Gloria Swanson.

Pickford-Wilkenning Case Due

Los Angeles, Feb. 1. Mary Pickford and Douglas Fairbanks are awaiting a call from their attorneys O'Brien, Malevinsky & Driscoll in New York for a trip east. They are to leave either late this week or next to be on hand for the retrial of the Cora Wilkenning commission suit.

"ABOLISH CENSORS," CONCLAVE'S APPEAL

Theatre Owners to Convene Feb. 14-16 in Albany—Meeting's Program

The New York State organization of the Theatre Owners of America will hold its annual convention in Albany, February 14-16, inclusive. Among the topics that are scheduled for discussion will be a uniform contract with distributors and a move will be made to tie up the exchanges to a proposition of insuring small town exhibitors the preference in bookings over churches and schools.

Headquarters will be at the Ten Eyck hotel, where the session will open at noon Tuesday, February 14. Wednesday evening there will be a grand ball at the State Armory at which many film stars appearing in the East will be present.

From an authoritative source, it has been learned that the convention will adopt a resolution urging that the State Film Censorship Law, enacted last year, be repealed.

The big event of the convention—the movie ball—will take place in the evening at the State Armory in Washington avenue, next to Harmanus Bleecker Hall. The ball is being advertised extensively throughout the State. Stickers have been sent to all film exchanges in the State to be put on films, placards have been distributed all over Albany, Troy, Schenectady and other Capital District cities, and all film houses in this vicinity are carrying announcements of the ball on their screens at every performance.

Elaborate arrangements are being made for the decorations at the Armory. It is planned to hang 2,500 electric lights in the huge drill shed, by far the largest number ever installed in the armory for any exhibition, even surpassing the Auto Show, whose big feature is the electrical display. Two orchestras will furnish continuous music for the ball and as each screen star makes his or her appearance at the Armory a special announcement will be made from the balcony. The committee in charge has the positive promises of eleven famous stars that they will attend the ball. Among them, it is said, are Dorothy and Lillian Gish, Mae Murray, Harry Carey, Bert Lytell, Mary Alden and Viola Dana.

Sydney A. Marks assistant manager of the Century Theatre, New York, who was here yesterday, in connection with an executive meeting of the Veterans of Foreign Wars, of which he is an aide-de-camp, told Variety's correspondent that he is coming to Albany for the movie ball with Norma Talmadge, her husband, Joseph M. Schenck, Sheldon Lewis and his wife, Virginia Pearson. The latter two are now in vaudeville. Miss Pearson has not worked in pictures for several seasons.

Business sessions will be held Thursday, Feb. 15, and at the afternoon gathering, officials for the ensuing year will be elected. The convention will formerly come to a close with a monster banquet at the Ten Eyck in the evening. Senator James J. Walker, Democratic minority leader of the Upper House, will preside as toastmaster, and the speakers will include Senator J. Henry Walters, who served as Republican majority leader in the Senate, and who is counsel for the Keith Vaudeville Circuit; former Senator George L. Thompson, of Niagara Falls, one of the dry leaders during his service in the Senate; Supreme Court Justice Almet F. Jenks, of Brooklyn and Marcus Loew, of New York City. All State officials and legislators will be invited to the banquet and also to the ball.

Chris Brown is handling the publicity for the convention.

BRUNTONS PART

Los Angeles, Feb. 1. Lulu Maxime, film actress, in private life Mrs. William Brunton, and William Brunton, also of the screen, were divorced here last week.

Although Mrs. Brunton had filed the original suit on allegations of cruelty, the decree went to the husband on the ground of desertion following the wife's failure to appear in court. She alleged she had worked steadily in the pictures for a number of years while her husband's activities at the studios ran in spurts.

PICTURE GUARANTEES STRAND \$25,000, SHARES ALL OVER

"School Days" Under Unusual Terms—Producers Take Risk for Chance at Profits—Drop at Lyric and Criterion

"School Days" is in at the Strand this week under an unusual arrangement. The Warner Bros., producers of the picture, are guaranteeing the house management a gross of \$25,000 on the week, with the producers paying all the advertising expense. After the guarantee for the house has been reached, the producers take the next \$5,000 and all above that is split on a percentage basis.

This is one of the first times that an arrangement of this sort has been played in a straight film house on Broadway, the only other instance somewhat similar was the engagement of "Passion" at the Capitol, when the First National picture played there.

"Turn to the Right" at the Lyric, where the Metro is guaranteeing \$4,500 a week to the Shuberts, failed to attract sufficient business to meet the rental. A check for a little less than \$2,000 was necessary from Metro to cover the deficit in the amount guaranteed.

The Criterion, which is under a

rental to Joseph M. Schenck, presented the Emerson and Loos "Red Hot Romance" for two weeks to a frightful business. The picture will be withdrawn tomorrow, and C. C. Burr takes over the house on a rental for an additional week to show "My Wandering Boy" there. After that the Famous Players again take possession and "The Loves of Pharaoh," a late German-made Lubitsch production, will be presented.

Bartlett Cutting and Tinting
Randolph Bartlett, advertising manager for Selznick Pictures, resigned this week to assume charge of cutting and tinting for Famous Players over in Long Island. His successor is Waddell Parker.

Ray's Films Through United
An agreement was consummated last week between Charles Ray and United Artists, whereby the film star will release through the distributing organization three pictures a year.

The BIG SHOW WEEK'S COMING!



Join the Grand National Exhibition by playing a solid week of First Nationals

Here's a List

Hope Hampton in "Stardust"

Mack Sennett's "Molly O" with Mabel Normand

Richard Barthelmess in "The Seventh Day"

John Emerson-Anita Loos' "Red Hot Romance"

Katherine MacDonald in "Woman's Side"

Anita Stewart in "A Question of Honor"

Buster Keaton in "The Paleface"

Sennett-Turpin comedy "Bright Eyes"

Hobart Bosworth in "The Sea Lion"

Thomas H. Ince's "Hail the Woman"

Norma Talmadge in "Smilin' Through"

Constance Talmadge in "Polly of the Follies"

John M. Stahl's "The Song of Life"

Jackie Coogan in "My Boy"

Selig-Rork's "The Rosary"

J. L. Frothingham's "Shattered Idols"

Marshall Neilan's "Penrod" with Freckles Barry

There'll Be a Franchise Everywhere

Friday, February 3, 1922

THEATRE COLLAPSE IN WASHINGTON

KNICKERBOCKER BOUGHT NOT BUILT BY CRANDALL

The Knickerbocker theatre is of brick construction and contains a number of stores. The entrance is on 18th street. It is one of the theatres operated here by the Harry M. Crandall Company, the others being the Metropolitan and Crandall's in the downtown district, while the neighborhood houses consist of the Avenue, Grand, the Apollo, the Savoy and the York.

This house was opened Oct. 23, 1916, was originally built for the Knickerbocker Theatre Company, consisting of three local men, Tucker K. Sands, Fred Swindell and J. A. Muehlstein, and about sixty days after completion Harry M. Crandall was called into the firm to conduct the theatre. Shortly thereafter Mr. Crandall bought these men out and conducted the theatre through his own company. R. W. George, a local architect with offices in the Woodward building, designed the theatre and superintended its construction.

None of the Crandall houses have as yet been opened, although passed as safe last Sunday. Mr. Crandall having kept them closed as a mark of respect for the dead and injured. The other local picture houses opened Sunday night, after keeping their doors closed until the snow had been removed from the roofs of same. The Crandall houses missed no performance, although the failure of the street car service due to the terrific storm seriously affected their business.

Washington, Feb. 1.

The roof of Crandall's Knickerbocker theatre collapsed Saturday night just as the second show was commencing and after over 45 hours of unremitting search the police have set the final death toll at 35 persons and at this writing, Tuesday, there still remain in the hospitals 62 persons of the 133 injured. Of these it is expected that three will die. The death toll had been reported as high as 107.

The list of dead include men and women from every walk of life. The house is located at 18th and Columbia Road, in the best residential district, and the tragedy locally is more appalling because of the fact that most of the victims were residents of Washington.

The house had just been emptied after the first show, the picture being "Get Rich Quick Wallingford," when the survivors state they heard a sort of whistle sound like that of a bullet, and then the roof dropped first to the balcony, carrying with it and precipitating an avalanche of stone, steel, plaster, concrete and snow upon those seated in the theatre.

The stories of rescues and death are heartrending and the heroism displayed by those more anxious for their beloved ones than themselves were inspiring. The Christian Science church, within a block of the theatre, was utilized as a temporary morgue, and a large number of bodies were carried there and held until final identification. The scenes enacted at the church will live vividly in the memories of the citizens of this city.

The entire city is plunged in grief. The district buildings are displaying their flags at half mast. Preparations are being made to bury the mangled forms of the dead. Every church in the city is holding special services to honor the dead.

Many distinguished names appear among those killed and injured, the second assistant postmaster general, Colonel Edward H. Shaughnessy is at the point of death, although the physicians this morning are a little more hopeful for his recovery, due to a slight rally evidenced during the night. His wife and 10-year-old daughter are both seriously injured. Another prominent man to meet his death was former Representative Barchfield of Pennsylvania. The list also includes Virginia Feraud, of the Matamoras legation, the entire

Disaster Occurred January 28 Following Snowfall—95 Dead, Many Injured—House in Capital's Fashionable District—Smash Followed Snowfall—Flags at Half Mast—Social Events Postponed—Investigations Ordered—Owner Crandall's Statement—Bought, Did Not Build, House—Closes Other Theatres as Mark of Mourning—Theatre Bought by Crandall After Built—President Harding Makes Statement

family of Oscar G. Kanston, with the exception of their small son, the family consisting of Mr. Kanston, wife and two daughters; L. W. Strayer, a prominent newspaper correspondent, and many others.

Of the orchestra, six died as they played. Only 11 members of the usual 18 had succeeded in reaching the theatre because of the severe storm and the six that were killed include the leader, Ernest Natelle, who was instantly killed, his brother, Oreste, had his right arm torn off, and pleaded in his delirium that his arm not be taken off, as it was all he had to make his living with. The body of the conductor will be shipped to Louisville for burial. The wife of the director was in the audience. She was buried under the wreckage, and when rescued insisted on being taken to the hospital, where first reports had it that her husband was only injured. Upon arriving there she found him dead and her brother-in-law seriously injured. Mrs. Jean Mirsky was killed at the piano in the orchestra. Her husband, Nicholas Mirsky, directs the orchestra at another of the Crandall houses, the Metropolitan.

The death of J. W. Beal, first violinist of the orchestra, brings forth one of the most heart-rending stories of the tragedy. He was married but last Tuesday proceed-

ing the collapse of the theatre and his young bride is prostrated. The father, who himself was a musician prior to the time he lost his arm in an accident, had given young Beal a musical education that, coupled with the natural ability of the artist, promised a brilliant career for him.

D. F. O'Donnell and his wife were included among the victims and leave a son to mourn them. Mr. O'Donnell was prominent in the film industry both here and in New York, being vice president of the Exchange Exhibitors.

President's Statement

President Harding issued the following statement on the disaster: "I have experienced the same astounding shock and the same inexpressible sorrow which has come to all of Washington and which will be sympathetically felt throughout the land. If I knew aught to say to soften the sorrow of hundreds who are suddenly bereaved, if I could say a word to cheer the maimed and suffering, I would gladly do it. The terrible tragedy, staged in the midst of the great storm, has deeply depressed all of us and left us wondering about the revolving fates."

The President cancelled a reception to be tendered him Monday night by the Ohio Society, as a mark of respect due to the tragedy.

All other functions have been postponed for the week.

Secretary of State Hughes is the recipient of the expressions of sorrow from other nations, the diplomats of France, Japan and Denmark voicing their sympathy with the sorrowing city. Albert Sarraut, head of the French Arms Conference delegation, conveyed the grief of his country, while Ambassador Shidehara carried to Secretary Hughes the message from Japan, and M. Constantine Brun, minister from Denmark, extended the condolences of the Danish government.

Three probes of the accident are being conducted by the district commissioners, the federal grand jury and Coroner J. Ramsey Nevill, and it is expected that the Senate will approve Senator apper's request for an investigation by the Senate district committee, while Representative Ryan of New York, in the House, has requested a like action on the part of that body. He said that he believed the accident was due to faulty construction.

Dr. Nevill has impeached his coroner's jury, and has requested the War Department to furnish engineers to probe the tragedy, while Col. Charles Keller, engineer commissioner of the district, states that he believes the collapse was due to defects in material at some point of the roof's construction. The commissioner issued this statement

SUPERVISING ENGINEERS TO WATCH CONTRACTORS

"Supervising engineers should watch the contractors every step of the way when a building is going up. Only thus can owners be sure proper materials are being used and every specification met. With 200 buildings on his list, the building inspector, however honest, is too overworked to do this."

With this statement L. A. Walsh, treasurer of Russell B. Smith Co., engineers, builders of the Rivoli, Rialto, Town Hall, New York, and the new Eastman theatre, Rochester, put his finger on the reason for such accidents as occurred this week in Washington.

"Everything else is covered," Mr. Walsh went on, "for by the time the plans have passed owner, architect and authorities, you may be sure the plans are right. But who sees to it now that contractors for the average building uses the proper proportions of sand and cement and the rivets called for. They try to save expense by dodging the specifications. And there is no one to watch them and prevent it. The average owner doesn't know how to prevent it, the work is so specialized."

Commenting on the disaster, S. L. Rothafel, of the Capitol, pointed out that house had been built as another theatre, when the time came, could be superimposed on it. It was constantly inspected, he said. The same statement was made regarding the Strand.

after a personal survey of the building, the walls of which he has ordered demolished to avoid further danger.

Building Inspector Healey stated that the roof was of the "truss type," and that practically every theatre in Washington was built in such a manner. He added that it was the safest method of construction in the world, and that he had never before heard of one collapsing.

Two unofficial investigations are being started with the permission of the engineer commissioner, one by the American Association of Engineers and the New York Engineers, these two bodies to work independently to endeavor to ascertain the cause of the accident.

Rumors have been most persistent as to the various reasons for the roof's falling, and this morning Harry M. Crandall, owner of the theatre, issued the following statement: "My attention has been called to the published rumor that statements were made by Robert Etris, manager of the Knickerbocker theatre, and by Joseph P. Morgan, general manager of the Crandall theatres, at the scene of Saturday night's horrible catastrophe, to the effect that the matter of removing snow from the Knickerbocker roof was decided against by the company executives, Mr. Morgan and Mr. Etris both assure me that neither made such a statement, and such decision was not made in effect by the executives of the company. In this connection it seems fitting to remind our patrons and the general public that even in cases where we do not take over a theatre ready built and in operation, as was done with the Knickerbocker, but give out the contract for construction, our participation in the construction work is limited solely to the bearing of the costs of material and labor. We take the structures over from the builders in their finished state ready for operation after the necessary official inspections and tests have indicated them to be satisfactory in every respect under the law. This statement is made to disabuse the public mind of any possible misconception of the facts that the erroneous report might create."

In this connection it has been stated by a competent legal authority that it is his belief that the Crandall company cannot be held for damages, due to the fact that the theatre had been officially inspected and passed as safe.

ATTACHMENT BRINGS SUIT AGAINST POWERS

Film Development's Claim Is \$25,000 Damages

Claiming \$25,000 damages, the Film Development Corporation is suing the Powers Film Products, Inc., in the Supreme Court because the latter had previously levied an attachment against the plaintiff in a \$3,008 claim. The Film Development sets forth that it does business solely on credit and that the attachment was secured to injure the plaintiff, Powers alleging them to be a foreign corporation (New Jersey) when in reality they are incorporated under New York State laws. The attachment was levied on an \$8,202.02 indebtedness due the plaintiff from Select Pictures Corporation.

The specific damage incurred concerned itself with the plaintiff's efforts to negotiate business loans which could not be completed because of Powers' premature legal proceedings.

WITH WITNESS' AND EXPERTS' AID ARBUCKLE'S ACQUITTAL PREDICTED

The second Arbuckle trial has practically been an exact duplicate of the first trial except that Zey Prevost, whom the prosecution looked upon as its chief witness, became an uncertain witness, stating that she does not remember whether or not the Rappe girl remarked "He hurt me." Miss Prevost claims she was coerced and threatened by the prosecution. The prosecution is endeavoring to have her declared a hostile witness so they can impeach her testimony, which is the feature of the present trial and has swung public sentiment in Arbuckle's favor.

Another feature is the testimony of thumb experts that marks on the door were not marks of the fingers of Arbuckle and Miss Rappe.

Interest languishes, the papers carrying only a brief outline of the second trial, rarely more than a half column in inconspicuous position, where former trial testimony was quoted verbatim.

Defense brought numerous new witnesses to prove that Miss Rappe conducted herself in similar manner when previously under influ-

FILM REPEAL UP

Culliver Censor Bill to Have Public Hearing Feb. 14

Albany, Feb. 1. The proposal of Assemblyman Louis A. Cuvillier, Democrat, of New York, to repeal the State Film Censorship Commission, introduced in the Lower House at the opening of the present legislative session four weeks ago, is scheduled for a public hearing before the Assembly Ways and Means Committee at the State Capitol Feb. 14, the date on which the convention of the State Motion Picture Owners opens in Albany.

Assemblyman Cuvillier announced that he had received many letters from organizations and individuals extending their support.

The New York legislator is confident enough votes can be lined up to report the measure. The "reform lobby" is already very active, it is reported, in an effort to have the bill die in committee.

Elmer Harris Writing Scenarios

Elmer Harris, former supervising director for Realart, is now writing scenarios for Gloria Swanson.

San Francisco, Feb. 1.

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BILL WOULD FORBID ALL SUNDAY PICTURES

Amends Law Under Which Cities Have Home Rule on Shows

Albany, N. Y., Feb. 1.

The bill in the Assembly which would stop all Sunday exhibitions of pictures in the State, was introduced by Assemblyman Hausner, and is designed to amend the Penal Law by striking out the part of Section 2154, which gives cities, towns and villages the right to regulate Sunday film shows by local ordinance, and adding this sweeping provision in its place:

"The exhibition of a motion picture or pictures on the first day of the week, if a fee be charged for witnessing such exhibition, is forbidden. Every person aiding in such exhibition by advertising, posting or otherwise, and any owner or lessee of any garden, building or room, place or structure, who leases or lets the same for the purpose of any such exhibition, or who assents to the use of the same, for any such person, if it be so used, is guilty of a misdemeanor. In addition thereto, every such exhibition of itself annuls any license which may have been previously obtained by the manager, superintendent, agent, owner or lessee, using or letting such building, garden, room or other structure or consenting to such exhibition."

Assemblyman W. W. Cam, well has another bill pending, now in the ways and means committee, amending the censorship law by making mandatory instead of permissive the issuance of a permit for films intended solely for educational, charitable or religious purposes.

Laying Off at Half Salary

Henry King, who has been directing Richard Barthelmess in "Sonny Boy," is confined to his rooms in the Commodore hotel with pneumonia and the company has been laid off, some at half salary.

JEROME H. REMICK & CO.

THREE SMASHING "SONG-HITS"

THE
SEASON'S
SONG
SUCCESSSES

YOO-HOO

PLAYED
SUNG
WHISTLED
EVERYWHERE

THAT GREAT FOX TROT

Al Jolson's
SENSATIONAL
SONG
HIT

WHEN SHALL WE MEET AGAIN

WHITING & EGAN'S
TUNEFUL WALTZ BALLAD

A FAVORITE WITH SINGERS
EVERYWHERE

WHILE MIAMI DREAMS

THE MOST BEAUTIFUL "MAMMY"
SONG EVER WRITTEN

BY THE WRITERS OF WONDERSONGS
WHITING & EGAN

INTRODUCING OUR LATEST FOX TROT BALLAD

AFTER THE RAIN

By KAHN-SIZEMORE & SHRIGLEY

OUT OF THE SHADOWS

A NEW HIGH CLASS BALLAD BY THE
WRITERS OF "YOUR EYES HAVE TOLD ME SO"
KAHN & BLAUFUSS

REMEMBER THE ROSE

OUR BEAUTIFUL
FOX TROT BALLAD HIT
by SIMONS & MITCHELL

BROOKLYN - 566 FULTON STREET
BOSTON - 228 TREMONT STREET
PHILADELPHIA - 31 SOUTH 9TH STREET
PITTSBURGH - 505 SCHMIDT BLDG.
WASHINGTON - 9TH & D STREETS, NW
CLEVELAND - HIPPODROME BUILDING
SEATTLE - 321 PIKE STREET

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TORONTO - BRASS BLDG
PORTLAND ORE - 322 WASHINGTON ST.
SAN FRANCISCO - 908 MARKET ST.
ST. LOUIS - THE GRAND LEADER
LOS ANGELES - 427 SOUTH BROADWAY
BUFFALO - 485 MAIN STREET
AKRON, OHIO - M. O'NEILL CO.

VARIETY

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SHUBERTS' NEW POLICY

PUBLISHERS WANT ROYALTIES ON "MUSIC BY WIRELESS" CONCERTS

Popularized by Newspapers and Westinghouse Electric Co., They Become the Rage—May Lessen Record Sales to Marked Extent

The wireless telephony "concerts" which have become the national rage the past few months under the exploitation of the Westinghouse Electric Co. have progressed to the state where the music publishers are investigating the matter on the theory the corporation is conducting public performances for profit and performing copyrighted music for similar purposes. The M. P. P. A. and the American Society of Composers, Authors and Publishers, have taken the matter up with Charles B. Popinoe, superintendent of the radio division of the Western Electric.

The radio sets which sell from \$50 to \$150 require nothing else than a radiator or a steam pipe for a terminal to listen in on these wireless concerts under a 100-mile distance, or a 50-foot antenna (aerial) for a greater mileage away from the central location. The Westinghouse Electric maintains four "canned concert" centres, supplying the whole country. The Newark, N. J., sending station has been heard as

(Continued on page 5)

A. H. WOODS' THEATRE SETTLED IN BOSTON

Adjoining Shubert and Opposite Wilbur—To Seat 1,800—Producer Buys Site

Boston, Feb. 8.

A theatre will be built by A. H. Woods on a site purchased by him for \$275,000. Its location adjoins the Shubert theatre on Tremont street and is opposite the Wilbur.

The house will seat 1,800 and the estimated cost of construction is \$450,000.

A. H. Woods has two theatres in New York (Eltinge and Republic) and two in Chicago (Woods' and Apollo); also one in Atlantic City.

DETROIT THEATRE'S SITE INCREASED IN VALUE

Garrick Property Bought by E. D. Stair for \$250,000 Now Worth \$2,000,000

Detroit, Feb. 8.

E. D. Stair is contemplating the building of two legitimate theatres here, but is holding back on a final decision because of the unsettled conditions in the theatrical world. Mr. Stair has determined the Garrick must go, its site being too valuable for theatre purposes alone. The Garrick has been the most constant draw of the legitimate houses. It is understood the Garrick site has been leased for a long term of years at \$112,000 annual ground rent, an office building to be erected there within the next two years.

Stair was forced to buy the Garrick some years ago to protect his lease. The purchase price then was \$250,000. The property now is valued at \$2,000,000. The magnate owns an entire block nearby and it is likely that both new theatres will be built there, erected in twin fashion. It is believed the Lyceum will also pass within a year or two, with the new Stair houses filling the booking accommodations for this city.

"YOUR WOMAN AND MINE"

The Shuberts have hit upon the title of "Your Woman and Mine" for a drama now in rehearsal. The piece is by Cleaves Kinkaid, the Harvard graduate who wrote "Common Clay."

It was tried out on the road some time ago under the name of "The Mood of the Moon."

The cast of the new "Woman" play will include Reginald Barlowe, Byron Basley and Minnie Dupree.

35 WEEKS OF VAUDEVILLE NEXT SEASON

All Shows Combination Entertainment — Traveling in Units and Rotating—Acts and Reviews at \$1 Top—Shuberts' Original Plan

LEE SHUBERT CONFIRMS

The Shuberts have adopted a plan for 35 weeks, at least, of vaudeville for next season, opening around Labor Day. It is a slight variation of their present vaudeville policy, and more along the line of the Shuberts' original scheme of acts and an afterpiece or miniature review.

Lee Shubert confirmed a skeleton of the idea, as sketched out to him by a Variety representative, according to reports that had been around for a couple of weeks past.

"That is substantially correct,"

(Continued on page 15)

THREE NEW UNITS START OFF NEXT WEEK

Each Carry Shubert Production Act—Low Fields' Unit at Providence

Three new units will start a tour of the Shubert vaudeville circuit next week. The new entries will be constructed similarly to the "Whirl of New York," now conceded to be one of the Shuberts' best money getters in their vaudeville houses.

The new entries will be Bedini's "Spangles" at the Italo, Newark, N. J., with Bedini and Cuckoo Jack Strouse and Martha Throop preceding in the olio. At Boston the "Midnight Rounders" with Jimmy Hussey, Ethel Davis, O'Hanlon and Zambini and Burns and Foran in the olio. "The Promenaders" will open at Shuberts' Crescent, Brooklyn, with Green and Blyer, Sam Hearn, Harry Hines and the "Cleveland Bratner Ballet."

BANNER SEASON FOR "STEW," ASSERTS IRENE FRANKLIN

Suggests Reformers Go Behind Footlights and Look Out at Audiences—Shudders at Thought of Possibilities of Fanatical "Puritanism"

\$805,000 IN DAMAGES SOUGHT BY AUTHOR

Sues "Evening Journal" for Publication of "Wallingford" Story

George Randolph Chester, author of "Get Rich Quick Wallingford," has filed a Federal Court suit against the Star Co., publishers of the New York "Evening Journal," asking for \$805,000 damages on 23 counts. Chester complains that the novelized version published in the daily newspaper from October 31 to November 26, last, of the Cosmopolitan production—Paramount released "Get Rich Quick Wallingford" picture is a duplication, copy and imitation of Chester's book and novel of the same name. The "Journal," in its adapted version by Jane McLean from the picture, quoted the item, "Get Rich Quick Wallingford" is a Cosmopolitan Production based on some of the famous Wallingford stories and the famous play by George M. Cohan, directed by Frank Borzage and released as a Paramount picture.

Chester, who is scenario editor for Vitagraph at present, says he disposed of the stage rights to Cohan & Harris for a limited time only, and the producers had no license to dispose of any film rights.

Under the law, Chester is allowed \$5,000 maximum damages for each infringement. At the rate of seven editions a day, which the "Journal" issues, he was damaged \$35,000 daily for 23 days, during which period the story ran.

Vitagraph recently released a picture, "The Son of Wallingford," written by Mr. and Mrs. Chester.

Eggs and Chickens for Admission

Los Angeles, Feb. 8.

The Snowflake theatre, Holbrook, Arizona, management is accepting for admission eggs, chickens, tomatoes or other food.

Philadelphia, Feb. 8.

Editor Variety:

While a few reformers and others are busily panning show folks for human weaknesses, I wish they could stand on the other side of the foots with me a few nights and see what I see—of the laity.

This year has been marked by more "stews" than any other in my long experience in the theatre. And they are not gallery rowdies; they are mostly seatholders in the better and more expensive rows downstairs, and youngsters at that.

During the run at the Shubert (New York) I was horrified night after night at the young bloods and the flappers, leering drunkenly up at the company, talking boisterously, misbehaving in almost every way conceivable. They arrived late, entered noisily, spooned shamelessly, laughed raucously, offended older and better behaved persons about them, and showed as little respect for their neighbors or the institution in which serious men and women try to do decent work, as they did for themselves and each other.

Prattlers against "the morals of the stage" always sit outside looking in, don't they? I wish they'd come in now and then, and look out. The reformers might then contemplate the result of their own fondest endeavor and accomplishment—prohibition.

I have a daughter of my own and I shudder to think of the environment that fanatical "puritanism" has created for the youth of this generation.

Irene Franklin.

EDITH KELLY GOULD and HARRY PILCER

stars of Mr. De Courville's "Pins and Needles" saw the point of having America's costume headquarters augment their European wardrobe

BOOKS
Everything in Attire for the Theatre

113 West 4th Street, New York City
Brooklyn No. 18

TWO PLAYS OUT OF THREE SCORE SUCCESS IN LONDON

**"The Wheel" Excellent Triangle, Bringing Out
Phyllis Neilson Terry—"Money Doesn't Matter"
Likely—"My Son" Called Bad Play**

London, Feb. 8.
"The Wheel," produced at the Apollo, Feb. 1, is an excellent triangle play with an original plot, an Indian setting and perfectly acted. It shows Phyllis Neilson Terry as an actress of genius.

It was given a fine reception. "Money Doesn't Matter," produced at the Aldwych, Jan. 31, is a comedy of follies. It is the story of a young couple who lose everything through the wife's foolishness and have to go to work. Then the wife's would-be betrayer is kicked out and the couple find true happiness.

The theme is somewhat artificial, but the piece is well written and was accorded a good reception. It is a likely success.

"My Son," presented at the Ambassador, Feb. 2, is a bad play, improbable, with transparent situations. There are but three characters in the cast.

A woman marries and discovers her husband is a successful burglar. They separate, and he hears their son to follow his vocation. The boy burgles his mother's house, is caught and forgiven. Later the father is also forgiven, with everybody happy.

The piece was given a polite reception, but success is impossible.

NOT SO GOOD AS "BLUEBEARD"

Paris, Feb. 8.
"Blanco," by Alfred Savoir, opened Feb. 2 at the Potiniere with Jules Berry, Andre Lefaur and Charlotte Lysses. It is amusing, but not the equal of the same author's "Bluebeard's Eighth Wife." The plot tells how Charlotte divorces Count Alexandre, inveterate gambler, and marries Hedate Baron.

The Count now reforms, becoming a famous aviator. An automobile accident lays him up at the Barons' country place, where he promptly begins to persecute his former wife, even firing a haystack to get the husband away. The wife then proposes a game of cards, staking herself against the Count's going away.

He loses, but is so grief-stricken she consents to an elopement.

ENLARGING OLYMPIA

London, Feb. 8.
Olympia is to be greatly enlarged. Its present capacity enables it to comfortably seat 20,000 for a boxing contest.

WHITE CITY'S AWARD

London, Feb. 8.
The White City management was awarded £360,000, instead of £1,250,000, claimed as damages for converting the park into a training grounds during the war.

The place is being prepared for a big show.

SAILINGS

Feb. 7 (New York for London, Milton Hays (Aquitania).
Feb. 28 (New York for London), William Morris, William Morris, Jr., Joe Lowe (Variety), (Aquitania).
Feb. 7 (New York to London), Jack Terry, Peggy Hopkins (Aquitania).
Feb. 7 (New York to London), Peggy Hopkins, W. Passpart (Aquitania).
Feb. 28 (New York to London), Laurence J. Anhalt (Baltic).

'PADDY' LEAVES FOR 'SARAH'

London, Feb. 8.
"Paddy the Next Best Thing" finishes at the Savoy Feb. 18, owing to Robert Courtneidge being under contract to produce Douglas Murray's "Sarah of Soho."

Willette
KERSHAW
GARRICK THEATRE
LONDON

V. A. F. REJECTS

Doesn't Want to Run Gulliver's Halls

London, Feb. 8.
The Variety Artists Federation has definitely turned down Charles Gulliver's proposal to run the variety halls he announced he would close this summer.

GAIETY GIRL DUCHESS

Succeeds to Title Through Marriage and Death of Duke

London, Feb. 8.
May Etheridge, former Gaiety girl, became the Duchess of Leinster on the death of the Duke. She married Lord Edward Fitzgerald in 1913.

PARIS ALHAMBRA SHOW

Paris, Feb. 8.
The new program of the Variety Treatres Controlling Co. at the Paris house comprises Walker's eight Academy girls, with Violet Warland; three Huxter Bros., Robe Epingle, Mijares and Bros., Apollo trio, two Wandas, Takeo and Koma Namba, Bell's animals, Val A. Walker, Dormonds (cyclists), Mlle. Nitto-Jo, four Kadex, Rupert-Ingalese.

Curel Revival

Paris, Feb. 8.
Francois de Curel's "L'Ame en Folle" was revived Feb. 3 by Henry Bernstein at the Gymnase, with Chambréull, Worms and Jane Provost.

London, Jan. 27.
From now on the West End of London will only be catered for by two vaudeville houses, the Holborn and the Coliseum. The Palladium will be run as a twice daily theatre. The pantomime, "Aladdin," which has up to now only been playing matinees, goes into the evening bill and the vaudevillians who should have appeared have been transferred elsewhere. At the end of the pantomime's run a series of super revues will be produced with star casts. The cast of the first will include Charles Austin and Lorna nad Toots Pounds.

There seems to be no improvement in conditions, although everybody looked forward optimistically to a return to something like prosperity in the new year. In London and the provinces the "two houses nightly" system seems doomed. As far as London is concerned, the difficulty in getting back after the show has much to do with the bad second house business, for, like the theatres, the vaudeville houses rely greatly on the suburbs for their patrons. The underground railways began to run late trains for

DEPORT STURGESS

Kershaw Pursuer Held in Room Until Steamship Sailing Date

London, Feb. 8.
Frank Sturges, who described himself as an American composer, who registered at the Savoy Hotel, Jan. 29, and arraigned in the Westminster Police Court, charged with being in Willette Kershaw's apartment for an unlawful purpose, and remanded for a week, was ordered kept in his hotel room until time to take the boat train connecting with the sailing of the Olympic today (Feb. 8), then returned to America. This lenient course was adopted on the request of the complainant.

Miss Kershaw's counsel, stated in court last week that his client had received word from America that the defendant was on his way to London to do her bodily harm. Miss Kershaw is appearing in "The Bird of Paradise" at the Garrick.

BERNARD'S "MY LOVE"

Paris, Feb. 8.
Following the successful run of "Peg o' My Heart" at the Marigny, "My Love," by Tristan Bernard, did only fairly. According to the plot, Renaud inherits a fortune if he marries his uncle's adopted daughter "Jenny." Two other nephews, desiring to prevent the marriage, persuade a sporting friend to kidnap Jenny and compromise her, but he recants, substituting his own mistress.

MME. RASIMI'S REVUE

Paris, Feb. 8.
A new show was mounted by Mme. R. Rasimi at her Ba-Ta-Clan, under the title of "De Toutes les Couleurs," by George Dolley and Roger Ferreol, produced by L. Massart, music arranged by R. Guttinguer.

It is all colors, with chic costumes worn more or less by Germaine Lambdell, Lily Scott, Renee Dyane, Jenny Corall, Louise Padowa, and a bevy of girls. Galan, Frank-Mauris, Robert Darthez, Simon Malatoff, Maurice Lambert and Guy are among the men supporting the new winter revue.

IN LONDON

the benefit of theatregoers, but they quickly canceled the service owing to the small number of travelers. The recently tried experiment of "parking" buses was also a failure. London is becoming a city of dreadful nights. The only people who can afford "after the show" amusement are the rich, and they have little except dubious night clubs of varying degrees of respectability to choose from.

Probably the great reason for the decadence of the music halls is the "stars" themselves. "Stardom" in vaudeville here seems almost a monopoly. The monopolists have held their positions, most of them, for years, during which time they have made little difference in their acts, using the same material visit after visit until the audiences know the business, patter and songs almost as well as the artists do. Occasionally they will become sufficiently interested in their profession to study a new song, but having studied it their efforts cease. It is invariably put on with the same make-up and the same mannerisms which have been used for ages past. One very highly paid

EQUITY'S "BOYCOTT" NOT TAKEN SERIOUSLY BY ENGLISHMEN

Britons Say Small Part Players Intruded—A. A. Doesn't Believe Its Members Included—English Actors Come to New York to Keep Theatres Open

JIMMY TATE DIES

English Composer and Husband of Clarice Mayne

London, Feb. 8.
James W. ("Jimmy") Tate died Feb. 5, aged 3, of heart failure, following an attack of influenza and pneumonia. He was best known here as a composer of light musical works and was the husband of Clarice Mayne, with whom he appeared in vaudeville under the billing of "Clarice Mayne and That." His sister is Maggie Teyte, the grand opera prima donna.

At the age of 21 Tate was musical director of the Carl Rosa Opera Company, and for the past half dozen years was a producer of touring revues in association with Julian Wylie.

Mr. Tate was in New York about three months ago making his New York headquarters in the office of William Morris. While here Mrs. Morris informed Tate of her efforts in behalf of a children's day nursery in the Adirondacks, whereupon Tate removed a handsome pin from his necktie, handing it to Mrs. Morris for the benefit of the fund. It is being raffled off, and will yield about \$1,000.

Tate and Miss Mayne, his wife, appeared in vaudeville over here some years ago, when Mr. Tate, at the piano, was billed as "That."

Cover on Olympic

London, Feb. 8.
Colin Kemper and wife, and Mrs. Gilbert Miller, sail on the Olympic, Feb. 8.

London, Feb. 8.
The attempt to boycott English artists by the Actors' Equity Association in America is regarded by the profession generally here as aimed at vaudeville, chorus and small-part people.

The Green Room members are amused and exhibit tolerance over the report, confident that it does not affect recognize artists.

Inquiry by Variety's correspondent at the Actors' Association resulted in the statement "the boycott has not been officially received here, and it is regarded as in no way affecting members of the Actors' Association, which is affiliated with the Actors' Equity Association in America. It is presumably directed against British non-unionists.

A leading Green Room member stated English actors only go to America to keep the New York theatres open.

There is a very general depression here in the profession, due to unemployment.

DELYSIA FOR OXFORD

Paris, Feb. 8.
There is authoritative information here that C. B. Cochran has booked Alice Delysia for the Oxford Revue, tinguet is not going to London to due to open in London Feb. 27. Miss appear in it.

AMERICANS IN EUROPE

Maxine Elliott, accompanied by her sister, Lady Forbes Robertson, has left London for Paris. Virginia Nash, after touring Italy, is visiting Paris before proceeding to Brussels, and will afterward sail home from England.

GAIETY REOPENING

London, Feb. 8.
The Gaiety remains closed for some weeks and will reopen with a production by Austin Hurgon—probably an old success revised.

DELYSIA IN OXFORD REVUE

London, Feb. 8.
Alice Delysia is to be starred in the new Oxford revue to be called "Mayfair to Montmartre."

DILLINGHAM TAKES TWO

London, Feb. 8.
Charles Dillingham has secured the American production rights to "Old Zig and Me" and "My Diary."

PRINCE'S REFUSES £140,000

London, Feb. 8.
James White has offered £140,000 for Prince's, which was refused.

PANTO FORCED OUT

London, Feb. 8.
The Lyceum pantomime "Cinderella" finishes Feb. 15 owing to the complicated Melville litigation. A sale of the theatre is probable.

Guitry Again in "L'Illusionist"

Paris, Feb. 8.
Sacha Guitry is reviving "L'Illusionist" about Feb. 20 at the Theatre Edouard VII, with himself, Yvonne Printemps and Betty D'Aussmond in the cast.

Brady Buys "Aimer" for Alice

Paris, Feb. 8.
William A. Brady has bought the comedy, "Aimer" intending his daughter Alice to play the lead in America.

BIG SUCCESS IN EUROPE

ELKINS FAY and ELKINS

"MINSTREL SATIRISTS"

PLAYING MOSS, STOLL and

Principal Circuits.

Direction, W. S. HEINE



JOE ERBER'S DEAREST PAL

DIRECT FROM ORPHEUM CIRCUIT

FRANK VAN HOVEN

THE MAD DIPPY MAGICIAN

22 PEOPLE

STERNAD'S MIDGETS

OTHER ACTS

Joseph Michael Daly, you lucky dog. Just when I'm leaving Duluth. I nearly cried. Feb. 12, St. Paul; Feb. 19, Winnipeg; then on to the coast.

FRANK VAN HOVEN

comedian is now absolutely the same as he was 20 years ago, whether he be playing in pantomime, revue or appearing as a single turn. His songs may be new or nearly so, but his business and method are the same with which he first made London laugh.

The London Common Council has succeeded in closing up the Hotel Metropole cabaret show, designed by George Grossmith with the philanthropic desire to brighten London for those who could afford to pay for the extra brightness. The Council has thrown something like 80 people out of work. The management is, however, carrying on with the company of eight or so allowed them by the municipal despots, these being drawn from among the stars of revue and musical comedy. It is doubtful whether the Kill Joys will appreciate the present entertainment any more than they did the original. Incidentally, business does not seem too great.

Sir Oswald Stoll is busy with the plans for the erection of a new super-kinema, this time in Liverpool. The auditorium will hold 3,000, a restaurant will be run under the kinema proper, and there will be a roof garden for dancing, etc. The site is at present occupied by hotels and shops, the demolition of which is scheduled to commence in a few months' time.

Max Cardiff, better known as "Fordwych of Aldwych," died at Brighton Jan. 18 from double pneumonia following influenza. A clever writer, he was responsible for many of the best numbers in West End musical shows, and was a partner of the late H. Pellissier, the founder of the "Follies." His last work was for the "Co-Optimists" at the Palace, for whom he wrote the pick of the numbers in their second edition.

For the production of "Jenny" at the Empire, the date of which is not yet definitely settled, J. L. Sacks has engaged a chorus of giantesses, their heights ranging from 5 feet 2 inches to 6 feet 2 inches. It is a brave attempt to get away from the fluffy, baby-faced, flapper-like chorus girl who has been making our stage untidy for some time with her immature simpering, but the idea is not quite (Continued on page 28)

1921 INCOME TAX RETURNS MAY BE MADE AT VARIETY'S OFFICE

Internal Revenue Collector Frank X. Bowers Again Appoints Agent Woodville to Assist Professionals in Filing Returns

As in former years Variety's New York office at 154 West 46th street has been assigned a special representative of the Internal Revenue Bureau, for the convenience of professionals and showmen in the making out of federal income tax returns.

The Internal Revenue Collector, Frank X. Bowers, has appointed Internal Revenue Agent Cadwalader Woodville, who will be on duty at Variety daily, starting Feb. 15 and continuing until March 15, by which date all returns must have been filed. It will be the fourth consecutive year that Mr. Woodville has so acted. Income tax forms will be available at Variety's office during the period for those who do not require information and aid in making the returns.

The returns, which cover the year of 1921, show several changes. For persons with net incomes of not more than \$5,000, the exemption allowed is \$2,500, which is \$500 more than formerly. For net incomes of over \$5,000, the old \$2,000 exemption rule remains. There is an increase of exemptions for dependent children for the more moderate incomes also, \$400 being deductible, as against \$200 for each child last year.

Of greater importance to professionals is the ruling permitting full deductions of expenses incurred in traveling. That applies to all classes who travel. Last year it was permitted to deduct only that percentage of outlay while on tour that was in excess of the costs of living at home. Therefore railroad, hotels, meals and the like are now deductible in total.

Also allowed is depreciation of scenery and costumes. Items like advertising, agents commission, grease paints, tips and other expenditures are deductible as in former years.

SCHALLMANS VS. HORWITZ

Independent Agents in Legal Squabble Over \$300

Chicago, Feb. 8.

Schallman Bros., agents, have enlisted the aid of Sheriff Peters to collect a judgment of \$300 which they hold against Arthur Horwitz, another agent. The Sheriff has placed a deputy in the Horwitz office here to collect all incoming money until the Schallman judgment is satisfied.

The judgment was obtained for commission Schallmans claimed was due them from Horwitz on the booking of "The Four of Us," a singing act which they booked through his office.

TAUBER GOES TO E'KLYN

Sam Tauber, manager of the 44th Street, New York, has been transferred to the Shubert-Crescent, Brooklyn, in association with Frank Gerard at that house. Lew Alie-man, manager of the Shubert, Pittsburgh, goes to the 44th Street.

Tauber has been manager of the 44th Street since the house opened this season with Shubert vaudeville. When the policy of the house reverted back to legitimate attractions, Tauber was retained as manager. He is an ex-newspaperman and rated one of the most promising of the Shubert managers.

STAGE SEATS FOR TANGUAY

San Francisco, Feb. 8.

Eva Tanguay is repeating double at Pantages this week. It is her return engagement at the house within six months, and once again the theatre was compelled Sunday to sell seats upon the stage to hear the "Don't Care" girl.

SHUBERTS' BOYS' BAND

The Shuberts have completed arrangements for the formation of a boys' band under the direction of William Bartlett, orchestra leader, at the Crescent, Brooklyn.

Band practice is to be held in the Crescent, with the organization to be started this week.

BAD SEASON KEPT SALARIES DOWN

"Opposition" Failed to Benefit Other Than "Names"—Neighborhoods Helped

The high salaries for vaudeville acts predicted for the present season following the advent of "opposition" vaudeville have not materialized to date, except as regards headliners and name attractions.

The rank and file of the vaudeville turns were unable to capitalize the situation through the preponderance of this type of act with the supply far exceeding the demand in a poor theatrical season.

The bill toppers and "draws" have benefited greatly by repeat engagements, and were much in demand at houses affected by opposition early in the season. The demand for even this type has perceptibly lessened with the bills returning to normal dimensions as against the five and six "names" on a single program a few weeks back.

The neighborhood houses have been able to buy acts at less or the same salaries as last season, and have not been spending any more money on the bills than last year. Most of these houses are "cuts," meaning a big-time act, with open time is available for this type of house at a special salary cut that brings it within the buying scope of the bookers' appropriation.

The large number of standard acts unrouted playing along from week to week has also proved a bonanza for the neighborhood bookers. These acts have been playing the "cut" week houses in and about New York in preference to accepting routes that call for long absences from New York city, with traveling expenses and the usual discomforts attached to hotel life out of town.

The acts that signed contracts for Shubert vaudeville when it was inaugurated were reported as demanding and getting more money than their regular big-time salaries. This was necessary to get the new circuit started, but, according to Shubert agents, it has been done away with. The Shuberts are demanding that acts, asking salaries that seem out of proportion to their (Shuberts) valuation, produce contracts showing the act really was paid that amount of money.

GARRICK, MILWAUKEE, STOPS

Chicago, Feb. 8.

The Garrick, Milwaukee, which opened last December with Shubert vaudeville, closed for the season Saturday.

The house originally started with the Shubert road shows which came from the Apollo, Chicago. It could not stand the expense and the policy was changed to four shows a day with seven acts booked out of the Shuberts' Chicago office.

The house seats 1,200 and is located around the corner from the Majestic, which plays Orpheum vaudeville.

PANTAGES' SEVEN ACTS

Chicago, Feb. 8.

To meet the competition and inroads made on his business in his Minneapolis theatre by the new Hennepin theatre, the Orpheum, Jr., house there, Alexander Pantages is playing seven acts, instead of six there and a feature picture in addition to the vaudeville.

RENAULT UNDER CONTRACT

Francis Renault, the female impersonator, has been placed under a five-year contract by the Shuberts through Jennie Jacobs.

Renault has been appearing in Shubert vaudeville. He will be placed in "The Passing Show of 1922" upon the termination of his vaudeville contracts.

BEDINI'S "SPANGLES"

Producer's Second Unit on Shubert Time Opening Monday

Jean Bedini's newest vaudeville production is "Spangles," which opens for the Shuberts at the Rialto, Newark, N. J., next Monday. Bedini will appear in the turn, which will be in two sections. Others in the turn are Harry Kelso, Ormonde Sisters (formerly Three Blighty Girls), Howard Morrissey, Sterling Saxophone Four and Martha Throop. Bert Hanlon, who will be with the show unit, will also play a bit in the Bedini turn.

"Spangles" had entailed a production cost of over \$20,000. The settings were originally used some weeks ago for "Fan Tan Frolics," which was discarded after trying out. Additions have been made to the production and an olio will have Bedini in his former juggling specialty, the new billing being "Bedini and Cookoo."

There was some difficulty early this week between the manager-actor and the Shuberts, who asked Bedini to cut the salaries of the "Spangles" players for the Newark engagement. Bedini stated the original arrangement did not provide for any salary for himself and that the date would be a certain loss. "Spangles," like "Chuckles," is said to be playing Shubert vaudeville on a percentage basis.

COLLINS SUES WILTON

Asks for Dissolution of Partnership and Accounting

John J. Collins is suing Alf. T. Wilton in the New York Supreme Court for a dissolution of the vaudeville booking agency of Wilton & Collins, asking for an accounting of the profits, an injunction to restrain Wilton from collecting any moneys due the partnership and the appointment of a receiver to take custody of the firm's assets. Wilton was served Tuesday, Justice Bijur signing an order to show cause why the plaintiff's application should not be granted.

The motion is returnable Monday when argument on the preliminary motion will be heard. Kendler & Goldstein are acting for Collins, who sets forth he entered into a five years' partnership agreement with Wilton, March 30 last.

NEWARK'S VAUDE SCALES

Newark, N. J., Feb. 8.

All of the local vaudeville houses have discontinued using week night admission scale for Saturday afternoon performances, the usual daily matinee admission scale being employed. The elimination of the night prices Saturday afternoons was brought about by the number of vaudeville houses in the downtown section, of the city and also the dropping of prices by the Shuberts at the Rialto.

The Strand, a former picture house, started pop vaudeville this week which gives the city four vaudeville houses within a radius of a few blocks.

WAGNER MANAGING COLONIAL

Fred Wagner has been appointed manager of Keith's Colonial, New York, taking charge this week. He has been a treasurer for a number of seasons, with the Keith forces in Philadelphia. Wagner has been acting as assistant to Walter Neal at the Palace recently, Elmer Rogers being ill.

Richard Warner, who has been in charge of the Colonial, will be assigned another Keith house.

Bill Milne is now treasurer of the Palace.

LILLIAN SHAW MARRIES

Los Angeles, Feb. 8.

Lillian Shaw, while appearing at the Orpheum, Sacramento, was married Feb. 5 to Jake Goldstein, proprietor of a cloak and suit store in San Francisco.

The bride stated she intends leaving the stage after completing her present vaudeville contracts.

It is Miss Shaw's second marriage. Some years ago she secured a divorce from her first husband, named Coleman.

Stage Manager at 81st St. Resigns
Al Straus, stage manager of the 81st St., New York, since the house opened eight years ago, has resigned.

George Oppen, formerly property man at the house, succeeds Straus.

CREDIT FAMOUS PLAYERS NEW POOL WITH CAUTIOUS BUYING

Careful Campaign of Accumulation Reported Still Going On With Prices Holding Within Narrow Range—Orpheum Jumps to 17

ALBEE IN CHICAGO, LOOKS OVER THEATRES

First Time There in 12 Years—Confers With Orpheum Group—B. S. Moss Along

Chicago, Feb. 8.

For the first time in 12 years E. F. Albee has been in Chicago. He was here Monday with B. S. Moss.

While in the city Mr. Albee conferred with Martin Beck, Marcus Heiman, Morris Meyerfeld and Mrs. Kohl, all Orpheum Circuit stockholders. Albee attended the meeting of the Orpheum's directors yesterday, then left for Cleveland with Mr. Moss.

It is not known whether the visit of Albee had any bearing upon the reported differences of the Orpheum stockholders in respect to the present administration of the Orpheum's affairs, but it is presumed Albee came on, possibly at the request of Beck, to act as a pacifier if one should be required.

All of the local Orpheum theatres were looked over by Messrs. Albee and Moss, also the Lubliner & Trinz and the Balaban & Katz picture theatres.

FEATURES AND FILMS

Loew's State, Cleveland, Adding Act to Picture Bills

Cleveland, Feb. 8.

Plans have practically been completed for Loew's State, one of the largest local picture houses, to use feature acts in addition to its regular pictures.

It is contemplated name headliners only will be used at first, to appear the week of Feb. 20 and thereafter when available.

LUCKY COINCIDENT

Milwaukee, Feb. 8.

One of the girls in the Franklyn Ardell act was taken ill here last Thursday (Feb. 2) and had to lay off. Jean Whitaker (Mrs. Russ Brown) played the part for the balance of the week.

Mrs. Brown had rehearsed with the Ardell act when it was first produced, but left when her husband returned from overseas. Brown and O'Donnell were on the same bill with Ardell at the Orpheum last week.

How-It's Worked

Transfer of big blocks of this kind when it is accomplished on the floor of the Exchange is a gradual process, if the desire is to bring about the shift of holdings without materially disturbing prices. The pools will buy 1,000 shares in scattered lots and at the same time dispose of 600 or 700. Thus the actual change of ownership in 300 or 400 shares comes out as transactions in nearly 2,000. If the buying was done steadily and the trading initiative all went in one direction the advance or the decline would be violent and price movements presently would get out of hand.

Probably the same tactics are still being used for the completion of the new syndicate's buying. It has been significant that the daily range has been narrow, with the closing prices always fractionally away from 80. Wednesday was typical. The stock opened at 79½, unchanged, and dropped to 77½, then rallied close to 78 at the close.

About Corners

Another thing that probably actuates the syndicate managers is that an aggressive buying movement with the consequent forcing up of prices rapidly would encourage a short selling drive and to sustain prices the stock might be forced into a corner. One of the factors that makes for the good standing of all stocks is the general belief that it enjoys a free and open market.

(Continued on page 7)



Three Movie Stars, Tom Mix and Clyde Cooke, Fox film stars; and May Wirth, always moving on the Orpheum Circuit.

MAY WIRTH with "Phil"

The DENVER NEWS . . . by Helen Black . . . "There is evidently no such thing as the law of gravitation to May Wirth, the world famous rider, like the gust of wind she is on and off her horses, turning somersaults, cartwheels and is as sure of herself perched perilously on the back of these creatures as the average tumblers would be on the floor. In addition to her ability she is a charming little miss whose smiles captivate the audience. "Phil" comes next with his cleverness and is like a rubber ball in the ridiculous way he flops on and off one horse and then another. The ring is placed in a dignified setting that suggests a huge stadium and the nimble feminine members of the company perform in lace frocks rather than the proverbial ballet dress seen beneath the big top."

SKETCHES FOR VAUDEVILLE COMING AGAIN INTO FAVOR

Apparently Due to Entry of Legitimate and Picture Stars Into Two-a-Day—Once a Feature of Every Variety Show—Make Ideal No. 3 Turns

Sketches are coming into favor again among booking men. This week's metropolitan bills average a sketch to a house with the out of town ratio in proportions. The explanation seems to be the entry of legitimate and picture artists into vaudeville via the medium of the sketch, for a long time taboo in booking circles.

The sketch, at one time a standard feature of any variety show, fell by the wayside when some booking authorities pronounced the ultimatum this character of act slowed up a show. It applied to dramatic sketches. The comedy variety held its own through different shifts of vaudeville styles.

The demand for the revue type of entertainment seems falling off in favor of the sketch, which makes an ideal No. 3 turn for the big time bills.

Another argument in favor of the sketch and one that particularly commends sketches to the artist is the economy attached to the production. Most of the present sketches are played in the house set and with a cast of usually four people or less.

"CLICK CLICK" OFF

Hassard Short's Production Act Cancels and Disbands

"Click Click," the Hassard Short production act headed by Al Girard and Florrie Millership, closed Saturday in New Orleans, two additional weeks' booking having been canceled due to two cast changes prior to the New Orleans engagement. The act was brought directly to New York and disbanded for the season. The two new members of the cast were sent from New York the week previous.

Joseph Santley and Ivy Sawyer originally appeared in "Click Click," with Girard and Millership replacing them when they joined the Music Box Review.

MURPHY AND WHITE NO MORE

After a vaudeville partnership of three years, Bob Murphy and Elmore White separated Saturday. Murphy will continue as a two-act with Jerry Dean, a woman.

White will re-unite with Abbott, his old partner (Abbott and White). Abbott has been doubling with Al Piantadosi, the song writer.

SHUBERT-KEITH SUIT TO BE SET FOR TRIAL

Case Up in Syracuse—\$2,000,000 Involved—Equal Keith Division Asked

Syracuse, N. Y., Feb. 8.

The date for the trial of the action brought by Sam S. and I. E. Shubert against E. F. Albee and the Keith's theatre interests, will be set tomorrow (Thursday) at 2 p. m. by Judge Alverson in the special term of the Supreme Court.

It came up this morning, when Charles E. Cooney, representing the defendants, urged the action be brought to trial immediately. William Rubin, representing the Shuberts, requested a delay to get in touch with his clients, when the court held the case over for a year.

The action is said to involve over \$2,000,000. The Shuberts allege and ask for an equal division of the Keith's big time vaudeville theatre here and an accounting of its earnings since opening. They base their claim through having held the Keith vaudeville franchise for this city and played Keith vaudeville under it in the old Grand Opera house. When that was vacated as the joint venture of the Shuberts and Keith, Keith's was built and operated as a Keith property only, with the Shuberts declared out. The Keith people said the Shuberts had defaulted in their franchise through having failed to play vaudeville by virtue of it as prescribed in its provisions.

ORPHEUM MEETING

Directors Gather in Chicago—Usual Announcement

Chicago, Feb. 8.

The directors of the Orpheum Circuit were in session here yesterday and today. Nothing of importance developed that leaked out.

After today's meeting Martin Beck and Mort Singer issued an announcement of a "harmonious meeting."

Beck leaves tonight for San Francisco. The new Orpheum opens there in March.



LEO—GENEVE
FLANDERS and BUTLER
"A Vaudeville Concert"

"There is one act on this week's bill that would shine in any Orpheum show. It is a concert offering. Geneve is so pretty and dresses so charmingly that one would applaud long and loud if she only came out and bowed, but she can sing and does. Likewise Flanders can play the piano and does. The act stopped the show, etc."—PORTLAND TELEGRAM.

ORPHEUM CIRCUIT
Direction: BURT CORTELYOU

FAY'S, IN ROCHESTER, CLOSED BY DEPARTMENT

Declared Unsafe—Washington Disaster Caused Investigation

Rochester, N. Y., Feb. 8.

The local authorities closed Fay's here Saturday night, the Building Department declaring the house unsafe. An inspection of the local theatres was started immediately after the Washington disaster, with Fay's the first failing to meet requirements.

The vaudeville bill for the current week had been booked for Fay's, with several of the acts arriving before notified. Included was a production act with 15 people, the producer of which was forced to send funds to bring the company back to New York as no other bookings in the vicinity could be made.

Replacing Roselle in Suratt Act

Eugene Strong replaces William Roselle as leading man in Valeska Suratt's act, "The White Way," when that vehicle reaches Boston next week. Strong was her principal support in "Scarlet," also.

MONTREAL AGAINST CARNIVALS; MINISTER LAUDS PROFESSIONALS

Says "Religion of the Show People Is 'The Golden Rule' and It Makes Them Sterling"—Doesn't Class Carnival People as Professionals

Montreal, Feb. 8.

Carnivals will, in all probability, be barred from this city.

Concerted action by the religious and municipal authorities is in an advanced stage of discussion and the outcome can have only one effect—that of locally sealing the doom of the carnival people.

One of the most eminent divines in this city—a man held high in the public esteem, with views broadened by his experiences as a padre at the front, has been emphatic in his denunciation of the carnival business.

"The majority of these companies are cesspools of iniquity and viciousness," he declared. "cesspools of rottenness and filth. They breed, bootleggers, white slavers, confidence men and everything going with that set. There should be no place for them in a clean city."

"It has been my good fortune, during many years in the ministry, to meet many of the theatrical profession. Any number of these show-people I am proud to call my friends, for they are clean, Christian and human. Most theatrical people have but one religion—the golden rule—and that in itself marks them sterling."

But these cheap, wretched carnival companies are in a different class. We have had experience with them in Montreal—and you do not need to be told the aftermath. Our young men have been started on the downward path; our young girls have been deliberately led into lives of shame; our morals have been contaminated.

"It is good news indeed to learn that the Montreal officials are waking up to the impending danger of allowing these companies to enter the city. Speaking for the church, I can say unhesitatingly that every clergyman in this city, regardless of creed, will support to the limit any move made to shut out these people."

It is not known along what lines action will be taken but it is authentically known that action is contemplated and that carnival companies will have to eliminate Montreal from their route list this season.

Boston, Feb. 8.

Many New England towns have taken up during this winter the question of barring carnivals next summer. The consensus seems that local protection demands the travelling marauders be kept out.

The extent the carnival agitation has penetrated was brought out this week when Gardner, Mass., a town of 17,000, decided against permitting carnivals to show there.

TO CURB REFORMERS

New York Legislature Would Put Questions to Popular Vote

Albany, N. Y., Feb. 8.

Assemblyman Cuvillier introduced in the chamber on Monday night the following resolution, designed to check the efforts of reformers to stampee legislators to vote for restrictive laws, and demanding that all constitutional amendments be submitted to the people at the polls:

"Whereas, The Anti-Saloon League, through the agency of the church, has caused spineless and cowardly legislators both in Congress and State Legislatures to cast their votes for the 18th amendment and if said amendment had been put to a popular referendum it would have been overwhelmingly defeated;

"Be it resolved, That it is the sense of the assembly that the trip let bills introduced authorizing cities, villages and towns to enact their own prohibition enforcement laws be defeated;

"Be it further resolved, That it is the sense of the assembly that all future amendments to the constitution of the United States be voted on by the people of the State of New York and that a proper constitutional amendment be passed to this effect."



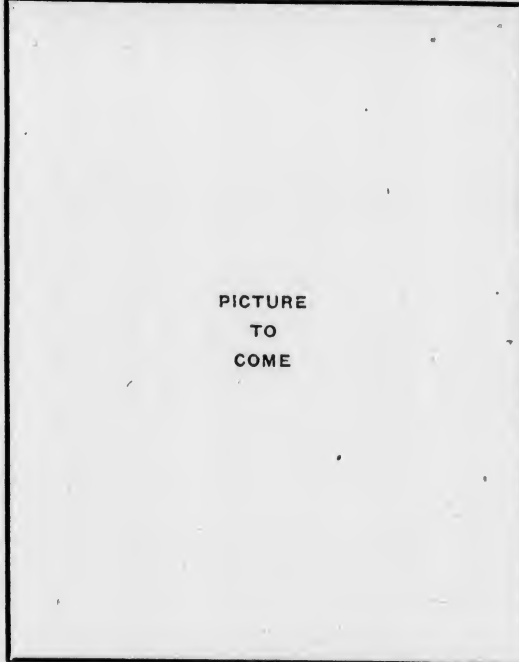
ALEEN BRONSON

COMEDIENNE

"THE SUNSHINE OF THE STAGE"

THE BROOKLYN "CITIZEN"

Aleen Bronson, a comedienne with few equals in her line of entertainment, presented a new act called "Late Again," which "brought the house down," so to speak.



PICTURE
TO
COME

JOSEPH H. GRAHAM

STAGE DIRECTOR

TOLEDO THEATRE, TOLEDO, OHIO

TOLEDO "BLADE"

Joseph Graham is small in stature, but a mighty clever man in his profession, with a ferret-like brain that goes after the most minute details with which to produce big effects.

MUSICAL SOCIETY MAY CHARGE ALL VAUDEVILLE YEARLY FEE

Society of Authors, Composers and Publishers Think \$250 Annually for Each Vaudeville Theatre Reasonable—No Houses Exempt

The Society of Authors, Composers and Publishers has been deliberating of late regarding fixing a flat rate yearly on all vaudeville theatres using copyrighted music of its members. The fee set is reported at \$250 annually. When it is to be imposed has not yet been determined, according to the story, but it is imminent.

Since the society won its U. S. Supreme Court decision that all copyrighted music where played for profit is subject to a fixed tax by owners of the copyright (vested in the society for this purpose), it has been anxious to tax the vaudeville theatres as it has the picture houses and restaurants.

Many of the vaudeville theatres have been taxed, but some members of the Vaudeville Managers' Protective Association were relieved of payment to the society through the intervention of the Music Publishers' Protective Association. The M. P. P. A. asked the society to lay off its favored house through the music publisher-members of the M. P. P. A. wishing to use the influence of certain vaudeville managers in an attempt to prevent the payment of music publishers to professional singers of popular songs.

Following the investigation of vaudeville by the Federal Trade Commission, at which time the offices of the M. P. P. A. were in the suite of the V. M. P. A. in the Columbia theatre building, the music publishers found that certain vaudeville managers had grown lukewarm in their expression toward the publishers association. Shortly after the complexion of the M. P. P. A. greatly changed in its executive officers, and its offices were removed to another location.

Since then publishers belonging to the Music Publishers' Protective Association commenced to believe the primary object of the association's formation (non-payment to singers) had lost its force; many members were convinced other members had commenced to pay singers. Some they thought were being paid evasively and indirectly, while one popular music publisher was marked for having paid singers in vaudeville to sing his ballads without much attempt at concealment. This is said to have led to other popular song publishers trying to prevent enticement away of their singers by meeting the payments of the paying publisher, until lately the M. P. P. A. thought of expelling the paying publisher as a horrible example, in at least a try to stop the practice, which still continues and is spreading, it is claimed in music publishing circles.

As the M. P. P. A. grew wobbly in its unenforcement with no steps taken and the vaudeville managers indifferent, the Society of Authors saw its opportunity to collect more income from a field it had regretfully left alone. From that started the agitation to tax all vaudeville theatres with none to be immune, a course the society is shortly expected to put into full effect.

The theatres that will be hit are those of the V. M. P. A., which has on its membership list about one-third of all the vaudeville theatres in this country, if that many, with a large proportion of those in the V. M. P. A. delinquent in their dues and assessments. It has not been reported whether the V. M. P. A. will attempt to resist the society's tax.

Before the M. I. P. A. was formed singers in vaudeville were usually paid for all but novelty songs, their weekly income from the music publishers often reaching to \$150 or \$200 weekly, according to the singer's standing, with from \$25 to \$35 weekly or more paid for a single song. This was in addition to the singer's regular vaudeville salary, which the publishers' payments did not affect.

Attention was first directed toward the paying publisher through a ballad of no merit published by him, having been sung by an unusually large number of singers in vaudeville. It was obvious there

JOHNSON BOUT BANNED

N. Y. Attorney General Forbids Sparring Bout in Vaudeville

Albany, N. Y., Feb. 8. Attorney General Newton this week advised the chief of police at Kingston, N. Y., that Jack Johnson's boxing exhibition in connection with his vaudeville show advertised to be given in a Kingston theatre is forbidden under the boxing law.

The former heavyweight champion is advertised to appear with his own vaudeville jubilee in a strong man's act and in "four fast rounds."

The attorney general points out that it is a crime for any person to engage in a boxing or in a sparring match where an admission is charged, unless all the participants are licensed by the State Athletic commission. Johnson has apparently attempted to stage his performance without consulting with the commission, since the attorney learned from Chairman Mildoon that no application had been made by Johnson for a license.



WHO WOULDN'T SMILE?

Playing Keith's, Philadelphia, this week; Riverside next week; Orpheum, the 20th; Bushwick, the 27th; and several more weeks in Greater New York to follow — no wonder Janet of France is happy. A Variety report: "Janet of France and Charles W. Hamp, with a pretty setting, obtained big laughs, chiefly through the clever French dialect delivery introduced by the woman. She is most vivacious and a production possibility. Mr. Hamp gives capable assistance in songs and at the piano."

ETHEL BARRYMORE'S NEXT

Negotiations are slowly reaching a conclusion to bring Ethel Barrymore back to vaudeville, with about the only questions left to be decided upon revolving around the playlet to be presented, and salary.

Miss Barrymore, at present on tour with "De classe," has stated her willingness to appear in the twice daily houses and if the arrangements are completed will open on the Keith time early in the spring.

CABARET PERFORMERS FORCED TO ANY SALARIED ENGAGEMENT

Reduction of Cabaret Shows Leaving Big Majority Idle—Competition from Musical Comedy People—Private Clubs Few, Looking for Cheap Shows

With former cabarets changing their policies periodically to the straight restaurant idea, minus the show, the list of cabarets is decreasing to the extent the cabaret booking agents find themselves with very few places to book. That type of entertainer who fits in only in a cabaret or club circle finds himself or herself haunting the agencies grabbing at the smallest club date available. The entertainer looks forward to a national holiday when as a rule clubs and societies elect to stage functions and entertainments. With the Lincoln and Washington birthday holidays in the offing just now, the agents are swamped with talent, many willing to accept as low as \$15 an evening, or even less, for their efforts where they would have sniffed formerly at a date calling for an amount under \$35.

The societies that formerly splurged on entertainers and entertainment are either eschewing their periodical splurge altogether or cutting it down to a minimum. An idea of what they demand for a \$50 show cost can be gauged from an order for four entertainers, a club called for. The specified, "a monologist who can hold them for half an hour at least, a singing and dancing soubrette with lots of pep, a juvenile single and a solo hooper." All for \$50.

The regular cabaret entertainer is being met with unusual competition from a source he never looked to—musical comedy. It surprises the agents the number of musical comedy specialty people who are seeking cabaret dates as a last resort after finding that vaudeville bookings are tight.

was a reason. The rest came as a matter of course. By the same token similar well founded theories of late have been laid against other publishers, until at present it remains a question in the music trade whether the majority of popular song publishers are or are not now "paying singers."

Josephine Dunfee Recovers

Watertown, N. Y., Feb. 8. Josephine Dunfee, Syracuse soprano, whose voice has returned after a period of two years, is the soloist this week at the Avon, Watertown. Miss Dunfee recently made her first public appearance since she suffered the loss of her voice at Keith's, Syracuse, and her remarkable recovery astounded even Milton Aborn, the opera producer. Until 1918, the Syracuse singer was of the best known concert and vaudeville singers in the country. Then she saw a woman jump from the sixth floor of a New York apartment. The shock to her nervous system was so great that her singing voice gradually faded.



"DEMAND THE ORIGINAL" BETTY—MARTIN and MOORE

Talk about success—there is no short cut or easy road to great success; no pet recipe that brings real results. Attractiveness, Ability, Showmanship, Personal Magnetism, Honesty, Hard Work and a desire to win — then the reward will be yours. **BOOKED SOLID** Direction, LEW GOLDER TALK No. 5

CHURCHES HIRE PRESS AGENTS FOR DRIVE ON SUNDAY SHOWS

New York Pastors Propose Mass Meeting and Bible Class Campaign in North Counties—Circularize Parishioners

HOLDS OVER HEADLINER

Montreal Feb. 8. A keen perception was exhibited by Abbie Wright, manager of the Princess, when he requested Daphne Pollard to remain another week at the top of the local big time vaudeville house's bill. The first announcement of the holdover engagement brought an additional flood of advance sales, after Miss Pollard must have come pretty near taking the Princess record last week, when headlining in her first reappearance in Montreal since she was a childhood favorite here.

The combination of that fact, together with her English successes and that she had been an idol of the Canadian forces overseas, all worked toward her unusual strength in drawing in this city, greatly aided through splendid advance work by the theatre.

Miss Pollard cancelled another engagement to remain here.

SELZNICK'S CHANGE

Lewis J. Selznick has definitely decided to change his production policy, limiting his releases to 16 for the current year, devoting more time to them and producing them on a more elaborate scale so they will be distributed as specials.

Year before last, Selznick released 52 pictures and last year his output totalled 32.

"In these times we must confine ourselves more to quality rather than quantity," said Selznick, "and we must keep pace with the procession."

WANT ROYALTIES

(Continued from page 1)

far west as Monroe, Wash., as far south as Cuba and the Panama Canal Zone and eastward 1,000 miles out on the Atlantic. It also maintains sending stations in East Springfield, Conn.; East Pittsburgh, Pa., and Chicago.

Will It Displace Records?

The potential powers of this new invention are epochal, which Mr. Popinoe recognizes. It is still in its infancy, but, as the publishers perceive, there is a likelihood it can displace the talking machine or similar form of "canned" music in a very short time.

The Springfield, Mass., factory of the Westinghouse is working overtime catching up with advance orders for the radio sets. In Iowa, Illinois and Idaho the farmers rely on it for their weather reports, time of the day, and other details in addition to their musical and educational features.

In New York city, in the west side district from 59th to 110th streets, this radio concert entertainment is the latest fad. Instead of the "put and take" sessions of not so long ago, they are holding radio concert parties now, each auditor listening in through a tiny receiver.

Featured by Papers

The department stores locally have done much to popularize the radio sets, to the extent the New York "World" and the "Globe" daily publish the programs of the radio concerts to be rendered each evening from the Newark sending station. The concerts, which include performances by singers, orchestras, lecturers, or the wireless reproduction of a phonograph record, are continuous daily from 11 in the morning.

The mail order houses report record (disc) sales from the farming districts have fallen off noticeably. Whether there is any connection between this and the fact the Westinghouse receives enthusiastic reports from mid-western ranchers and farmers on their concerts, the fact remains it presents a new angle for the mechanical reproduction of music. An arrangement with the publishers will probably be consummated shortly for the privilege of performing their songs.

To date the corporation has secured its talent gratis because of the novelty. It is not unlikely a paid program will become necessary in time.

Watertown, N. Y., Feb. 8.

Alarmed by the steady decline in church and Sunday school attendance and the corresponding increase in Sunday amusement patronage, the churches affiliated with the Jefferson County Ministerial Association will open a general attack upon North country theatres Feb. 26. The war against Sunday amusement will be carried on systematically, with special regard to publicity.

Contrary to the usual method, city officials will not be called upon to take any part in the campaign, and no appeal will be made for the passing of ordinances intended to stop Sunday amusements. The drive will be directed solely by the churches, through an executive committee of three, which includes the Rev. C. M. Smith of Brownville, the Rev. Arthur T. Cort of Cape Vincent and the Rev. Donald M. Chappel of this city.

The clergymen participating in the campaign frankly confess they foresee a frank contest between the film theatre managers and the pastors as to whether the theatres or the churches shall attract the public on Sundays.

There are nine planks in the program adopted by the North country churches. They are:

1. Sermons on a given Sunday on Sabbath observance by all pastors.
2. Publicity campaign by the churches in the North country papers.
3. Distribution of literature to the public.
4. Debates on Sunday observance before every Bible class.
5. Engagement of a press agent.
6. Mass meetings in each community.
7. Pastoral letters to all parishioners.
8. Designation of Feb. 26 as Sunday for first special sermon.
9. Special appeals by all Sunday school superintendents and presidents of young people's societies for Sunday observance.

PRINCESS ZIRA NOT THERE

Princess Lilla Zira denies that she appeared Jan. 28 in a stage show at the Bronx Yacht Club, which was raided and several performers arrested for alleged indecent dancing.

Miss Zira states she was in Wilkes-Barre, appearing in a stock burlesque show on the day in question. She also denies working clubs or elsewhere than burlesque.

It is assumed another dancer took Miss Zira's name.

HARRY CAREY IN AN ACT

Harry Carey, the picture actor, is making his vaudeville debut this week with a monologue at the Regent, New York city.

Carey may play several weeks of vaudeville before starting for his next release for Universal.

IN AND OUT

James Thornton was unable to open at the American, New York, Monday, due to illness. The Lone Star Four substituted.

Montambo and Nap reported ill at the Greeley Sq., New York, Monday, with Marco and Co. replacing.

The Rockos replaced the Royal Trio at the State, Newark, Monday. A member of the latter turn reported ill.

Frank R. Dixon and Co. failed to open at Audubon, New York, Monday, Gaylord and Landon replacing.

Plotz Brothers and Sister were unable to open at the Lincoln Square, New York, Monday, one member of the act reporting ill. Hall and Gilda substituted.

Robert Giles replaced Taylor and Francis at the Delancey, New York, Monday, the latter team being forced out of the bill due to illness.

Constance Farber left "The Demi-Virgin" at the Eltinge, New York, Thursday (Feb. 2), due to influenza. She was still confined to her home early this week.

Sam Levy (Waterson, Berlin & Snyder) has been confined to his home for three weeks due to the flu.

Joseph Santley of "The Music Box Revue" out since Monday with bronchitis; Paul Frawley temporarily replacing him.

SAN FRANCISCO SHOWS

GIVE AND TAKE

San Francisco, Feb. 8.

Kolb and Dill's newest show, a three-act comedy by Aaron Hoffman entitled "Give and Take," came into the Century Sunday night after breaking in on one-nighters. It opened in good shape. The house was packed and success seems unmistakable, for the audience laughed and howled through the three fast and hilarious acts.

A feature is the small sized cast, but four principals besides Kolb and Dill. The cast includes May Cloy, Thomas Chatterton, John Fee and Lou Davis. All handled their parts adequately, putting the story over.

Hoffman has built a comedy that is a winner. The theme deals with capital and labor. One set only is utilized. It represents the executive office of the head of the Bauer canning factory. Through a large window in center are shown the factory building and town of Bauerville in distance. A practical steam whistle and steam exhaust are on the roof of factory building. The whistle plays a big part in the plot and provides several comedy scenes.

Kolb, as John Bauer, is head of the Bauer factory, and Dill, as Albert Flower, is the factory foreman. Organized by Lou Davis as Kolb's son, the men hold a secret meeting and form small democracy among themselves, electing Flower their spokesman to break the news to Bauer. At this stage Bauer is being harassed by the village banker, who holds a note and is demanding payment.

Now appears a mysterious stranger who has read in the papers of the new scheme, and tells Bauer he is a millionaire who favors the idea and is going to come to the financial aid, and signs a contract to take the entire output of the factory, announcing he is organizing a fleet of automobile groceries. Bauer is elated when the banker returns, leaves the place in charge of Flower and departs to buy all the fruit he can to meet the new order.

When he is gone the banker, in league with the trust to put Bauer out of business, identifies the mysterious millionaire as an escaped lunatic, and the curtain on second act rings down on Flower's speech that the only millionaire that believed in democracy is cuckoo.

In the final act the millionaire returns and proves he is really what he represented himself, with prosperity reigning in the plant.

There are several pretty love scenes between Flower's daughter, played by May Cloy, and Lou Davis as Bauer's son. Kolb also has opportunity for some effective scenes of a serious nature. In fact, both roles fit the comedians better than any they have had in years.

The play, while essentially a comedy and providing continuous laughter, is also filled with many delicate touches of sentiment and carries beneath the comedy situations a basic suggestion concerning a solution of the capital and labor problem that is worthy of consideration. It starts as a satire, but is really a comedy with a purpose.

A female quartet offered songs and Stella French did some Scotch numbers during the wait between first and second acts. The girl also appeared at the finale in a telephone number. These musical numbers seemed unnecessary and could be eliminated to show's advantage.

Josephs.

ORPHEUM

San Francisco, Feb. 8.

The Four Marx Brothers in "On the Balcony" had the place of honor on the current program and easily scored the laughing hit. The brothers appear to be growing better with each visit, or it may be that their present act shows them to better advantage. The graceful dancing and fine side and back kicking of Linda also is a warm favor.

Low comedy predominates in the supporting acts, the show being minus the necessary class for high-grade entertainment.

La Milarica proved a relief after the low comedy and gave the show a touch of class in the closing position with an artistically arranged dance routine featuring Viola Victoria, who held the audience until the final curtain. Lydia Barry, with a good song layout and a style all her own, went over without missing the mark. Harry Lang and Jeanne Vernon handled their chatter capably, with the whistling and comedy stunts being rewarded with laughs and applause. Lydell and Mace in their second week repeated the comedy success in the No. 2 spot. Lane and Byron came through nicely with comedy and singing, with a whistling bit securing laughs. Garci-netti Brothers started the show off in great style with hat throwing and

acrobatics. The bulldog and knocking the ball around with the audience participating aroused enthusiasm. Innis Brothers landed solidly next to closing with their dancing.

Josephs.

PANTAGES

San Francisco, Feb. 8.

Eva Tanguay playing a return engagement within a few months is again the big feature and is drawing capacity business. She has an entirely new set of costumes and practically a new routine, retaining only a couple of former numbers. Ted Waldman and his harmonica, together with another man, assist Miss Tanguay while she is creating her usual flurry.

"Chic Supreme," comprised of a girl dance trio and a young woman vocalist, offered a well-balanced routine of dances and elaborate stage hangings and costumes. Appreciation was secured by this offering. Fulton and Burt, in a classy offering entitled "Hands Up," proved a high point in the program. The act is richly staged and contains excellent material that is put over in a finished manner by this mixed team. Fulton is a light comedian of the better class and puts songs over cleverly. Hal and Francis were a bright spot in the second hole, with their neat, well-behaved chatter. The girl has a sweet personality and displays vocal ability. Seven Tumbling Demons closed the performance advantageously. Ty-Bell Sisters, exponents of strong jaw work, opened the show well.

Josephs.

HIPPODROME

San Francisco, Feb. 8.

The current week's bill containing good comedy proved above the average. Faber Brothers did nicely in the opening spot with their easy style in hand lifts. Bernice Barlow, with pleasing personality and good voice, offered ballads in the second position for good appreciation.

Fox and Kelly, in an excellent comedy sketch, gained laughs with rapidity on the merit of the comedy and its clever handling. Fox and Evans, in blackface, received some laughs with fair line of chatter, securing best results with the eccentric dancing.

Ed Stanisloff and Co. closed the show. The dancing of Stanisloff won ready favor, with his spins being especially well received. The five girls assisting him failed to arouse the attention.

scphs.

FRISCO ITEMS

San Francisco, Feb. 8.

Will King, who has been out of the cast at Loew's Casino because of illness, has recovered and returned to the show last Sunday. King was confined to his home for two weeks.

The Goldies are scheduled to sail for Australia on March 3 to play the Fuller time in the Antipodes.

Emily Pinter, for several years a member of the Alcazar stock company here, returned to the company last week.

Sol Sheridan of the Chronicle's staff succeeds E. O. Bondeson as publicity man of the Loew Casino and Hippodrome theatres here. Bondeson has left for New York to accept a position with a picture studio.

Charles Reed, 68 years old, one of the old-time musicians and a member of the Musicians' Union, died here on January 30.

There have been persistent rumors here of the forthcoming marriage of Betty Winslow and Jack Waldron, appearing as a team on the Loew circuit.

Virginia Lee Corbin, playing the Pantages circuit, is reported to have walked out of the bill in Portland and to have jumped to Los Angeles, where she is now laying off. She didn't play San Francisco.

Mel Levey, for years associated with his brother, Bert Levey, in the Bert Levey Vaudeville Circuit offices here, has left suddenly and is now associated with another booking agency.

Eva Tanguay's name will blaze in electric lights 24 feet high and 100 feet long during her engagement at the Pantages theater here. The biggest electric sign in the city, located at Fifth and Market streets, one of the busiest corners in the downtown section, has been engaged by Pantages theater for this purpose. This is the first time that the sign has ever been used by a vaudeville house.

COAST 1-NIGHTERS BOOM

Kolb and Dill Gross \$13,000 in Three Stands—Others Do Well

San Francisco, Feb. 8.

Several big road shows were kept out of Merced, Cal., last week because of the fact that the stagehands wanted to raise the initiation fee to \$15 from \$10 and when a controversy arose walked out. In order that Kolb and Dill with their new comedy, "Give and Take," might come in, the matter was adjusted temporarily. Turlock is still out, but Kolb and Dill have announced that they will play the town if they have to set their own scenery.

Kolb and Dill have done excellent business during their tryout tour. In three of the one and two night stands they grossed more than \$13,000. At Fresno they got \$5,600 for three nights; at Reno, \$3,000 for a matinee and a night performance; at Sacramento, \$4,600 for three nights, and at Stockton, \$2,874 for one night.

The Russian Opera Co. played to \$1,903 in two nights in the Auditorium in Oakland. In the same theatre May Robson played a half week to fair business and "The Bat," which is coming in, has a large advance sale.

FILMS CROWDED OUT

San Francisco, Feb. 8.

Because of congestion in the bookings at all of the big legitimate theatres here, the two feature films "Oolish Wives" and "Orphans of the Storm" are having difficulty in securing houses. From present indications there is little likelihood of a house being available for some time. Advance bookings announced are:

Century—Kolb and Dill for six weeks, "Greenwich Follies," "Irene," Walter Hampden in Shakespeare, Leo Dittichstein, and "The Circle," with John Drew and Mrs. Leslie Carter.

Columbia—"Wait Till We're Married," Oliver Morosco's comedy, now playing; De Courville's "London Follies," David Warfield, Ethel Barrymore, Chauncey Olcott, Elsie Janis' Gang and "Abraham Lincoln."

Chronicle's New Editor

San Francisco, Feb. 8.

George Warren, for several years dramatic editor of the Daily News here, has resigned to become dramatic editor of the Chronicle, succeeding Marjorie Driscoll. Miss Driscoll is giving up the dramatic desk to specialize in feature stuff. She was assigned to cover the Arbuckle trial during its progress here in addition to handling her theatre pages.

Warren at one time was associated in a managerial capacity with McVicker's Theatre in Chicago.

Rice at Loew's Salt Lake

Salt Lake City, Feb. 8.

James H. Rice has been named the new manager of the Loew theatre here, succeeding Burton Myers, who has returned to the Pantages Circuit. Terry Turner, a special representative of Loew from New York, managed the house pending the appointment of Rice. Steve Maloney is named as publicity man to succeed Norman Beck.

Ballyhoo for Customers

San Francisco, Feb. 8.

In order to stimulate business at the Loew houses here, a campaign is being prepared for a "Go-to-the-Theatre Week" to be launched Feb. 12 to 18. There will be special features during the week and numerous ballyhoo stunts.

BARNES' SHOW TOUR

San Diego, Cal., Feb. 8.

The Al G. Barnes Shows, which have been wintering near Venice, Calif., open for the season at Redlands on March 7, following with Riverside, and the Imperial Valley points, including Brawley and El Centro, coming into San Diego for March 13. Vernon Reaver, formerly with the Robinson Shows and Howe's Great London Circus, is now with the Barnes Shows as advance man. Murray A. Pennock, formerly general agent for the Shows, is now manager. W. L. Hines has charge of railroad contracting and Frank Braden is looking after the press agency work.

SPORTS

The championship wrestling bout Monday night at Madison Square Garden looked like another of those things, with Stanislaus Zbyszko winning two out of three falls from Earl Craddock within an hour. According to the system, Strangler Lewis should regain the championship in his next bout with Zbyszko, to whom he lost easily and laughably some time ago. The big crowd had a good time yelling during the bouts. Lewis was there also the same evening, winning from Rinaldo Guardini.

The house held about \$30,000 at a \$5 top, but had to give up 50 per cent. of the gross to the Garden management. Bill Welman ran off the bouts, backed by Marty Herman and Matty Zimmerman, both of the show business. Some of the wrestlers are in the Jack Curley group, but Curley did not directly appear in the proceedings owing to ill feeling existing between him and Tex Rickard. The wrestling management had to submit to the 50 per cent. rake, under the assumption that had the bouts been held elsewhere they would not have drawn nearly what one-half of the Garden's gross amounted to. What the deal was with the wrestlers themselves did not come out, but as all wrestling looks like a family party, all of them were probably satisfied.

The new system of flying or rolling falls decided on by the State Athletic Commission again met with disfavor. The referee's decision on the deciding fall almost started a riot. New Yorkers are used to pin falls and there was much doubt even among sporting writers if any of the falls were legitimate. Another bout brought Wladek Zbyszko and Nat Pendleton, former Princeton athlete and Olympic champion, together. The men wrestled to an exciting 20-minute draw.

Johnny Dundee, the wonderful little junior lightweight champion, has been forced to cancel several bouts on account of his hands. Dundee gave Joe Benjamin a pasting at the Garden last week, winning on a decision, and went through the fight with a right hand that had been "cooked up" before the battle. Despite this, he nearly stopped the Coast flash, having him on the floor for a count in the sixth round. Dundee is one of the marvels of the ring and looks faster now than when he boxed as a featherweight.

Despite the loud protests of Harry Greb that he can't get anyone to fight him, Greb lost no time in ducking out of a fight with Tom Gibbons at the Garden after Gibbons had accepted Rickard's terms for a bout Feb. 3. Greb has been getting publicity passing the word Gibbons wants none of his game. As a matter of fact, Greb has run out of matches with the St. Paul boy at Toledo, St. Paul, Cincinnati, New York and Milwaukee. Greb has also let it be known he bested Gibbons the last time they met, when the facts are directly opposite. Boxing in a fair storm in an open air ring, Gibbons decisively outpointed Greb. Many of the ringsiders' thought Gibbons under proper conditions would stop the Pittsburgh mauler. Greb's

desire to meet the soft Wilson and his John Hancock to a set articles calling for an engagement with Tom Gibbons are two different things. If Greb doesn't reconsider, Gibbons will try to sign on Gene Tunney, the new American light-heavyweight champ. Frank Bagley, Tunney's manager, is almost as shy when Gibbons is mentioned as George Engel is for Greb.

From present prospects Kansas City will see its greatest wrestling match Feb. 14, when Stanislaus Zbyszko tangles with Maz Orlando. In a struggle for the title. The later comes as the undisputed champion of Sweden, and a wrestler who has never lost a fall. He has agreed to meet the champion on a basis of 85 per cent. to the winner. A sidelight to the match is that the winner will positively meet Yusif Mahmout in a finish match in Convention Hall, Kansas City, March 14.

Otto Flotto, dean of sporting writers, and with a personal acquaintance with practically every celebrity connected with the sporting world, is authority that Jack Dempsey will meet Willis "if the public demands it." He says "Dempsey's mail has required the services of a special trunk, so heavy has it been from the 'fors' and 'against.' The latter outnumber the former at the ratio of 4 to 1. So, on the face of these reports there doesn't seem much demand for the bout.

Louis Newman, Tulsa, Okla., fight promoter, did a publicity stunt in connection with the recent Warrick Smith-Morrie Lux bout in that city. As soon as the fighters were signed for the match Newman went to the city directory and found there were 547 Smiths in the town. He figured their sympathies would be with their name sake and informed them all that he would set aside a section of the hall for them. As a result, the Smiths came in such force they controlled things for the fight and their namesake won in the 12th round, awarded the best of 10 rounds and the other two a stand-off.

The second half of the pennant race in the New York State Basketball League got under way last week, with Troy, Albany, Cohoes, Amsterdam, Utica, Mohawk and Kingston represented by teams Troy's line-up for the final half is a sweet one. "Chief" Mueller, a star in the old State League, is paired at forward with "Snooks" Dowd, well-known baseball player and shining light of a Springfield five in the Inter-State League. Two other Springfield men, Sheehy and H. erty, are guard and Lopez fills the center position. Mueller is captain. The franchise of Cloversville, winner of the flag the first half of the season, is for sale. Manager Painter declaring that the city will not support a good team and will have no other kind. Glens Falls dropped out at the end of the first center, and Schenectady threw up the sponge just before the finals, although right up at the top in standing. There are so many shifts the first half in cities, ownership of clubs and players, that sport

(Continued on page 9)

When in SAN FRANCISCO

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COURT SCORES INTERFERENCE OF EQUITY IN SUIT ON NOTE

**Says Union Has So Right to Sue on Notes Held by
Actors Against Producer—Seymour Felix Asserts
He Assumed Obligation Under Duress**

In directing the jury to bring in a verdict favorable to Seymour Felix in a \$1,724.32 action on a note brought against him by Frank Gillmore, as treasurer of the Actors' Equity Association, Judge Meyer, sitting in the City Court last Friday, scored Equity's interference in the matter, stating Equity was a "total outsider" in the action and had "no rights" in the case. Judge Meyer commented that the A. E. A. failed to show interest in it, citing a hypothetical instance that were he a member of a union and somebody owed him money individually, what right had the union to sue for him unless there was an actual assignment of the claim?

The action arises from a note dated Dec. 23, 1919. The Equity's complaint, filed through the organization's attorney, merely sets forth the note is payable on demand and has not been satisfied. Felix (now a theatrical producer) through Kendler & Goldstein, set up the separate defense that there was no consideration for the note. At the trial, Feb. 3, he stated the note was issued under duress, in Equity threatened him at the time that if he did not assume the liability he would never be allowed to produce.

It started when Harry Delf's "Some Night" show floundered after a few weeks' try-out. Although the Palace Producing Corp. was the corporate sponsor, Felix was vice-president of the company and principal investor. The show had an all-Equity cast. When it flopped in North Hampton, Vt., in the fall of 1919, Felix, at personal sacrifice, brought the company into New York. On attempting to sponsor a condensed version of "Some Night" in vaudeville, Attorney Cavanaugh of Equity came to him in Brooklyn, where the act was breaking in, and arranged that the act work on a co-operative basis.

Bookings were not forthcoming, and Equity demanded Felix assume the back salary liability. He did so as a moral obligation, signing the note on the understanding he would pay when able. Equity agreed not to interfere with him until the proper time. In June, 1920, it began suit.

FRANK FILLIS DIES

Frank Fillis, the South African circus man, died in Bangkok, Siam, November 18, according to letters received in America from Cape Town. He was 64 years old, and for many years was the only showman travelling under canvas in South Africa.

He went to India with a show in 1912 and little was heard of him for many years. A wife and two daughters survive.

BABY MIND-READER

Baby Thelma, seven years old, is being promoted as a mental marvel by James Dealy.

The youngster goes through the mind reading stunts in the approved manner and has attracted attention on her few appearances thus far through her extreme youthfulness. The kidlet was submitted to the vaudeville booking offices this week by Mr. Dealy.

MORRISSES LONDON-BOUND

The William Morris, father and son, will leave New York, Feb. 23, for their annual visit to London, principally. It is likely both will remain abroad over the summer.

William Morris will superintend the opening, April 17, of Harry Lauder at the Princess, London. Lauder will complete his American engagement March 16.

Syracuse Orchestra for N. Y.

Syracuse, N. Y., Feb. 8. The Syracuse Symphony orchestra, sponsored by E. F. Albee, and housed at Keith's here, will probably make a New York appearance next fall. R. E. Johnson, New York impresario, has offered to present the orchestra at the Hippodrome, with a celebrated star as soloist.

MARRIAGE OF LORINGS HOLDS, SAYS THE COURT

**Petition for Annulment Denied
—Claims of Incomplete
Divorces Overruled**

Boston, Feb. 8.

The petition of Benjamin F. Loring, actor and stock company promoter, to nullify his marriage to Stephanie Perry-Loring, an actress, was denied by Judge Bell of the Suffolk Superior Court yesterday. Loring sought annulment on the ground his wife had a husband living when she married him, and also that his own divorce had not become absolute. The Loring's were married in Maine, April 12, 1918.

Mrs. Loring said she knew Loring's divorce had not become absolute under the Massachusetts law when she married him, but was told by a Maine lawyer their marriage in that State was legal and binding. She admitted having married William D. Hamilton, of New Jersey, and said that marriage was forced by her mother as the result of certain happenings just prior to it. She said Hamilton had told her and her mother afterwards that he had a wife. It was testified Loring knew of his second wife's affair before she became his leading lady and vaudeville partner.

Judge Bell ruled that, as the parties lived together in this State since the marriage, and since Loring's divorce from his wife became absolute, the marriage was thereby made legal and valid from that time.

SHIGGS TRIAL DUE

Elmira, N. Y., Feb. 8.

John Shiggs, colored hotel porter, will go on trial in Supreme Court before Justice Abraham Kellogg on Monday next on charge of murder in the first degree, provided the present grand jury returns an indictment containing that charge. Anticipating that a true bill will be returned this week, the court machinery has already been set in motion. Shiggs is accused of mortally wounding Harry Wallace, vaudeville producer and manager, here.

His family having failed to come to the front with funds, the court has assigned Attorney Michael O'Connor of this city to defend Shiggs. Shiggs has been held in jail here without bail since the death of Wallace, whose real name was Harry Atchison Brown, of New York, in early December. The shooting occurred in the Hotel Langwell here on November 30. Wallace was here for an engagement at the Majestic theatre.

It is said that whiskey was being drunk in the washroom of the hotel contrary to the rules of the management. How many were in the party, how and where the whiskey was obtained, and how the porter came to the room will be explained during the trial, it is understood. A dispute arose between Wallace and Shiggs. The latter, it is claimed, objected to being designated by Wallace as a "nigger." The shooting followed the dispute.

Sap Charged With Cooley's Death

Binghamton, N. Y., Feb. 8.

John Sap, whose auto is alleged to have struck and killed Poenette M. Cooley of this city, internationally known theatre manager, must stand trial for first degree manslaughter. A Broome county grand jury returned the true bill late last week. Cooley was knocked down by an auto and left to die in the street. He was American manager for Mme. Mojeska and later was manager of a local theatre.



Photo by Daguerre, Chicago

WILFRID DUBOIS "Jongleur"

Turning Back to "The Mirror" in Manchester, N. H.

The above photo is a good likeness of Wilfrid Dubois, a Manchester boy, who is one of the standard acts of the vaudeville world and whose travels have taken him all over the entire civilized globe. Dubois is now playing the Orpheum Circuit of theatres, west of Chicago. Everywhere he is acclaimed by critics as the most versatile juggler in America and his natty appearance comes in for great praise. When Dubois started his career as a juggler he was minus the height in his home to toss the various objects in the air, and so he devised a way; there was a cellar, and the floor was of sand and Wilfrid dug a trench there; needless to say, that he had plenty of space.

"Sounding the Tocsin for a Spot, Other Than Opening or Closing."

Masterfully Directed by
ALF T. WILTON

WINKLER INDICTED AND STABBED IN CHICAGO

**Musicians' Union President in
Jam at Meeting as After-
math of Extortion Charge**

Chicago, Feb. 8.

Joseph L. Winkler, president of the Chicago Musicians' Union, was stabbed three times in the face and head while attending a meeting of the board of directors of the union last Thursday. Winkler, with blood streaming from his wounds, was rushed out of the meeting room and taken in an automobile to the Iroquois Memorial Hospital, where his wounds were dressed.

The cause of the fight in the directors' room could not be learned, as all those in attendance refused to discuss it. Winkler stated that he knew who his assailant was and would take care of the matter himself.

It is said that the fight was an aftermath to an indictment returned against Winkler earlier in the day by the Grand Jury, charging him with attempted extortion of \$225 from Burt Earle, head of a musical act which played Shuberts' Apollo recently. Earle charged that 18 months ago he was warned by an agent of the union not to play at a certain theatre here because a strike of the musicians was on. However, Earle played the date, and three weeks ago, when he was playing the Apollo, claimed that Winkler demanded \$225 as a "fine" from him. He said he refused to accede to these demands and has not been able to get an orchestra to play for his act since.

Winkler was released in \$5,000 bail by Judge George F. Kersten in the Criminal Court, pending trial.

ENGAGEMENTS

Charles de Lima and Carlotta for "Mme. Pierre."
Edgar Nelson for "Just Because" now in rehearsal.

Cleveland Bronner and Ingrid Solfero for "Make It Snappy." Shubert piece starring Eddie Cantor.

Master Gabriel, "Letty Pepper." J. M. Kerrigan for "Broken Branches."

Tom Morrison, with Payton stock, New Britain, Conn.

Eight Flying Devils, Eddie Cantor show (Jenie Jacobs).

Claude King, "Back to Methusalem."

Donald Gallaher, for "Broken Branches."

Margie Wood, "Madame Pierre." Albert Bannister as general stage director for Melville Producing Co.

INSIDE STUFF

ON VAUDEVILLE

Demanding \$1,000 weekly for a production engagement, Milton Hays, the English monologist, who came over here for four weeks for Shubert vaudeville at \$750 weekly, sailed for home Tuesday. The Shuberts wanted Hays for a production but could not see him figure, nor did they enter into an arrangement for Hays to play return vaudeville dates.

Another incident of Hays' American visit, happened when the Englishman was assigned to appear at the Shubert house (Academy) Baltimore. His first visit to this side, Hays, upon arriving in Baltimore, reported at the Maryland (Keith's) and rehearsed his music with the orchestra. Finishing that portion of the Monday morning work, Hays asked the stage manager to show him his dressing room. Upon the stage manager hearing his name he said he had no room for him and thought he had better try the Academy. One of the stagehands volunteered to conduct Hays to the Academy.

Patricola's first vocal Victrola records are out in the February catalog. They are "I've Got My Habits On" (Smith-Shafer-Durant), and "Happy Hottentot" (Williams Jerome-Harry Von Tilzer). Pat's two songs are on one record. It holds the Victor current number, 18838. Patricola's voice is perfectly clear on the disc, with the swing she gives to the lyrics of swinging numbers heard as easily on the mechanic as it is when she sings on the stage.

A small time vaudeville house in New York is reported as slowly approaching that state of psychology generally attributed to the lower class music halls in England. That is, in so far as the patrons of the gallery are concerned. Various theatres of both the big and small time circuits have lately displayed a tendency to be housing an upper deck prone to cut loose in a manner closely resembling rowdiness, with one remark enough to sponsor an outburst, the different house managements seem powerless to stop. That the condition will lead back to the general installing of special officers in the top balconies is probable, for the house managers are going to be forced to seek some means of subduing the outbreaks that are becoming all too prevalent.

At the specific small time house referred to, the condition seems to reach aggravated proportions at every Monday and Thursday matinee or when the first and last half bills open. No type of act is immune from the impending salvo that recently was turned on the first showing of a nine-act program to the tune of "Jazz it up," "take air," "why don't you guys go to work." A single woman delivered a lyric telling she can't get her beau to the altar after having been engaged for 20 years was the subject of "maybe he don't want to," and what gives evidence of being the prize "crack" of 'em all was hurled at a juggling act, the original text of which was "you two guys'll be at Keith's next Monday—if you buy two tickets."

FAMOUS POOL BUYS

(Continued from page 3)

ket. Once an issue has been through a corner (as in the case of Stutz) it is regarded as a dangerously manipulated proposition and speculators and investors neglect it thenceforth. It can be "milked" once, but no more.

There are several substantial bankers associated with Famous Players and it is taken for granted they would never allow the stock to be put through a corner, certainly not by inside company interests. An occasional squeeze of shorts in a moderate way is looked upon as part of the game, but an actual corner works to the detriment of a listed issue.

Orpheum Jumps

The other feature of the week was the sudden jump of Orpheum, which came without warning at the opening Monday. In the first hour of trading the price moved up by leaps from the week-end closing of 15 1/2 to 17 and then eased to 16 1/2. At the high the stock was nearly 5 points above its low for January (12 1/2) and 4 points better than last week. Nothing came out to explain the sudden check to the progressive downward course of the theatre stock. Trading went on at a record pace. In the five business days, including Tuesday, the turnover amounted to nearly 20,000 shares in all markets.

In Times Square it was reported that a meeting of the officials of the company had been hurriedly called in Chicago, and the circuit heads were there. It was suggested that whatever developments accounted for the market movement might somehow be connected with these conferences, but no light was to be had on their nature. It was significant that nearly all the dealings were in New York and Boston and the transactions in Chicago, where the stock is also listed were infinitesimal, amounting to only 200 shares on the week, compared to 2,500 in Boston.

In any other stock the movement would have the appearance of hurried short covering, but as has been frequently pointed out here, there could scarcely be a real selling operation in Orpheum because of the close holding of the stock. The only possibility of big short selling would be by an arrangement between some bear seller and some important Orpheum stockholder providing for the lending of stock for delivery on the short contract. And even this would have to be for a specified time. The Orpheum people scoff at the likelihood of a such agreement. The mystery, therefore, is the source of the supply for transactions in 20,000 shares. It would be remarkable if

that amount of stock could be so suddenly piled away from scattered small holders.

Loew Neglected

Loew had a momentary bulge Monday, when it got to within a fraction of 12, but Wednesday it had dropped back close to 11. Transactions were small. Interest, as reflected by the tape, is negligible, but Broadway continues to insist upon an optimistic attitude toward the stock. One shrewd player in the theatrical district declared this week he looked for a substantial upturn in the issue around July by way of discounting in advance the resumption of dividends next fall, but all this is pure guesswork.

The curb stocks were almost completely neglected. Griffith was repeated at 6 1/2, and Goldwyn came out at 5 and 4 1/2.

The summary of transactions Feb. 2 to 8, inclusive, is as follows:

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L.	7,000	80 1/2	78 1/2	79 1/2	+1 1/2
Do. pf.	200	93 1/2	92 1/2	93 1/2	+1 1/2
Loew, Inc.	200	11 1/2	11 1/2	11 1/2	—
Orpheum	900	13 1/2	13 1/2	13 1/2	+ 1/2
Friday—					
Fam. Play-L.	5,100	80 1/2	79 1/2	79 1/2	—
Do. pf.	200	93 1/2	93 1/2	93 1/2	+ 1/2
Loew, Inc.	1,900	11 1/2	11 1/2	11 1/2	—
Orpheum	2,300	13 1/2	13 1/2	13 1/2	+ 1/2
Saturday—					
Fam. Play-L.	1,000	80 1/2	79 1/2	80 1/2	+ 1/2
Do. pf.	1,000	93 1/2	93 1/2	93 1/2	+ 1/2
Loew, Inc.	1,000	11 1/2	11 1/2	11 1/2	+ 1/2
Orpheum	2,400	15 1/2	13 1/2	15 1/2	+1 1/2
Boston sold 1,575 Orpheum at 14 1/2 @ 15 1/2.					
Monday—					
Fam. Play-L.	8,700	81	79 1/2	81	— 1/2
Do. pf.	500	94 1/2	94 1/2	94 1/2	+ 1/2
Loew, Inc.	1,200	11 1/2	11 1/2	11 1/2	+ 1/2
Orpheum	4,400	17 1/2	15 1/2	16 1/2	+1 1/2
Boston sold 730 Orpheum at 14 1/2 @ 17 1/2.					
Chicago sold 150 at 16 1/2 @ 16 1/2.					
Tuesday—					
Fam. Play-L.	7,700	80	78 1/2	79 1/2	— 1/2
Loew, Inc.	100	11 1/2	11 1/2	11 1/2	— 1/2
Orpheum	4,300	16 1/2	16 1/2	16 1/2	— 1/2
Boston sold 1,415 Orpheum at 16 1/2 @ 16 1/2.					
Chicago sold 150, 16 1/2 @ 16 1/2.					
Wednesday—					
Fam. Play-L.	10,000	79 1/2	77 1/2	78 1/2	-1 1/2
Loew, Inc.	1,400	11 1/2	11 1/2	11 1/2	— 1/2
Orpheum	8,300	16 1/2	15 1/2	16 1/2	— 1/2

THE CURB

Friday—	Sales	High	Low	Last	Chg.
Goldwyn	200	5	5	5	—
Griffith	100	6 1/2	6 1/2	6 1/2	—
Tuesday—					
Goldwyn	1,000	5	4 1/2	4 1/2	— 1/2

BLACK AND BLUE LAW

Albany, N. Y., Feb. 8.

Senator Jack Boylan, Democrat, of New York's West Side, representing the district of former Senator "T" McManus in the State Senate, has introduced a bill making it a misdemeanor to engage in bootblackening in New York city on Sundays after 1 p. m. Although not a believer in blue laws, Senator Boylan stated there is no good reason why bootblack stands should be open all Sunday.

Senator Barney Downing, Democratic colleague of Boylan's, termed the legislation a black and blue law. Mr. Boylan said he would not prevent a man from shining his own shoes on the Sabbath.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC

Chicago, Feb. 8. Kitty Doner, with sister Rose and brother Ted, were given the headline position. However, a couple of locals seemed to be very much in favor of Allan Rogers and Frances Kennedy. Miss Kennedy was called in at the last minute to fill a vacancy caused by the illness of one of the team of Avey and O'Neil. Opening the show were Anderson and Yvel with their roller skating and started the performance off at a good gait. Next came Bob LaSalle with songs and a few trick dance steps. As of old, LaSalle can put a song over. His dance steps carried him off to a good reception. Third came Wood and Wyde in their grotesque and absurd offering that started the house off on the laughing route. Miss Kennedy then injected her magnetic self into the proceedings and in her usual intimate manner took the folks into her confidence, twitted the boys and girls about each other, sang a few songs, attempted to execute a few dancing steps in grotesque fashion and finished her endeavor with a song, having the audience whistle the refrain. The customers encored her repeatedly. Having had a taste of "local" talent, the folks were given another smack of it in the Allan Rogers and Leonora Allen classical singing offering. This duo is a favored pair around Chicago and it seemed as though they just could not warble enough. Whiting and Burt are still singing "Sleepy Head" and from indications of the approbation expressed can keep on doing so just as long as they please. Following was the Doner trio in an array of smart attire. Bob Hall extemporized in the next to closing position and Ben Beyer, comedy cyclist, guided his trick wheel about the stage and held the audience almost intact for his finish.

APOLLO

Chicago, Feb. 8. The Shubert new idea of vaudeville—the condensed version of "The Whirl of New York"—hit here Sunday and scored heavily at both performances on the opening day. It is a new manner of serving up entertainment in a vaudeville theatre, and from the impression made it is quite evident the patrons of the Apollo would relish a little more of this style and a little less the type of bills that they have been getting here of late. For the Sunday evening performance the house was taxed to its utmost. Instead of the usual acrobatic or dumb act in the ice-breaking position, Florence Shubert and 16 of her "colleens" tripped out and rendered a number. It was all done in a flash and no sooner had they exited than the Purcella Brothers stepped forth with their singing and dancing. Keno and Green were next. Their talk is mostly gags, all bright and crispy, with Keno doing a recitation, "The Kid's Last Light," somewhat reminiscent of other vaudevillians. Their terpsichorean endeavors were superfine and all in all the team made a most creditable showing and paved an easy path for Kyra, in her contortionistic and muscular dancing. Bard and Pearl just smashed home every opportunity that came their way. They were seen here before this season. Nancy Gibbs next and then Roy Cummings and a pretty, rosy-cheeked black-haired damsel programmed as "Billie Shaw." Just

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what Billie Shaw she may be is not known, but she suffices. Cummings is new to this locale and will fare mightily well here, too, no matter how often he comes. Cummings ran Bard and Pearl a close second for the honors in this part of the performance.

The second portion was presented in three scenes which were taken from the "Whirl of New York" production. They mostly are the meatiest part of that show, for they were skimmed through in lightning-like fashion and registered very strong.

All of the principals who appeared in the specialties in the first part were seen again, and in addition to them were J. Harold Murray, a blonde haired tenor who looks good from the front, and Dolly Hackett, who aids him in several double numbers. Other new faces were Clarence Harvey, Carl Judd and Grant Whitcombe. The 16 chorus girls worked hard in this section, but during the "Follow On" number sung by Miss Gibbs became quite restless and began talking among themselves, detracting from the number as well as the endeavors of Miss Gibbs.

More shows of this sort are bound to stimulate business at this house. They are a novelty and will appeal to the clientele of this house.

Loop.

STATE-LAKE

Chicago, Feb. 8. Plenty of variety in entertainment was afforded by the current bill. Franklyn Ardell divides headline honors with Pearl Regay. His "King Solomon, Jr." and his sextet of feminine accomplices had no difficulty in scoring. Opening the show were the Hennings, man and woman, with a boy plant to aid in their juggling feats. "Deucing" it was Fred Hughes, a Welsh tenor, with four songs, which registered.

Following the Ardell turn, which succeeded Hughes, was Ruth Budd. As is usual with Miss Budd in the loop houses she had an easy task.

The Four Camerons, two men and two women, at one time an opening act doing a bicycle specialty, have now blossomed out into a most versatile quartet and are entitled to a choice spot on the average bill. Next to closing was Lew Brice, with his grotesque costume and eccentric stepping. Brice serves it up in worthy fashion.

Closing were Gautier's Bricklayers, with their canine eccentricities. Pearl Regay and Co. and Joe Browning not seen at this performance.

LOGAN SQUARE

Chicago, Feb. 8. Western Vaudeville had its initial showing here last week. From the program supplied it should be a valuable adjunct toward re-establishing this Northwest side stand. For many years the local Pantages office supplied the bill.

The opening attraction was Henry Santrey with his band. Harry and Anna Seymour also on the bill, with both acts being held for the full week.

The Santrey-Seymour contingent composed three-fifths of the program, with the Seymours appearing first, then Santrey and his band and then Santrey and Anna Seymour. They just loved this combination.

Opening the show were Tom and Babe Payne. This act, it was said, had been engaged by the previous booker. The couple are a youthful pair, who sing, dance and accomplish a bit of instrumentation. They are a most willing couple, but from appearances have little experience in the professional direction. They lack everything nearly. The youth is a fair violinist, and if he were to pay more attention to his routine in improvement directions and less to his hirsute adornment he could probably profit more. The girl can

shoot the jazz numbers and get them over.

Closing the show were Gordon and Germaine with comedy talk and acrobatics on a trampoline. These boys are wonders at acrobatics—Gordon especially so in his execution of double somersaults and twisters. Were they to devote a bit more of their time to their acrobatics and less to their conversation in "one" they would have a much faster and consistent offering.

FORMER VAUDEVILLIAN BUYS \$875,000 HOTEL

R. L. Wolf Adds Huntington to Holdings—Formerly of Zeno and Mandel—Now Rated Very Wealthy

Chicago, Feb. 8. The Hotel Huntington, on the North Side, in the Wilson venue section, has been purchased by R. L. Wolf for \$875,000. It makes the fourth or fifth local hotel acquired by Wolf within the past five or six years. He is now rated as a very wealthy man. Not so long ago Wolf was "Zeno," of Zeno and Mandel, a vaudeville act, from which he retired to engage in the hotel and other businesses.

ACCUSED OF CON GAME

Chicago, Feb. 8. Frances Balohavak, who gave her occupation as a music publisher, was arrested here on a warrant charging a confidence game, which was sworn out by E. W. Bleither, 161 Jackson boulevard.

It is alleged she gave Bleither a bogus check for \$100. The police say a case is now pending in which Miss Balohavak is charged with a confidence game involving \$3,000.

SISTER TEAM SUES

Chicago, Feb. 8. Claiming they were slandered by Mrs. G. F. Preston, wife of a wealthy real estate operator, Sallie and Katherine Hollins (a sister act) have each brought suit to recover \$75,000 for alleged defamation of character in the Circuit Court. They charge they were slandered when Mrs. Preston named them in her bill of divorce filed against William Preston, her husband.

BENTON HARBOR'S NEW ONE

Chicago, Feb. 8. Fitzpatrick & McElroy added another picture house when they opened a 1,600-seat house in Benton Harbor, Mich.

It will play six acts of vaudeville Saturday and Sunday, booked out of the F. & M. Chicago office.

JACK GARDNER'S PARTNER

Chicago, Feb. 8. Gus Erdman, formerly manager of the Charles Nelson agency, has been taken in as a partner by Jack Gardner in his agency.

They will book through the Western Keith and W. V. M. A. offices. Gardner left for New York this week to form an eastern connection.

"SILVER FOX" AT LA SALLE

Chicago, Feb. 8. "The Silver Fox" will follow "The Rose Girl," Feb. 20, at the LaSalle.

Howard to Settle in Los Angeles

Los Angeles, Feb. 8. Joseph Howard, of Howard & Clark, now out this way on the Orpheum circuit, will forsake vaudeville at the termination of his present tour to make his permanent home in Los Angeles, where he will head a new theatre syndicate which has already made plans for the construction of a theatre. Howard will produce here similar to his work at the La Salle, Chicago.

Jack Wilson's Case Adjourned

Chicago, Feb. 8. Jack Wilson will have to wait until Feb. 21 to hear his fate on the charges made against him in the Court of Domestic Relations by Helen Murray, cabaret singer. The postponement was obtained today by Wilson's attorney who said his client was out of town.

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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.

Editor Variety:

Your Pittsburgh correspondent opines that the Duquesne had a very poor attendance Monday, due to the fact that the advertised headliner failed to appear at the last minute and that Mason and Keeler, in an act that had been seen before, filled the spot. A truly remarkable argument inasmuch as it is built with one hand and torn down with the other.

The article, of course, was meant to be a cold cruel stab at our drawing powers, but confound it all, those that did attend Monday did not expect to see us any way. So, how come? Am I to understand by Mr. Harrison's article that had the audience known that we were to be on the bill, there would have been no audience at all?

I hate to pass the buck, but really, if the audience was slim on Monday, let's be fair and blame it on the fellow they thought they were going to see, not on a couple of poor struggling actors who are trying to get along, and who the Pittsburgh people didn't even know were in the gates of their beautiful city, aside from a small ad. in the morning papers about four hours before the show opened.

But come on Mr. Harrison. Don't let's kid ourselves about headliners either making or breaking a show. It's the show as a whole that counts. And while every act on this bill is good, you would have been a whole lot fairer had you mentioned in your report that six out of the nine acts here this week were repeats and given that as a partial excuse for light attendance, and not blame it all on us, especially as you did not know yourself that you were going to see us until you arrived at the theatre.

God help a headliner anyway. Nobody loves him. If business is good, it's due to a great show; if business is bad, it's because they have a rotten headliner. Guess we can't win now. And now I must call your attention to another article dated Chicago, in which the statement is made, that due to the frigid treatment allotted to all Shubert acts at the N. V. A. Club, the Shubert acts are forming a club of their own, and that I am the little white-haired boy attending to all the details. If the Shuberts are organizing a club, it's all news to me. And so far, I haven't even been invited to join, much less superintend the job.

Homer B. Mason.

Boston, Feb. 7.

Editor Variety:

As I have not the addresses of the people who so generously helped me in my late bereavement, I would appreciate if you will publish my thanks and appreciation to the following:

Charles Withers sent me a check for \$280, which was realized from the benefit played by "For Pitt's Sake" in Bridgeport and Springfield. This was done or made possible through the kindness and co-operation of the theatres and all the members of the company. I want to thank each one individually and to express my gratitude.

Eva Johnson.
(Mother of Arthur James).

JACK ROSE MARRIES

The Bride, Jeanette Odette, Had Sued for \$50,000

Chicago, Feb. 8.

Jack Rose cleared the matrimonial hurdles for a second time. He returned Friday morning from Valparaiso, Ind., with Mrs. Jack Rose No. 2 clinging to his arm. Mrs. Rose was formerly Jeanette Odette, a member of Ziegfeld "Follies" chorus. Recently she brought suit against Rose for \$50,000, claiming breach of promise.

This meant nothing to Jack while he was touring the Orpheum Circuit and away from Chicago. Two weeks ago when he returned here to play at the Palace, Rose met Miss Odette on the street. She smiled. Jack said "Hello." They were together, never to be separated again.

"Follies" at the end of her engagement here and travel with her husband.

"Only 38" at Olympic

Chicago, Feb. 8.

Mary Ryan will come to the Olympic Feb. 23 in "Only 38," following "The Beggars Opera" there.

Smith and Stein Split

Chicago, Feb. 8.

Smith and Stein, a two-men vaudeville act, split while working here last week.

MARRIAGES

Harry Fox to Beatrice Curtis at Akron, O., Feb. 5. Engagement and probable wedding date previously reported. Mr. and Mrs. Fox appear in the Harry Fox vaudeville act.

Darl McBoyle, song writer, to Ann Mastin Feb. 2 in New York.

Milton F. Samis, a member of the publicity staff of the California and Portola theatres, San Francisco, and Edna Nelkent, a University of California student, were married in San Francisco last week.

Marjorie Faraday, until recently a member of the Maitland Playhouse company, San Francisco, was married there last week to Frank J. McDougal, San Francisco attorney. She will retire from the stage.

Guido Delro, accordionist, and Ruby S. Mead, professionally known as Ruby King, prima donna with the Will King Co. of San Francisco, were married Feb. 1 in Newark, N. J. They met while both were with the King organization. Mrs. Delro was the widow of Earl Mead, real estate man of Akron, Ohio, and has a four-year-old son.

BIRTHS

Mr. and Mrs. Billy Miller, at the Hospital of the Good Shepherd, Syracuse, N. Y., Feb. 6, daughter. The mother is professionally Marguerite Johnson, with both parents appearing in the vaudeville playlet "Adam Killjoy."

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CLOTHES CLOSE-UP

(As Worn by Women on Stage and Screen)

At the Palace this week are three sketches with a wallop. Marion Wilkins deserves first mention for getting away in the closing spot, as she does, in clothes and dancing. Miss Wilkins is a breezy little jazz party who tries to look Spanish with bobbed hair. The palm for novelty costuming goes to Nancy Welford (with William Rock). She is coiffured and gowned as a perfect Erte type—something new in vaudeville—even at the sacrifice of some of her attractiveness. A simple but elegant apple green chiffon frock made with the new round neck and wide flowing sleeves had as its only relief from the solid color long trailing shower bouquets of tiny white flowers falling from either hip.

Aileen Stanley wore her pretty pink cape wide open, just fastening at neck and falling quite off the shoulders. The two girls in the Harry Watson act were in orange crepe-de-chine and black satin with long red chiffon sleeves, respectively. Florence Nash has a charmingly draped modern gown of a brilliant shade of red, with back and front of full blouse and irregular skirt embroidered in red and crystal iridescent beads. There was a cape of the same material with gray astrakhan high collar. Kate Pullman worked hard with Roscoe Ails to help put over some of the sad slap stick material at the opening. She looked her best in a black patent leather eton outfit and sailor hat. There was a silver cloth vest and ref and a silver circular skirt trimmed with bandings of the black. Kay Laurel at the Colonial this week, looked very much the frail naughty little Butterfly in a skirt whose plot was awfully reminiscent. A long trailing chiffon negligee robe—the top trimmed with lines of colored embroidery in such a manner as to look like a short coat, had an under-slip also displaying much chiffon, quite swathed about her form.

Lila Rhodes was lovely in a French blue gray cloth coat—flaunting a high straight collar, cuffs, broad band down front and small hat of gray astrakhan. Her white net and sequin gown with its splendid trick little underskirt opening in front for dancing purposes, was not so fresh. The clever little White girls were freshly and prettily clad throughout act, pink pinafores at opening had cats appliqued on them and tied with white silk sashes in back.

The Vanderbilts should be commended for their nice black silk brocade lounging robes, worn for a bow at the Broadway this week, thus keeping the act all black and white. Mlle. Marcelle Fallet was in a black satin frock with large heavy designs in gold braid and spangles worked out on the skirt and top of bodice. There were short gold lace sleeves and choux of black net falling panel fashion from either side of skirt. Miss Werner (Rice and Werner) is sure a surprise when she takes off her wig at finish of their funny black face act and shows she is a woman. If Jessie Willard would pay a little more attention or perhaps put a little more thought on her wardrobe, she could get much out of the act than at present. That sort of aged make-up was funny years ago.

The picture "The Call of Home" is long drawn out and sad without being interesting. The only one who really registers in the picture is a nosy little eavesdropper.

A human story in "Any Woman," even though it is a dream. There's realism to it until they pull the "East Lynne" "prodigal's return." Pearl White was in simple frocks. A brocade velvet chiffon breakfast negligee was very becoming, with the neck and wide armhole openings trimmed with bands of what looked like stone marten and may have been sable. A dark clinging evening gown had net panels on skirt and wide set in lace sleeves, trimmed with narrow bands of chenille.

Miss Vosito at the American the first half wore a gay mandarin coat embroidered heavily with gold and green peacock feathers. Miss Huber (the Hubers) in a little raspberry spangled bodice atop a vari-colored georgette handkerchief skirt, and in spangled white lace frock and mantilla was good to look at. The woman of Connors and Boyne was the flash of the bill. A gold cloth gown had the skirt veiled in georgette appliqued with gold flowers at the hem and heavy all over gold lace put on with a deep beading forming a yoke above the side panels. There was a touch of peacock blue ribbon running through lace in skirt, the same color facing the large gold hat. Narrow green and gold ribbons tied around the crown of hat falling off one side.

ILL AND INJURED

Joe Rolley (Rolley and Gallagher), in the Research Hospital, Kansas City, for a couple of weeks, is recovering from an operation.

Caroline Ross, soubrette of the Academy, Pittsburgh stock, who has been ill with pneumonia, is back in the cast this week.

J. C. Booth (Booth and Nina) at the Empress, Chicago, last week fell while appearing in his act and broke his right arm at the elbow. Nina finished the engagement alone. Booth went to his home at Akron, O., where he will remain until his arm better.

George Gottlieb of the Orpheum's New York booking staff was confined to his home early this week suffering from a heavy cold.

John Leahy, 42 years, property man at the Illinois, Chicago, fell through an open trap door on the stage of the theatre when he mis-

calculated his distance in making a backward step and dropped 15 feet to the basement floor. His back was wrenched and he was taken to St. Luke's Hospital, where he is now confined.

James McShayne was removed from the City Hall Square Hotel, Chicago, this week to a hospital, suffering from a severe attack of influenza.

Mary Lee (Kelso and Lee), at the Gaiety, Utica, N. Y., fell on a slippery sidewalk, receiving an injury that forced her out of the bill. Martha Hamilton, also at the same house, is in bed at the Hotel Martin, Utica, suffering from a fractured leg.

Walter Percival, who went to Saranac, N. Y., for his health several weeks ago, has recovered from an attack of pneumonia at the resort. Mrs. Percival (Henne Noel) was removed to the Rhode Island Hospital, Providence, Friday night, through influenza, developed while playing an engagement at Loew's, Providence.

Mr. and Mrs. Sidney Wilmer sail for England in March en route for a tour of the world. The trip is expected to occupy the better part of a year.

OBITUARY

AMELIA BOSHELL

Amelia Boshell, recently retired from the stage, and sister of Ada Boshell, with the "Music Box Revue," New York city; Louise Boshell, a former circus performer, and Arthur C. Boshell, advertising agent of the Olympic, Chicago, died at St. Augustine, Fla., Feb. 1, of internal hemorrhage after an illness of one week.

Miss Boshell, aged 40 years ago

IN FOND MEMORY
OF OUR DEAR PAL

HARRY LEWIS

Who Departed This Life
January 31st, 1922

MAY HIS SOUL REST IN
PEACE

Mr. and Mrs. Jack Goldie
Mr. and Mrs. Max Brooks

In Tony Denler's "Humpty Dumpty" and later in vaudeville. The remains were taken to St. Paul, Minn., where burial took place on Feb. 5.

E. Romaine Callender died at Southport, England, Jan. 7, from apoplexy at the age of 77. He was the author and starred through the

IN MEMORY

of my beloved wife

MARY RICHFIELD

who passed away Feb. 11th, 1921

May her soul, through the mercy
of God, rest in peace

THOMAS J. RYAN

English provinces in many of his own plays. He is survived by A. Romaine Callender, at present with Otis Skinner in "Blood and Sand."

The mother of Tom Aiken (McRae and Aiken), aged 73, died at her

IN FOND REMEMBRANCE

OF MY DEAR FRIEND

JAMES W. TATE

Who Was Always Ready and Willing
to Help Those Unable to Help
Themselves.

WILLIAM MORRIS

home in New York Feb. 3. The body was shipped to Chicago for interment.

Frau Herking, popular German actress, w. s. burned to death during a fire which completely destroyed

IN LOVING MEMORY

of my dear little sister-in-law

Ruby (Myers) Patricola

Who passed away February 11, 1920.

PATRICOLA

the Frederick theatre, Dessau, Germany, following an explosion in the boilerroom, Jan. 23.

Cecile Piccolo, formerly popular French lyrical artist known as Theo, Sor 1854, died in Paris, Jan.

IN LOVING MEMORY OF MY DEAR HUSBAND

FREDERICK J. TITUS

Who passed away February 12, 1918.

Missed more than ever by his lonely wife.

LYDIA YEAMANS TITUS

But, oh, for the touch of a vanished hand,
And the sound of a voice that is still.

24. She appeared in many creations of Offenbach's operettas in France.

M. Saint-Charles, of the Paris Odeon in 1899 and professor at the Toulouse conservatory of music since 1903, died recently in Paris.

Mme. Jeon Bataille and Suzanne

Dharlis, cafe concert singer, died in Paris.

WEST AVEY

West Avey (Avey and O'Neill) died Monday, Feb. 6, at South Bend, Ind., while the team were playing an engagement at the Junior Orpheum. The deceased was 28 years old, born in Texas. He is well known in vaudeville circles, and was for five years a partner of Johnny Swor (Swor Bros.). They dissolved partnership three years ago, when Avey teamed with his present partner. Avey and O'Neill have been continuously in vaudeville since, except for about 15 weeks, while with "Silks and Satins," which had a New York run. Mr. Avey was stricken with influenza Thursday night and removed to a hospital in South Bend, dying Feb. 6 at 10.45 p. m. He is survived by a widow, who was with him at the time.

NEW ACTS

Edna and Maceo Pinkard, songwriters.

Byron Gay, songwriter, assisted by a pianist.

Paul Morton and Naomi Glass reunited as a vaudeville act after being apart several months, Morton being teamed with Flo Lewis. Broke in out of town this week.

Harry Kelley with two people.

Frankie and Grace left the "Passing Show" this week. The show is en route to the coast. The dancers will re-enter vaudeville.

SPORTS

(Continued from page 6)

writers were dizzy trying to keep up with the changes. The managers were at one another's throats, and the whole thing resembled the Russian army in the disorganized days of 1917. All has not been milk and honey the second half, either. Amsterdam gave up Riconda only after a big fight, which left bad feeling, and some of the managers seem to be whetting their knives for future warring. Last week saw a number of fights between the players themselves and between players and referee. One referee is already under fire from the managers and players, with a number of fans joining in the evil chorus.

The basketball challenge series of two out of three games arranged between teams from the Loew and Keith offices has again been postponed. Neither side seemingly is able to agree upon a suitable date for the initial contest. A statement from the Keith manager was that both quintets would surely get together the latter part of next week and that an attempt was being made to secure the 71st Regiment armory court for the event. Last Saturday the Keith five, minus one of their regular men, met the representatives of the Keith National Film Exchange at Alhambra Hall and turned in a 39 to 6 victory over the regulation time limit of 20 minute halves.

Another example of the money-grabbing virus which has infected professional basketball, came to light up-State last week, when the Original Celtics of New York played a benefit game with a team representing an American Legion post. An unusually large crowd turned out for the contest, and when the New Yorkers took stock of the attendance, their palms began to itch. They were playing for a substantial guarantee, but between the halves Nat Holman, the star of stars, approached the local management and tried to hold it for an in-

creased guarantee. The request was promptly turned down, and another one of the team then asked for a percentage of the gross, which was likewise refused. When the matter got noised around, feeling against the Celtics ran high among the service men and their friends. There was no great cordiality toward the New York five before the incident occurred, for they did not put in an appearance until late in the evening, and then gave no legitimate excuse for their tardiness.

Richard C. Harlow, assistant to Hugo Bezdek, at Pennsylvania State College, will be head football coach at Colgate next fall. Mr. Harlow, who succeeds Ellery C. Huntington, Jr., will have an all-year round position at the Hamilton institution, taking charge of other sports besides football. He will be a member of the faculty as associate professor of physical education.

The Collar City (N. Y.) A. C. Troy's new boxing club, will stage its opening show at Bolton Hall next Monday night, with Frankie Laureate, a local boy, and Walter Mohr, the Brooklynite, in the main bout. Moe Myers is matchmaker of the club.

Guerdon N. Messer, for the last two years director of athletics at R. P. L., has been appointed to a similar post at Williams College, Williamstown, Mass. He will have the rank of full professor, and will receive \$5,000 a year. Mr. Messer is recognized as an authority in basketball, being one of the best known intercollegiate referees in the country and an author of many articles on the game.

The Chief of Police of Kingston was notified by Attorney-General Charles D. Newton on Monday that the four-round exhibition bout of Jack Johnson's, scheduled that night at a Kingston theatre in conjunction with a vaudeville act in which the former heavyweight champion is appearing, was forbidden under the State boxing law. The paper in connection with the Johnson act featured the boxing exhibition, and the police chief wired Attorney-General Newton for advice in the matter.

The State official declared that it is a crime for any person to engage in either a boxing or in a sparring match where an admission fee is charged unless all participants are licensed by the State Athletic Commission. The bout or match, also, must be held under the auspices of an incorporated club duly licensed to stage bouts by the boxing board, Attorney-General Newton advised.

The former champion, apparently, attempted to stage his performance without consulting with the boxing commissioners, since Attorney-General Newton learned from William Muldoon, chairman of the boxing commission, on the long distance telephone that no application had been made by Johnson for a license. At the same time Mr. Newton was informed that no Kingston club has been licensed to stage boxing bouts.

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3 Minutes from Loop.

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MODE PARISIEN

D'AMI'S DRESS SHOP

Room 410, State-Lake Bldg., CHICAGO



AMERICAN WHEEL'S ROUTE KEEPING EAST OF CHICAGO

Englewood, Chicago, Dropping Out—St. Louis, Milwaukee, Minneapolis and Kansas City Also Leaving

With the installation of changes of policy in five of its western stands, the American Burlesque Association will cease to rotate in wheel fashion within the next fortnight, as far as the territory west of Chicago is concerned. The Englewood, Chicago, controlled by E. Thos. Beatty, is scheduled to drop burlesque for this season at least, and will go into picture next week. With the Englewood off, the American's route will be without a Chicago stand.

The Garrick, St. Louis, will change its policy to stock burlesque Feb. 13, and the Gayety, Milwaukee, will likewise go into stock Feb. 20. The following week will find the Gayety, Minneapolis, and Century, Kansas City, switching to stock Feb. 26-27, respectively. The difference of a day in the case of each of the houses mentioned changing to stock is because of Sunday and Monday openings.

The Park, Indianapolis, leaves the American and becomes a Columbia wheel stand next week. The depletion of the American's list of houses within the past few weeks has brought about a condition making it impossible for the remaining American shows, numbering 21 out of 33 with which the American started the season to negotiate the long western jumps without an assured loss, since the Academy, Buffalo; Empress, Cincinnati; Orpheum, Montreal; Haymarket, Chicago, and Avenue, Detroit, dropped out, leaving serious gaps in the playing route. The "pulling out" of the Star and Gayety, Brooklyn; Capitol, Washington, and Gayety, Baltimore, also confused the situation considerably as regards the routing of American shows.

The American will continue to rotate in the east as formerly, with the shows revolving each week at the following American stands, the remainder of the American's wheel route: Olympic, New York; Lyric, Newark; Howard, Boston; Empire, Hoboken; Academy, Scranton; Gayety, Louisville; Empire, Cleveland.

All of these are week stands. The American will also continue its wheel policy on the Penn Circuit of one-nighters; also Allentown, Reading and Easton, one-nighters, with Trenton making up a week; Newburgh and Poughkeepsie, split week, and three days each at Utica, Springfield and Wilkes-Barre.

The actual wheel playing time of the American within the next two weeks will be about eleven and a half weeks, with the farthest western stands at Louisville and Cleveland. Seven of these will be full weeks with the rest consisting of one 1-nighters and split weeks.

The American's eastern houses will be welded into as compact a playing wheel as possible with a view to minimizing jumps and eliminating lay-off weeks.

Business in the west has been generally bad in the American wheel houses this season. In the east business has not been what can be termed good, but it has been considerably better than in the west in the established eastern American houses, the small road jumps giving the American producers a chance to at least do a little better than break even and make a little money in some stands.

\$8,500 AT COLUMBIA

The Dave Marlon and Campbell & Drew show "World of Frolics" at the Columbia last week grossed approximately \$8,500.

Buys "Love Birds" Scenery

The scenery and props of the "Love Birds" production, in which Pat Rooney appeared earlier in the season, has been purchased by Gus Hill.

TWO IN ONE

Talbot Condensing Both American Shows Into One Columbia Attraction

The two Lew Talbot American wheel shows, "Lid Lifters" and "Baby Bears," will drop out of the American route next week. A combination of the two casts will follow, with several from each show making up a new organization, to replace Hynicka and Herk's "Harvest Time" on the Columbia wheel. "Harvest Time" was produced by Jean Bedini. Bedini held an interest prior to the beginning of the season, but sold out his holdings to I. H. Herk, following the edict of the Columbia banning Bedini from the Columbia wheel, when Bedini booked his "Chuckles" show, the re-named "Peekaboo" with the Shuberts.

Whether the combined "Bears" and "Lid Lifters" will carry the "Harvest Time" title has not been determined. Talbot will be in active charge of the new show.

Lew Talbot's show on the Columbia wheel next season is to carry the title of "Wine, Woman and Song," a moniker famed in burlesque traditions.

B. B. BOOKINGS NEXT WEEK

Bookings for the Burlesque Booking Office circuit next week are: Star, Brooklyn, "Victory Belles"; Gayety, Brooklyn, "Mischief Makers"; Gayety, Baltimore, "Monte Carlo Girls"; Bijou, Philadelphia, "Miss New York, Jr."; Capitol, Washington, "Whirl of Gayety"; People's, Philadelphia, "Puss Fuss." The "Victory Belles" is Billy Vail's ex-"Sweet Sweeties" from the American wheel. "Mischief Makers" is one of Tom Sullivan's shows, the other being "Monte Carlo Girls," both of which left the American route last week. "Miss New York, Jr.," played at the Star, Brooklyn, last week under the title of "Whirl of Girls." The show that had been carrying the title of "Whirl of Girls" on the American route all season is a Wm. S. Campbell show, which closed two weeks ago.

The B. B. O. circuit is to have a new show Feb. 20 called "Mile-a-Minute."

IRWIN SUIT UP

Fred Irwin's motion for the examination before trial of Sam S. Scribner, Rud K. Hynicka and J. Herbert Mack came up for argument before Justice Ford in the Supreme Court Monday. Decision was reserved. Irwin is suing the Columbia for \$100,000 damages for the loss of two Columbia wheel franchises, Irwin's "Big Show" and the "Majestics."

Irwin had previously secured this order for the examination of the defendant's officers, but it was reversed when it was found it had been obtained prematurely.

GIRLS FROM JOYLAND

John Doe.....Bob Williams
Sam Allen.....Sidney Page
Phoebe Snow.....Hazel Douglas
Rosie.....Nellie Nelson
Angora.....Jack Mahoney
Gink.....Irving Selig

Sim Williams' "Girls from Joyland" at the Olympic this week is a decidedly good show, judged by American wheel standards. It has plenty of pep, a cast of specialty people who know their business and the production end has been amply provided for. Sim Williams is entitled to credit, particularly as regards production through having broken away from the conventional in that department, and proving that a burlesque chorus can be made a valuable asset when properly handled.

There is a labor union number which comes as a first part finale with the choristers garbed as coopers, blacksmiths, tinkers and cobblers, each group of craftspeople working with the tools and implements of their respective trades, and backed up by excellent scenic. (Continued on page 28)

TWO EAST OUT

Temporary American Houses at Baltimore and Washington Dropping Off Circuit

The Playhouse, Baltimore, in the American route temporarily in place of the Gayety, and the Howard, Washington, placed in the American similarly, to replace the Capitol, have been unable to make the grade, the Playhouse going out last Saturday, and the Howard dropping out tomorrow night (Saturday).

PARK, INDIANAPOLIS, FLOPS TO COLUMBIA

Leaves American Wheel With 12½ Weeks In—New Columbia Stand Fills Open Week

The Park, Indianapolis, playing American wheel shows this season, will stop as an American spoke next week and jump over to the Columbia route.

The Park will fill the gap occurring heretofore on the Columbia wheel between Chicago and St. Louis.

Billy Watson's show will be the initial Columbia attraction.

The defection of the Park leaves the American with a playing route of 12½ weeks.

HOLD OVER "JAZZ BABIES"

"The Jazz Babies" (American), this week at the Gayety, Louisville, will hold over at the house next week with a change of performance. The holdover engagement was brought about through the shrinkage of the American's playing route. Henry Dixon, repeating at the Park, Indianapolis, this week, within two weeks, for the same reason, sold out the opening night, first time the house had to sell out this season.

VAUDEVILLE AND PICTURES TO BE ADDED BY CASINO, BOSTON

First Time in History of Wheel—Same Policy at Howard, Hub's American Wheel House—Policy of Gayety, Columbia's Other Boston House, Continues as Heretofore

For the first time in the history of the Columbia Amusement Company, one of its houses will depart from the regularly established straight two-a-day burlesque policy and install vaudeville acts and pictures as added features. The house breaking the precedent of years is the Casino, Boston, controlled by Charles Waldron, with affiliated Columbia interests. The new Casino policy becomes effective next Monday (February 13), celebrated as Lincoln's birthday, through the 12th falling on Sunday, this year.

The general scope of the new policy to be adopted by the Casino will be along the lines of that in effect at the Howard, Boston, the local American wheel stand, and playing the combined burlesque wheel shows, vaudeville olio and pictures for upwards of 20 years. Prior to the introduction of pictures into vaudeville programs, the Howard played burlesque and vaudeville in combination, the show running continuously as at present.

The Casino, it is understood, will utilize feature attractions among its vaudeville, such as several of the American wheel houses used earlier in the season. The Casino is located about a block from the Howard, in the business section of Boston. The Casino shows will probably start at noon and run

B. P. A. PAYERS
Dissolution Application Reveals Payments for Strike-Combating

The Burlesque Producers' Association, Inc., has made application to the Supreme Court for a voluntary dissolution of the corporation under section 170 of the General Corporation Law, on the theory it has ceased functioning in the purpose for which it was primarily organized. This was for the purpose of combating the labor unions which had declared a strike. The strike since has been settled.

John G. Jermon, James E. Cooper, Barney Gerard, Harry Hastings and Arthur Pearson, as majority stockholders of the corporation, have signed the petition, filed through Leon Laske.

Justice Guy signed an order granting the petition to the extent of having the petitioners show at 10 a. m. March 20 next, in Special Term, Part I, of the Supreme Court.

The appended inventory of the corporation sets forth it has \$595.47 cash on hand. The schedule includes a list of members showing how much each paid into it or how much they owe, as follows: Arthur Pearson paid \$1,000; James E. Cooper, \$2,000; Warren B. Irons and Jacobs & Jemor, \$1,500 each; Jean Bedini, \$500; Hurtig & Seamon owe \$672; W. S. Campbell, George W. Rife, J. Herbert Mack, Drew & Campbell, Sam Howe, Harry Hastings, Barney Gerard, Dave Marlon, C. H. Waldron, Max Spiegel, Al Reeves, Dan Dody, H. C. Miner and Billy Watson, each paid \$500; I. H. Herk and Rud K. Hynicka each paid \$1,000, and Jack Singer owes \$168.

"HURLY-BURLY" LOSES ANOTHER

Kansas City, Feb. 8.
Arlene Johnson, leading woman with "Hurly-Burly," American burlesque wheel, left the show after the performance here Saturday. She was the second principal to quit within the past few days. Joe Wilson stepped out of his part and partnership with the organization at St. Louis a week ago.

MCALLEER AT PEOPLE'S
Frank McAlleer has been appointed manager of the People's, Philadelphia, succeeding Billy Vail, who was temporarily in charge. Vail will return to the management of his "Sweet Sweeties" show on the Burlesque Booking Office circuit.

PRODUCERS HOLDING DOWN SALARIES

Money Penalty of \$2,500 for Violation Among Columbia Wheel Producers

The money penalty to be imposed on Columbia producers who engage or attempt to engage actors while the latter are under contract to other Columbia producers has been fixed at \$2,500. The producers are bound by the terms of an understanding entered into at a meeting of Columbia producers, held recently to refrain from coaxing away each other's people.

The heavy penalty was brought about as the result of several complaints Columbia producers have made against other Columbia producers for several seasons past, regarding offers of higher salaries claimed to have been made to people under contract, and in many instances people whose contract was just about to expire.

While it was said that the plan was to prevent contract jumping, the real purport of the penalty appears to be to prevent producers bidding for actors and in that way, holding down the salary of the burlesque artists through absence of competition for their services in that field.

HILL'S BURLESQUE

Gus Producing Again for Wheel After Many Years

After a lapse of eight years, Gus Hill will re-enter burlesque as an active producer next season.

Hill owns three Columbia wheel franchises leased to Joe Hurtig, and on which Hurtig has annually produced Columbia shows for several years past.

Next season Hill will lease but two of the franchises to Hurtig, and will personally produce a Columbia show on the third.

Hill is contemplating reviving "Around the Clock," a skit in which Charlie Chaplin played for him at \$30 a week some 12 years ago, as a skit in his forthcoming Columbia show.

CUDDLE UP

Flo Ziegfeld.....George Snyder
Ned Wilburne.....Nat Morton
Archie Ball.....H. Dutch Ward
Jai Olson.....Ted Healy
Star of Cuddle Up.....Bertha Delmonico
Dashing Soubrette.....Jane May
Regence.....Shirley Mallette
Prim.....Margie Williams
Two Dollies.....Misses Levine and Ray
Three Dancers.....
Singer.....Misses Clark, Durea, Comella
.....Mary Espanola

"Cuddle Up," the Hynicka-Herk attraction at the Columbia this week, is a 1922 production built around an 1888 book. The show was originally produced by Jean Bedini and bears the Bedini trademark all over the production. If Bedini is responsible for the book, he should be credited with a thorough knowledge of ancient history. Scenically "Cuddle Up" is first class. The costumes are lavish and in exceptional good taste; the sets are new and fresh looking, with one or two distinct novelties for burlesque in "Babble Land" and "In the Tyrolean Alps." The former is the flash as far as novelty is concerned. It consists of a fall effect of snowy white bubbles that are effervescing before the eyes of the audience while colored lights play upon them. The girls appear beneath the snowy mantle tastefully attired for the number led by Nat Morton, the straight man.

Opportunities for clever dialog are numerous and neglected. The crossfire and verbal passages between Harry "Dutch" Ward, principal comedian, and the rest of the cast contain some of the most bro-midic, dreary and ancient gags known to any form of entertainment. The bits and business are equally aged with the lulls between laughs at times becoming painful.

A strong cast of principals is entirely helpless with the material but manage to extract more meat out of the unfunny stanzas than the manuscript allows for, through personality and individual merit. Ward turns in a fair measure of laughs with some of the most monotonous standards heard in seasons. George Snyder, who straightens excellently, adds a "dope fiend" character, slightly reminiscent of Lew Kelly, that saves the show from total oblivion.

Moran, a raucous voiced soloist, handles his lines well and registers with a "yodeling" specialty in "The (Continued on page 28)

BURLESQUE ROUTES
WILL BE FOUND ON PAGE
THIRTY IN THIS ISSUE

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Nina Morris has sold her home at Bayside, L. I., to non-professionals and will shortly sail for Europe.

Matthews and Ayres have signed an eight-week Shubert vaudeville contract to open next week.

David E. Dow has been appointed resident manager of the Riviera, Brooklyn, succeeding William Applegate.

Burton Holmes, the lecturer, sails for the Orient on the "Vancouver" March 23. He has been giving public lectures and travelogs for 31 years.

Rome, N. Y., will be without vaudeville after Saturday. It is discontinuing because of bad business. Walter Plimmer handled the bookings.

An anniversary mass will be held Saturday morning, Feb. 11, for Mary Richfield Ryan (Ryan and Richfield) at the Church of the Holy Cross, Church and Rogers avenues, Brooklyn, N. Y.

Ray Owens, general manager for Charles H. Miles, has issued a denial that the Detroit manager was about to dispose of his vaudeville interests and retire from the theatrical field.

Frank Van Hoven has arranged with his English booking representative to have his British dates postponed still further, to permit him to play the remainder of the Orpheum Circuit. He will remain in America until the spring.

Anna Frances Cone, secretary to Joseph M. Gaites, is to be married to Samuel Pollock, who is reported to be a junior partner in the firm of J. P. Morgan & Co.

"The Rainbow Girl," scheduled to play Norfolk Feb. 8 and 4, lost its property after leaving Charlottesville Thursday night. The car was coupled to the wrong train and carried in the opposite direction.

Henry Coote, who closed with "Irene" in Boston Saturday, joins the company going to the coast in St. Louis Sunday. Coote was with the coast company last season and made the western tour.

Ed Rosenbaum, Jr., for the past few months acting as manager for the Century, Baltimore, has resigned. He will remain in Baltimore for several weeks and devote himself to song writing.

A road company of "Over the Hill" organized by E. J. Carpenter opens Feb. 14 in Ithaca, N. Y. The company will play a few dates in New York state prior to starting on a Canadian route. The company of "Over the Hill," headed by Corse Payton, has been routed through the South.

Fannie Brice makes her debut as a "canned" vocalist on the Victor records, February release. Miss Brice sings two songs she made famous in the Ziegfeld's "Follies," "Mon Homme" (My Man) and "Second Hand Rose." Al Herman is another first-timer, on the discs, singing the "Dancing" song from the "Music Box Revue," with the reverse side having another Herman song.

A social session and dance of the B. P. O. E. No. 1, will be held in the clubhouse on West 43d street tomorrow (Saturday) night. The proceeds will be devoted to the relief of the families of the four New York city police officers recently slain in the performance of their duty. A vaudeville performance will be under the management of Frederick E. Goldsmith, past exalted ruler of the lodge, with a concert by the No. 1 Band of 90 pieces and the Police Glee Club, numbering 80 voices. The direction of the entire entertainment will be in the hands of Deputy Police Commissioner Mrs. George W. Loft.

THE MOVIES' NEWEST SET-BACK

"Movies' newest 'set-back,' the Taylor killing at Los Angeles," said one of the heads of a leading film producing organization, "will be such only to the thoughtless in the industry. The tragedy, whether it proves an evolution of local social relations at the West Coast or an issue of the present disregard for life among the predatory is in no sense to be considered as an expression of conditions as they at present apply strictly to the film folk.

"The crime records of the past two decades, investigated by one of our research deputies for capture of truth in a scenario we are moulding, shows that the film family, but a quarter century young, has less sensational crime in its history than that of any other profession per capita for the same period of time. This does not except the law, the police, the clergy, the arts, the business world or any of the specialized pursuits of mankind the world over. Names, dates and specifications of crime against the person and the law for the period reviewed show that violations of the statutes arraign not any particular group of workers or thinkers, but mankind in the mass.

"Passion of the sort that takes life or virtue is democratic. Race alone emphasizes its boundaries, the Latins being quicker to blaze unreasonably. Against the hue and cry against films and film people that the latest accident may evoke among the inconsiderate, the film people themselves must prevent a placid, contained and dignified front. Even though the Taylor episode prove a film occurrence pure and simple, it will prove nothing. The church, state, society, according to our records, are representatively greater law-breakers than the film family. To carelessly concede that film colonies are nests of iniquity merely because a careless judgment may so resolve because of the present incident would be a disloyal and dishonest admission for film people to make. Whichever way the eventual findings issue in the Los Angeles affair, all workers in pictures in the studios, in the exchanges, in the co-relative branches, should insist upon the preservation within themselves of the solidly based conviction that they are in a moral, self-respecting industry."

"DRAMATIC MIRROR" AS A MONTHLY

"The Dramatic Mirror" published its first issue Feb. 1 as a monthly magazine of the theatre. Perhaps the most interesting of the special articles in it was that written by Harrison Grey Fiske, founder of the weekly "Mirror" 42 years ago. Mr. Fiske reviewed the life of the "Mirror" during his supervision of it, its ups and downs, its battles (lightly touching upon its fight with Klaw & Erlanger), and noting at the close his belief the "Mirror" in its new field would uphold the dignity that attached to that paper in the past.

The present publisher of "The Mirror," H. A. Wyckoff, in an explanatory note of the change of publication from a weekly to a monthly, said that theatrical weeklies of present times which attempt to be current in news are outdistanced by the dailies, through the dailies giving a freer scope to their dramatic departments. Accordingly, Mr. Wyckoff summed up, a monthly theatrical magazine, catering to the profession in its information, as well as the public, and with the addition of special articles such as a weekly might not wish to carry or give space to, should prove more substantial reading to the profession. As a sample of an interesting special article the monthly "Mirror" had "Why I Stopped Criticism," by Heywood Brown, a very frank statement of the reason by Mr. Brown, sounding quite as logical as it undoubtedly was truthful.

"The Mirror" under Mr. Fiske was a dignified, well and gracefully written theatrical weekly, making its greater appeal to those of the legitimate. It maintained a leadership among theatrical weeklies for many years. As a literary output, it stood alone, as against the uncouth Varieties, Clippings and Billboards that contested its prestige from time to time, and perhaps all of the time. And yet "The Mirror," during its Fiske regime, maintained its standard of excellence but seemingly could not oppose the roughshod methods of such papers as this. It must have been disheartening to Mr. Fiske to know a property he had built up, established and maintained against the odds he mentioned in his article, should have declined before the advance of inferior theatrical weeklies, that, without any pretension to literary finesse, or literature, or English, or style, or even such knowledge as was possessed by the "Mirror," should have progressed meanwhile, and much more so after "The Mirror" passed out of Mr. Fiske's direction.

What are or were the reasons we are not prepared to say. But the facts remain. There should be room for a dignified theatrical paper. May be the monthly "Mirror." It can't be Variety, and while Variety is the very poorest of the lot, there is none left much better. The students of the profession, and they are not alone outside the profession, "Bluebeard," "Gold Diggers" and "Demi-Virgin" to the contrary, must want to read of the theatre as they would like it to be, that ideal the Shuberts and the Erlangers say will never incite a box office riot. They may not care about what "The Slush of Broadway" did last week, gross, nor care particularly about "Second Night Stupors," nor can they find solid reading in full page portraits in the "Theatre Magazine," with the portrait probably paid for in advance and 35 cents charged once monthly to look at it. Nor are the students interested as to whether Equity or Fidelity feed the most people or whether Nora Bayes got \$3,500 a week net or nothing at all. It's possible, however, they could enjoy a review of a dramatic performance that was intelligently indited by a reviewer who knew what he was writing about; one who could analyze a clean drama, if there is ever another presented; a paper that could present a resume of the stage in a thoughtful manner, that would not put a scare head on an alimony allowance nor go into hysterics over a separation or divorce. "The Mirror" did all of that for many years and up to the time the clumsy sheets started. If "The Mirror" succeeded without opposition of the sort it later encountered, why did it afterward fail, and if it did, what future is there for any trade paper which tries to reflect the dignity of a great profession as did "The Mirror"? These are questions and problems that must have confronted Mr. Fiske. He may have the answers. Variety is open to him at all times to set them forth, if the desire is there, and in Variety he may say whatsoever he will.

AMONG THE WOMEN

By THE SKIRT

A picture of strong appeal is D. W. Griffith's "Orphans of the Storm," now showing at the Apollo. The production is stupendous, the audience showing its appreciation by the frequent bursts of applause. Lillian and Dorothy Gish are the two orphans to their finger tips. In their little old-fashioned empire frocks no prettier picture could be imagined. A feté in full progress showed many gorgeous costumes of an early period.

"Pins and Needles" as produced at the Shubert by Albert de Courville has already been voted the worst musical production ever produced in New York. Maudie Gay was the one bright spot, but one woman alone can not shoulder a revue. The only other familiar names in the cast were Harry Pilcer and Edith Kelly Gould. Harry Pilcer has remained away from America too long, and while Edith Kelly Gould is a pretty girl she is of little talent. Miss Gay appeared first in a white cloth dress made with a short cape and trimmed with jet buttons. A silver cloth evening gown draped the figure closely. Amy Verity, with a pleasing voice, was in a simple pink chiffon frock. Alice Pollard led a number in a silver dress with a blue sequin panel. The dressing of the chorus was most

INSIDE STUFF

ON LEGIT

A dramatic agent this week installed two professional fighters as office assistants. In addition to their office duties the pugilists accompany the agent when he visits hotels and restaurants.

Though ill, Wilda Bennett remained in "The Music Box Revue" last week. Because of a throat affection doctors advised against singing but she played in several scenes, including "Words Mean Nothing," the picture travesty bit. Katherine Van Pelt sang Miss Bennett's numbers.

Cleveland is to have a new daily, morning, toward the last of this month. It will be "The Commercial," with J. Wilson Roy its dramatic editor. Mr. Roy has been with the dramatic department of "The Plain Dealer" in that city.

Knowing it has been a tough season for Morris Gest, a "wise cracker" started kidding about "Chauve-Souris." The word souris sounds like the Yiddish term meaning trouble, and the query was whether Gest was borrowing "more souris" from abroad. Souris is a French word, meaning bat, and pronounced soiree. The show itself is an imported Russian novelty that figures to be a real money maker.

Laurette Taylor in "The National Anthem" at the Henry Miller makes her first New York appearance in several seasons. It is said she dislikes the road and because of that turned down several leads last year. She consented to play in the "Anthem" away from Broadway, but only in the big cities. Miss Taylor's refusal to tour is given as the reason why she is not the draw on the road she should be.

The hold-out agencies handling seats for the Music Box got a wallop on the first couple nights the current week. Monday night one of this type of gyp places near the theatre held out for a price on its seats which they had dug out of the box office. Result was that at nine o'clock they were still hanging on to what they had, and willing to peddle without any advance at all, with no takers at that hour.

The Shuberts started last week to pay all of their theatre and office employees by check in place of currency. The change was made due to the recent activity of hold-up men. An arrangement has been entered into by the Shuberts with the 47th street police station for an officer to accompany the theatre treasurers when making the nightly deposits for their theatres.

A coal dealer in a small New York State town reaching the age of 67 and having accumulated \$100,000, disposed of his business to build a theatre. The original estimate for the house placed the cost at \$45,000. It was erected by day labor and when completed totaled \$90,000. This season was the second for the house with the owner offering it for sale for \$15,000, having decided he was not suited for the show business under the present conditions.

One of the brothers of a firm that is one of the biggest clothing and furnishing houses in the Broadway district is said to be backing "Just Because," a musical show supposed to come forth with a chorus of society debutantes. The backer is reported to have said he would "go" for \$100,000. No expense is being spared in costuming the production. The odd part of it is that the management plum fell outside the regular managerial bunch.

Coincident with the efforts of the New York License Commissioner to close "The Demi-Virgin," the Times refused to accept the advertisement of the Ellinge theatre containing the name of the attraction. It crept into the advertising columns of the publication Wednesday morning as part of the publicity for "Foolish Wives," handled by Will Page. The press man sent in advertising copy reading: "Al Woods, America's Unique Theatrical Genius and Producer of 'The Demi-Virgin,'" etc.

Earl Carroll's theatre at 50th street and Seventh avenue, believed to mark the end of the legitimate theatre building bee on Broadway, will open Feb. 20. The author-manager wrote the play which will be presented but is withholding the title. Several novelties will mark the opening in addition to the title stunt. On the afternoon of the 20th the name of the show will be placed in electric lights outside the house. The top for the premiere will be \$5, regular scale \$2.50 top.

A Broadway producing manager is hampered by judgment-creditors. Several have examined him in bankruptcy proceedings without much avail, though lately one of the examinations revealed the manager was drawing a salary of \$25 weekly from each of three shows he had on the road. The judgment was about \$4,000. The court ordered that 10 per cent. of his weekly salaries be applied to payment of the debt and the sheriff is now collecting each week from the manager \$7.50 to apply upon the \$4,000 indebtedness.

Gilbert Miller affects a bland smile these days. The production of "The Czarina" with Doris Keane is his first production since he assumed the general management of Charles Frohman, Inc., for Famous Players and it has caught on at the Empire. In addition his two theatres in London are not in any need of his personal attention for the moment. The Savoy is subtlet at a handsome weekly profit and Miller's production of "The Bat" at St. James's, in association with Wagenhals & Kemper is reported by cable to be a knockout. Frederick McKay is manager of the Doris Keane company at the Empire.

The Treasurers' Club gave a "breakfast" at the Hotel Commodore last Sunday starting about 2 a. m. The affair was a sort of greeting to 25 new members recently elected, the membership limits having been enlarged to meet the added theatres on Broadway. The celebration started as a sedate affair but nearly turned into a riot when the famous "Pittsburgh head waiter," Luke O'Connell, started working. Several diners became so "steamed up" at the "waiter" they were restrained by force. One was locked in an ante-room, and even after the low-down was sprung (Continued on page 15)

ordinary. Miss Gould did a dance in a grey fur and silver dress. She caused a little ripple in a costume representing a sun-beam with all colors of sequins stretched on a huge butterfly frame.

Belle Baker easily held the Riverside audience Monday afternoon, and did just what she liked with them. After nine songs they wanted more. Miss Baker's gown was of a white material, latticed over with brilliants. A pink rose at the corsage was the only color.

Marguerite De Vou (with Walter Newman) was in white, with a cape trimmed in green. Charlotte Irwin, in the same sketch, was a cheeky little typist in an exaggerated short plaid skirt and white waist. Her stockings were rolled down, showing bare knees.

Leila McIntyre (with John Hyams) as charming as ever in her brown flared taffeta dress. Dorothy Blake (with Earl Hampton) wore a straight black dress, having a silver panel at front and back, while the skirt had a broad band of colored embroidery. Emilie Fitzgerald (of Lorraine, Cagwin and Fitzgerald) appeared first in an old-fashioned muslin dress. A French number was done in black satin lined in red. For a ballet dance a dainty dress was of blue and green, with silver ribbons.

LEGIT BOOKING COMBINATION HOLDS INTEREST OF PRODUCERS

Some See General Good for All Concerned—Independents Somewhat Worried but Inactive—Watchful Waiting Their Policy

Showmen in New York and out are evincing more interest over the working out of the legitimate booking and pooling combination of the A. L. Erlanger interests and the Shuberts that will become effective next season, than any development in theatricals since Labor Day, unless it be over the business slump that dates from then. That the combine has gone through as detailed in Variety there are no doubts. The situation is regarded calmly. There are many who believe next season will be worse than this. How the house managers out of town look upon the combine or how they will get from under, is conjecture.

The general good to the producer by doing away with opposed attractions on the road, is admitted. Men acquainted with the road and those who have examined the booking angles, insist there is not room for two high class legitimate theatres in any of the week stands, except the major cities which take in New York, Chicago, Boston, Philadelphia, Washington, Detroit, Cleveland and Baltimore. It is stated that cities like Cincinnati, St. Louis, Louisville, St. Paul, Minneapolis, New Orleans, San Francisco and Los Angeles cannot support two houses playing shows at \$2.50 top.

Houses in those stands have lost money this season and would be sure to lose next season, whereas a change of policy or even darkness might work out at a comparative saving. It is conceded that attractions at \$2 top might have a chance to keep two houses running next season, but that with rail rates continuing at the present high level along with theatre and show operation costs, it is not possible to play at a lower admission scale.

The dissolution of the one night stand decline within the last three years, is one weather vane believed to have influenced the theatrical chieftains to get together for their own protection. One of the booking offices took care of no less than 350 theatres in one night stands. Not only are the profits from such bookings wiped out entirely, but the present week the amazingly small number of nine attractions are playing that time. Last season was woeful as the sticks. This year it is 75 per cent, under last. Managers in the small stands would like to handle attractions. Many of them

(Continued on page 17)

SPECIAL MATS AT PARK

Well-Known Players to Play Four Times a Week in New Comedies

Special matinee performances will be given at the Park, New York, commencing Monday, February 20, for four afternoons each week for three weeks by "The Friends of Comedy," a new producing organization under the direction of Kent Thurber and Martha Leonard, the latter director of the Brookside Open-Air theatre, Mt. Kisco, N. Y. New plays will be given each week. They will include "Don Juan in Hades" and "The Treason and Death of Benedict Arnold," comprising the first bill, with "The Craft of the Tortoise" the second, and "A Sunday Well Spent" for the final week.

The company selling subscription tickets for the three bills will include in its cast Mary Boland, Mrs. Thomas Wiffen, Marie Shotwell, Grace Filkins, John Waller, Langdon Gillett, Gustave Stryker and Douglas Bright.

WAYBURN UP FOR ALIMONY

Ned Wayburn must show cause this (Friday) morning before Justice Bijur in the New York Supreme Court, why he should not be punished for contempt of court because of his alleged accrued alimony payments totalling \$1,350 due his wife, Helen D. Wayburn, under a divorce decree of August 25, 1916.

Mrs. Wayburn was to receive \$75 weekly alimony and alleges her husband is several months in arrears.

NEW YEARLY REVUE, MUSIC BOX'S POLICY

Preparing for Second Production in Sept.—Now Engaging

The plan to produce a new revue at the Music Box each season will be followed, regardless of the smashing success of the first "Music Box Revue." Indications from the business and the demand at this time are that the attraction will run a full year. The show opened Sept. 22 last, and by that time next season a new offering will be ready.

Several players for the next Music Box show have been engaged. One known to have signed up is Bobby Clark of Clark and McCullough, the contract calling for \$1,000 weekly. The team will not separate, McCullough also being assigned a part. The players are out of burlesque, scoring with Bedini's "Peak-a-Boo," now being played in condensed form in Shubert vaudeville.

Irving Berlin is at work on the new revue, and Hassard Short will continue as the stage director. He has tried out a number of effects for the next production.

FRAZEE MUST ANSWER

Loses Motion in D. V. Arthur's Suit Over "My Lady Friends" Profits

The Appellate Division Saturday upheld the Supreme Court's findings that Daniel V. Arthur had a cause for action in an accounting claim against Harry H. Frazee, producer of the late Clifton Crawford's starring vehicle, "My Lady Friends." Arthur is suing through O'Brien, Malevinsky & Driscoll for a 25 per cent. interest in the profits of the play on the contention he originally held a contract for that percentage in the show when it was under a different title. Frazee had allowed his option in the piece to lapse, and then made new contracts with the writers, Frank Mandel, Emil Nyltray and Otto Harbach, entirely omitting Arthur from the deal.

On this theory, Frazee demurred to the complaint on the contention there was no cause for action, but lost out on the demurrer. On his appeal the Appellate Division again decided against him, and Frazee must now file a formal answer to the complaint.

SEQUEL TO PLANT AFFAIR

Chorus Girl's Mother Charges Girl with Alienating Husband

Seattle Feb. 8. Did the self-sacrifice of Mrs. Julia Jesmer, mother of Helene Jesmer, famous Greenwich Folies dancer, lose her the affections of her husband? This is the question that will be answered when her suit against Miss Belle Edge, of Seattle, for \$10,000 damages is heard in superior court here.

Mrs. Jesmer went to New York more than a year ago to nurse her daughter and to advise the girl in her suit for \$25,000 against Phillip Plant, in whose car she was riding when it plunged off the New Haven road. When she arrived home Mrs. Jesmer alleges she found that her husband's love had been stolen by Miss Edge.

HER JEWELS PAWNED

Los Angeles, Feb. 8. Isable de Mandil, dancer now appearing in "The Last Waltz" at Chicago, was granted a divorce from Dr. Carlos de Mandil, orchestra leader of the Mission theatre, Los Angeles. Mrs. de Mandil's allegations included a charge that her husband pawned \$45,000 worth of jewelry belonging to her.

BIG INVESTMENTS GO INTO COAST HOUSES

Two of Three Reported Los Angeles Enterprises Designed for Legit

Los Angeles, Feb. 8.

Building plans for the week just ended pave the way for a trio of new theatres for Los Angeles. This city at present has more motion picture houses than any community on the Pacific Coast. However, there are but two legitimate houses, the Mason and the Philharmonic Auditorium, with the Mason getting most of the road shows and the Auditorium the concert and opera companies. The Oliver Morosco and the Majestic are playing stock. Pantages has a musical comedy revue in the old Broadway house, while the new Pantages on Seventh and Hill is housing the Pantages road shows.

Reports connect Oliver Morosco with a project at Seventh and Hope streets. Mr. Morosco is said to be negotiating for the transfer of the plot from the I. W. Hellman estate. Not less than \$1,000,000 is involved, it is reported.

A second theatre is to be erected by Joseph E. Howard, Orpheum headliner, Mose Cohen and another Los Angeles man. Its location will probably be on Hill street between Seventh and Eighth. It will be known as the "Music Box," according to Howard, will seat 1,100, and will use plays produced by the owners.

The Forum theatre, which will house pictures exclusively, is to be built on Pico street, between 12th avenue and Norton street, at a cost of \$900,000. Dr. H. B. Dreckwedel, owner of the Symphony, is to build this house, which will be uptown in the residential district. Its seating capacity will be 2,000.

Meanwhile Grauman's Metropolitan theatre is nearing completion in the downtown district, and will probably open June 1. The building, an office structure, is being erected at a cost said to be \$3,000,000. The theatre will be the largest on the Pacific Coast, with a seating capacity of 4,400. Work was started on it 15 months ago, although the greatest headway has been made since November.

Grauman's Hollywood theatre in Hollywood is also expected to be ready by June. This house will seat 2,200 and will be finished in thorough Egyptian style. A court will occupy the entrance, with doors and the box office fifty feet back from the sidewalk.

COHAN'S PRODUCTIONS WILL KEEP HIM BUSY

One for Daughter—Another Is "Nellie Kelly"—2 O'Brien Girls

Though the number of his productions this season will not be large, George M. Cohan has mapped out a strenuous schedule for himself. He is completing a comedy for his daughter Georgette Cohan (Mrs. Souther) called "Madeline of the Movies," which will open at Atlantic City Feb. 27, and then succeed Elsie Janis and "Her Gang" at the Gaiety, New York. Immediately after he will start production on "Little Nellie Kelly," due for an early summer start at the Tremont, Boston.

Book, lyrics and score of "Nellie Kelly" will be written by Cohan, it being the first time he has undertaken the playwrighting of a musical show in total since his last Cohan's revue. There will be two "The O'Brien Girls" on tour, the original company leaving the Liberty after another week, and the number two show opening Feb. 27.

SHUBERTS' MUSICAL PIECES

The Shuberts have "Little Miss Raffles" in production, with J. C. Huffman staging and Max Scheck arranging the dances. In the cast will be Frances White, Taylor Holmes and Charles D. Aldrich. The book is by Guy Bolton, while the score is the work of Mons. Verchi.

Another musical production the Shuberts are to place in rehearsal shortly is entitled "Little Miss Puck."

NEW "DOLLAR TOP CIRCUIT" GETS UNDER WAY THIS WEEK

Meetings Held—15 Charter Members Subscribe \$5,000 Each—Circuit Starts Next Season—Dramatic Mostly—All Non-Equity

IRISH PLAYERS JUMP; BOSTON TO AUSTRALIA

Movement Wrought by Cable—Company Not Expensive to Play

Hugh Ward has arranged by cable with Charles Dillingham to take the Irish Players, now appearing in "The White Headed Boy," to Australia about March 15.

The company will jump from Boston to San Francisco and sail from there—probably the longest movement of any theatrical organization known. It recalls the late Nat Goodwin's visit to the Antipodes and the comment on the prevalent impression that the world was three-fourths water. Goodwin said it wasn't true—there was no land at all.

"The White Headed Boy" has scored wherever it has played in America, but never played any big money. The expenses, however, are so small it has consistently made a little profit, averaging about \$500 to the good weekly. Even at the Miller, New York, when the receipts fell to \$5,000, it got out whole, though it had several weeks at \$7,000.

"LET 'ER GO" IN CHICAGO

Morosco Sells Musical Show Charlotte Greenwood Walked Out of

"Let 'Er Go Letty," the musical show which Charlotte Greenwood capped out of, has been turned over to Leslie Morosco and the author, George W. Stoddard, who will jointly present the show at the La Salle, Chicago, Feb. 26. Oliver Morosco produced the show which played five weeks in New England territory. Miss Greenwood will appear in "Letty Pepper," a musical version of "Maggie Pepper," which George H. Hobart is re-vamping.

The Morosco-Stoddard presentation will be called "W. S. Your Girl," with a sub-title of "Hoosier Girl," descriptive of the lead role. Helen Shi-man will play the lead. Others are Eddie Garvie, Jimmy Rosen, Leonora Navaslo, Eunice Burnham, Dan Reay, and J. Herbert, Clarence Derant.

Miss Greenwood is said to have been dissatisfied with "Let 'Er Go Letty" even before the show opened. It is claimed that, though the book called for the lead to appear in gingham or house frocks, she insisted on dressing up the part. Several critics in the towns the show played called attention to it.

Miss Greenwood served notice on the management several weeks ago when the show played in Providence she would not continue, whereupon "Letty Pepper" was set for production. Later it is claimed she regretted having tossed the Stoddard show aside.

Though temperament may have figured in the matter, it is also reported Miss Greenwood might have been influenced by a vaudeville offer calling 20 weeks at \$2,500, said to have come from the Keith office.

LEW FIELDS' SUMMER SHOW

Lew Fields will produce a pretentious summer show in Chicago, to be known as the "Chicago Folies." Because of the comedian's following in the Windy City, this switching of the metropolitan location from New York to Chicago was resorted to.

Herbert Fields, the producer-comedian's son, and Alex Gerber are collaborating on the writing of the show.

COHAN REVIVING TWO

George M. Cohan is recruiting casts for revivals of "The Tavern" and "The Meanest Man in the World."

The new "Dollar Top Circuit," which several members of the Touring Managers' Association are sponsoring, is to be formally incorporated this week. The promoters of the new circuit, which include Gus Hill, E. J. Carpenter, Loeffler & Bratton, George Gatts, O. O. Wee and Arthur Alston, held a meeting Tuesday. It was agreed that 15 of the charter members would each put up \$5,000, making a working capital of \$75,000. This capitalization will be increased.

A meeting was scheduled for Thursday, at which the different managers interested will submit a list of shows to play the circuit. Present plans call for musical comedy and dramatic shows, with the dramatics making up about three-quarters of the list of 35 proposed attractions.

The new circuit has no connection with the Touring Managers' Association other than most of the promoters belong to that organization. Road show producers not belonging to the T. M. A. may be interested.

The new circuit will be conducted as a non-Equity proposition, giving nine shows weekly. Plans are under way to line up theatres that will embrace a circuit extending as far south as New Orleans and as far west as Denver. The chain will be along the lines of the old Stair & Havlin circuit, and will be a close corporation, with no stock for sale to outsiders.

The road show managers' Dollar Top circuit will have no affiliations with any other dollar top circuit. It is planned to have the circuit in operation by next season.

SHUBERTS WIN OLD CASE

Recover Costs Against Owner of Wilkes-Barre House

A prolonged court action pending in the New York City Court the past six years in which the Shubert Theatrical Co. was sued by Rozelle Galland, the principal owner and lessee of the Wilkes-Barre, Pa., Grand O. H. for back rent, finally came to a conclusion this week by a judgment for court costs totalling \$1,823 in the Shuberts' favor. The Shuberts had the house under a ten years' rental from 1909 at \$6,600 a year plus a \$5,000 bonus to Mrs. Galland for subletting to them. When the Shuberts turned the opera house back to her in 1916 she sued for two months' accrued rent, the Shuberts' counterclaiming that the State authorities had shut down the house because of a sagging balcony as being unsafe and because of the owner's failure to properly repair it, they had been deprived of profits.

Robert L. Luce, who was appointed referee by Judge Callahan, decided that the Shuberts recover \$290 they had spent for advertising a new attraction into the house when the closing order from the State officials came, plus \$1,523 legal costs.

"DARDANELLA'S" 8TH

Fisher Starts Suit Against Dillingham for \$25,000 Damages

Fred Fisher, Inc., is suing Charles Dillingham, E. B. Harms, Inc., Jerome Kern, Anne Caldwell and Edward Royce in the Federal District Court, alleging "Ka-Lu-A," from the defendants' production, "Good Morning, Dearie," infringes on the plaintiff's "Dardanella" in rhythm and arrangement. Fisher estimates its damages at \$25,000, stating the defendant has profited over \$100,000. It asks for an injunction and accounting.

Kern and Miss Caldwell are implicated as composer and author of the show, Harms as the publisher and Dillingham and Royce as the producers.

This suit is the eighth angle of a series of law suits in which "Dardanella," the biggest mechanical hit of two seasons ago, has figured in one way or another.

FAY CALLED TO PAY BY MUSICIANS' LOCAL

Demand Director Jerome Receive \$250—Balance Due from Summer

Frank Fay's "Fables" which opened Monday at the Park, came near going musicianless as far as members of the American Federation of Musicians were concerned, following a demand by Local 802 of the A. F. of M. that Fay pay to his former musical director, Jerome, \$250, which represented a balance claimed to be owed the latter since the time "Fay's Fables" rehearsed last summer, but did not open. Jerome was receiving \$75 weekly, half salary of \$150 for services as musical director while rehearsing. The bill for seven weeks' rehearsal at \$75 weekly was \$525. Fay paid Jerome \$275, leaving a balance of \$250. The Local 802 ultimatum delivered to Fay Monday afternoon stated the 802 musicians would not play unless the balance was paid before ringing up.

A conference followed between Fay and representatives of Local 802. It was finally agreed to allow the show to proceed, Local 802 offering as a counter proposition to the effect Fay pay \$50 a week to wipe out the \$250 owed to Jerome, until the sum was paid, with the first installment due Saturday (tomorrow). Up to Wednesday Fay had not agreed to the installment plan, informing the union he could not pay the old debt because of having gone through bankruptcy and consequently could not favor one creditor over another. As matters stood Wednesday, it seemed probable from the attitude of Local 802 that the first installment of the \$250, Jerome's balance would have to be paid by Saturday or Local 802 musicians might be withdrawn after this week, with a condition created that would be in effect a strike.

Fay's "Fables" is playing under Harry Cort's management, at the Park.

BARITONE, FILM HERO

The Michael Bohnen who recently signed a contract to sing leading baritone roles at the Metropolitan, New York, will be the hero in a series of U. F. A. film productions made in Germany, and which will be released by Paramount. He opens with the Metropolitan company next month.

Bohnen is a Russian by birth and has sung in several of the leading capitals of Europe.

NIXON, PITTSBURGH, HOLDING VAUDEVILLE NEXT SEASON

Shubert-Erlanger Arrangement Permits Shift—Legit Moving from Nixon to Pitt—Shubert Vaudeville Shortly Discontinuing at Duquesne

Pittsburgh, Feb. 8.

It has been decided that Shubert vaudeville next season will play at the Nixon, now an Erlanger-booked theatre for legit attractions. The pooling and booking agreement reached between the Shuberts and Erlanger permits of it.

The combined legit attractions that would have been booked at the Nixon next season will be shifted into the Pitt instead.

At present Shubert vaudeville is at the Duquesne, but it is likely the Shuberts will shortly call it a season here and discontinue. They have not been satisfied with the capacity of that house since moving vaudeville into it. The town has been in a bad way theatrically this season, which may be another reason for the Shuberts to wind up the local vaudeville period after another week or so, making over 21 weeks Shubert vaudeville has played here so far.

Pittsburgh was one of the cities predicted for a change in theatre for the Shuberts' variety bills when the pooling arrangement between the two legitimate syndicates was first reported.

JANUARY'S SPURT ONLY "FLASH," PLENTY OF B'WAY HOUSES AVAILABLE

**Feb's Dullness Blamed on Several Possible Causes—
23 Out of 51 Legit Attractions in Cut-Rates—
10 Are New Plays**

Optimism that the legitimate season would pull itself out of the slump pit began ebbing this week, so far as Broadway is concerned. It is now plain the upward shoot in business during January was a "flash in the pan." Any number of houses on Broadway are available for bookings. Any attraction having the ear-marks of chance will be assigned a berth.

The bolstering of production activity is not fast enough to catch up with theatres ready for fresh attractions, and will not deliver the new shows quickly enough to keep the list entirely lighted. Theatre ticket agency men say the going is as dull as at any corresponding time in years.

A plainer sign is made by the number of shows in the cut rates. Tuesday showed the cut rate list to total 23 attractions, larger by three than at any time since the opening of the season, and is nearly 45 per cent. of the entire list (there are 51 attractions in all). The cut rates

were in such profusion shoppers were perplexed in making a choice. Usually the cut rate office is a marvel in speed selling.

No less than 10 new attractions are in cut rates. Three are termed "highbrow" pieces—"The Deluge," at the Plymouth; "Ghosts" (Ibsen), revived at the Punch and Judy Monday, and "The Pigeon," also a revival, at the Greenwich Village, last week. The new productions in "cuts" are "Pins and Needles" and "The Voice from the Minaret," both English importations; Elsie Janis and "Her Gang"; "The Blushing Bride," a Monday premiere; "The Nest," a last week's opening highly spoken of by the critics; "The Cat and the Canary," which opened Tuesday, also had some balcony seats at reduced rates, but the show is a thriller that is touted having a fine chance. This week found "A Bill of Divorcement" in the cut rates for the first time.

Showmen qualified the failure of (Continued on page 24)

\$35 FOR NIGHT

Equity's Employment Agent Presents Offer to Leading Men

The employment department of the Equity issued a call Wednesday to several leading men to report at the office immediately to consult with a manager in regard to an engagement. Upon reaching the office the actors were informed the engagement to be offered them was for one performance only with an amateur theatrical company out of town Saturday night, the remuneration for which would be \$35. The engagement necessitated the actor getting up in the leading part of a former Broadway play in three days.

Absent Once in 21 Years

New Orleans, Feb. 8.
Nick Smith, treasurer of the Tulane, missed his first day in 21 years, owing to the death of a sister.

CHAOS IN PENNA. ROW OVER STAGE CHILDREN

Industrial Board May Throw Wrangle Into Courts—Mrs. Fiske Testifies

Harrisburg, Pa. Feb. 8.

Mrs. Minnie Maddern Fiske, who appeared here Feb. 1-2 in "Wake Up, Jonathan!" was interviewed by Clifford B. Connelley, Commissioner of Labor and Industry, relative to the attitude toward the employment of children on the stage. She is accompanied by four children who play important roles in her comedy and their ages ran from 9 to 14 years.

For the better part of a year the State Industrial Board, a branch of the Department of Labor and Industry, has been grappling with the question of child actors on the stage. The Pennsylvania child labor act prohibits children from working, except under certain conditions, when permits must be issued. The board (Continued on page 17)

CARTOON PLAY OUT; NO ONE KNEW HOW

Disclaimers Entered on "Katzenjammer Kids"—Booking Investigation Begun

Demand has been made by the owners of the "Katzenjammer Kids" cartoons on Sanger & Jordan for payment of royalties on a number of performances played by a company this fall through Pennsylvania and Ohio. The dramatic agents' reply is that the rights were sublet to George Gatts, who did not account to them for any such tour and did not pay them. Gatts denies that he had a company out this year. Gatts took over the original contract, giving the title and book to Gus Hill. Hill also says he has had no such company out this season.

Investigators were sent on the road by the attorneys for the cartoon syndicate. They found evidence of many stands played between Labor Day and Christmas. The attorneys, Eppstein & Axman, decline to make public the information they have obtained regarding who signed the contracts for these engagements. The route was not booked by any of the recognized combinations and was apparently wildcatted. The title was used and some of the script, but no chorus.

The controversy will probably be laid before the U. S. District Attorney on a copyright piracy allegation.

"PINS AND NEEDLES" DOING BUSINESS

First Four Days of Show \$12,000—Edith Kelly Gould Credited with Draw

Notwithstanding the universal pan given the Albert de Zorville English production of "Pins and Needles" when it opened at the Shubert, New York, Wednesday night, last week, the show since starting has been doing business.

The four days it had of playing last week resulted in a gross of \$12,800 at the box office. Monday, this week, was an average gross for that evening; Tuesday night the show did \$1,500.

The draw is credited to Edith Kelly-Gould. Miss Kelly was in musical comedy on Broadway before her marriage to a member of the Gould family. She had not appeared upon the American stage since before her marriage, up to the current production she is starred in. Harry Pilcer, of the same cast, is also thought to have brought patrons to the Shubert through his continuous notoriety for several years, here and abroad; more so on the other side, in Paris. For many seasons Pilcer was the dancing partner of the late Gaby Deslys.

Following her death, it was reported over here he had been taken up by Parisian society, giving the matrons dancing lessons at fabulous fees.

NEW YORK GOVERNOR HAS NOT CONSIDERED STAGE CENSOR

Makes It Appear in Interview He Has No Intention of Regulating Drama—Says We Have Enough Censorship—Can Be Better Adjusted in Other Ways

Albany, Feb. 8.

Owing to the court difficulties in which A. H. Woods' "The Demi-Virgin," now playing at the Eltinge theatre, New York, and in which Hazel Dawn, former film star, is starred, became involved, a report was in circulation here last week to the effect that Governor Miller was being "sounded out" by the "reform lobby" relative to a proposal for censoring stage productions similar to films. The Chief Executive, however, blasted the report at his daily conference with the newspaper men on Saturday when he declared that to date he has entertained no plan for stage censorship.

The verbatim interview with the Governor on the subject follows:

The Press—Governor have you ever considered the question of stage censorship similar to the movie censorship?

The Governor—No. The Press—There has been some agitation for it and I was wondering what you thought of it.

The Governor—Oh, I haven't considered it. My attention has just been called to the fact that I have got some communication in reference to the matter, but I have not considered it.

The Press—Do you think that we have got enough censorship?

The Governor—That is what I was about to say, but I haven't considered this particular thing. Of course, the effect of the movie to my mind (things are comparative, you know) was so far-reaching in its influence that I thought some regulation, not censorship, of it was required. Personally, I have never believed in censorship per se. I think things can be better adjusted in other ways. Sometimes the very evils tend to regulate themselves, but this particular subject I have not considered.

The Press—A great many of the movies, Governor, that I see start with the announcement of "licensed without inspection." Apparently a

CO-OPERATIVE CIRCLES WATCHING O'NEIL PLAYS

"Hairy Ape" and "The First Man" Going on—Company Participating

Co-operative show circles downtown are agog with interest over the forthcoming production of two new Eugene O'Neill plays. The author is to put "The Hairy Ape" on at the Provincetown Playhouse, it being his first production try on his own. The company will participate in any profits as in similar productions there. A Broadway manager is reported interested in the "Ape" play, which may be brought uptown later. It is in eight scenes, somewhat designed along the lines of O'Neill's "Emperor Jones."

"The First Man," which will be put on at the Neighborhood Playhouse in two weeks by Augustus Duncan, is an O'Neill play described as his most venturesome theme idea. Its central characters are a man and wife who, sorrowing over the loss of two children, swear to have no more. But motherhood again comes to the wife and she dies in childbirth in a room off-stage.

"S. S. Tenacity," a Duncan offering, moves to the Neighborhood Playhouse from the Belmont Monday, to remain two weeks, while "The First Man" is rehearsing. The Belmont will get "Montmartre" next week, also a co-operative production, being the first offering of the new Players' Assembly. The cast will hold nearly 50 persons, despite the Belmont's limited capacity.

BORDONI SHOW AT LYCEUM

The Irene Bordoni new show, "The French Doll" is to open at Lyceum, New York, Feb. 20, replacing "The Grand Duke."

great many pictures are permitted to show without any inspection.

The Governor—That is what the law provided, that the pictures on exhibition when the law took effect should be licensed without inspection. You see it wasn't possible to inspect them. In order not to disrupt the business the law was amended for issuing licenses.

The Press—That is a good way to tell an old picture, isn't it?

The Governor—Yes, any picture that you see without a license has been on exhibition prior to August 1, last.

PHILADELPHIA CITIZENS AGAINST CENSORING

Contemporary Club's Meeting Will Voice Opposition Against Censors

Philadelphia, Feb. 8.

The Contemporary Club, an organization of leading citizens interested in all civic matters and often anticipating municipal and legislative activity, will hold a meeting here Monday with the express purpose of voicing opposition to a censorship of the drama. An invitation has been extended the New York producers to send a representative to address the meeting.

Leading members of the club say that the affair will likely act as a deterrent towards proposed legislation aimed to create a play censor for Philadelphia and possibly for other cities within the State. Agitation for a censorship has followed that in the metropolis, but the matter is taken more seriously here than in New York. It is believed that if powerful opposition to the movement is accomplished here and the censorship plan dropped, it will lead for other localities.

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.

"Anne Christie," Vanderbilt (15th week). Continuing to profitable weekly business. Gross not exceptional; around \$8,500 last week, little off from normal going, but satisfactory because of moderate operating cost.

"Bill of Divorcement," Times Square (18th week). Around \$10,000 or little more. That figure probably means profit for attraction and slight margin for house. Has high stop limit arrangement and may take another house before long or tour. Plenty tickets in cut rates early this week.

"Blossom Time," Ambassador (20th week). Operetta success a bit off last week, with \$17,000 or over. Weakness mostly early part of week.

"Blue Kitten," Selwyn (5th week). Going strongly, with lower floor easily selling out. Balcony off, as true of other big money-getters. Last week's gross \$19,700.

"Bombo," Jolson (19th week). Interest in show circles is length of run which will be attained by the Jolson production. Star has put house among winners and should keep "Bombo" going until after Easter. Sunday night concerts important factor.

"Bull Dog Drummond," Knickerbocker (7th week). This imported melodrama belongs to English successes of season. Its steady climb to pushed takings to claimed \$16,000 gross, with balcony cut-rate aid. Week previous takings were several hundred less. Is melodramatic freak.

"Captain Applejack," Cort (7th week). Comedy dramatic success getting great carriage trade, with big money drawn from premiere. Nearly \$16,000 weekly. Is next to "Kiki" on dramatic list.

"Cat and Canary," National (1st week). Second offering by Kilbourn Gordon. Opened Tuesday night. House dark for month. Fifth attraction since opening last fall.

"Chocolate Soldier," Century (10th week). More was expected of this revival than others of late fall. It has topped that group in gross, but is not profit-maker. Two for one tickets and cut rates popular. Will not tour, most of cast now rehearsing for "Rose of Stamboul," which succeeds.

"Chauve-Souris," 49th Street (2d week). Russian specialty gave private showing last Friday and opened Saturday. Limited engagement for five weeks. Genuine novelty, but topped at \$5.

"Czarina," Empire (2d week). Newest hit contribution among comedy dramas. Doris Keane greeted by critics with having another role that may equal in longevity that of "Romance." New play likewise costume piece. Got \$13,000 in seven performances last week (opened Tuesday).

"Danger," 39th Street (8th week). Very good business at end of last week pulled business up; first part of week off. Gross little over \$7,000, slight profit for attraction.

"Demi-Virgin," Eltinge (17th week). This farce unquestionably money leader of A. H. Woods' production tries of the season. Still getting smart money (around \$13,000) and on road should be a clean-up.

"Drifting," Playhouse (5th week). Drama much helped by cut rates. Show is liked and should run into the spring, with little chance of big money, however.

"Dulcy," Frazee (26th week). Popularity in cut rates also true of this comedy; won comfortable run, as predicted, and though takings are around \$7,000 or little under is probably netting small profit.

Elsie Janis and "Her Gang," Galety (4th week). Two weeks more for Miss Janis' novelty revue. Figures to repeat successfully road tour of last season, which likewise followed short stay on Broadway. Succeeding attraction will be "Madeline of the Movies," with Gertrude Cohan.

"Fay's Fables," Park (1st week). Dark two weeks, reopened Monday with Fay Revue. Harry L. Cort presenting show, which ran overtime at opening, but is reported having good chance at scale, \$2.

"First Year," Little (68th week). Slipped off last week for first time since fall, takings about \$1,000 under normal, but gross going to \$9,000 or better.

"Get Together," Hippodrome (24th week). Fokine ballet out of show, with new spectacle substituted. Gross \$30,000 last week. Management claims big house making money at pace.

"Good Morning Dearie," Globe (15th week). Dillingham's musical smash proven popularity that will ride into summer going. Got over

\$29,700 last week, with matinee standees as well as night.

"Grand Duke," Lyceum (15th week). One more week to go. Probably could have remained bit longer, but road figures more profitable move. House gets "The French Doll," with Irene Bordoni, Feb. 20.

"He Who Gets Slapped," Garrick (5th week). Moves up to Fulton (dark this week) next Monday. Theatre Guild reading "Back to Methuselah," G. B. Shaw's long drama that will be presented in cycle of three performances.

"Just Married," Nora Bayes (42d week). Figures as the cut-price attraction of the list. Attraction getting strong attendance via the two-for-one scheme and still making money.

"Kiki," Belasco (11th week). Outstanding dramatic production of season. Unequaled in demand among the non-musicals and going to capacity for all performances, with gross \$16,500.

"Lawful Larceny," Republic (6th week). To be counted with dramatic money-getters now. Though gross, because of house capacity, not up to that of the leaders, takings have steadily climbed (no outside aid), with last week \$12,000. House can hold about \$12,500.

"Lilies of the Field," Klaw (18th week). Making little money. Sizeable run looks assured, which means road should prove profitable. Last week gross moved up somewhat, with \$8,500 drawn.

"Marjoraine," Broadhurst (3d week). New musical piece looks promising. Takings for second week better opening, with figures going to over \$14,000. Musicalized "Pomander Walk." Agency call good.

"Music Box Revue," Music Box (21st week). Unquestioned leader in demand and also gross, which goes to \$29,800 weekly. Now figured to run through next summer, always at big money. First call by all visitors added to local call makes demand enormous.

"The Deluge," Plymouth (3d week). Getting limited call but gross under even break. Lucky if takings mounted to \$5,000. Now in cut rates.

"The Dover Road," Bijou (8th week). Sell out, draw taking in flappers in quantity. House can beat \$10,000, which means neat profit for both sides.

"The Law Breaker," Booth (1st week). Third Brady show on list. Opened Monday. "The Green Goddess" departed after getting \$13,000, nearly capacity at \$250 top. Extra matinee inserted Friday.

"The Mountain Man," Maxine Elliott (9th week). With \$7,000 last week, business best since opening, and management intends sticking. Two for one tickets eliminated but show available in cut rates.

"The Nest," 48th Street (2d week). Opened Wednesday last week. Reviewers praised new drama, French adaptation, but little strength this week.

"The O'Brien Girl," Liberty (19th week). Another week to go, leaving then for road, with Garrick, Philadelphia, first stop. "To the Ladies" succeeds.

"The Perfect Fool," Cohan (16th week). Looks like clinch to last out season, being strong comedy show at \$250 top. Gross last week \$17,000, not much under capacity for all performances. Started this week with rush, getting over \$2,000 Monday night.

"The White Peacock," Comedy (7th week). House reported getting moderate guarantee. Business around \$5,000 weekly with slight profit claimed. Will stick until Easter holidays.

"Up in the Clouds," 44th Street (6th week). Making money, with draw mostly at box office. Gross moved upward, takings at \$14,500 best since opening here. Beat \$4,000 Saturday.

"National Anthem," Henry Miller (3d week). Second week beat first, takings bettering \$12,000. Pulling capacity on lower floor with balcony reported getting better sale.

"Pins and Needles," Shubert (2d week). English revue; opened Wednesday last week. Opinion generally will not do. Eddie Cantor revue, "Make It Snappy," will probably succeed when ready.

"Sally," New Amsterdam (60th week). Little drop last week, as with many attractions, with claims Washington theatre disaster and influenza scare deterrent. "Sally" figures to run through season and should hold up; \$27,000 last week.

"Shuffle Along," 63d Street (38th week). Colored revue looks aimed

"GREEN GODDESS" DRAWS BOSTON SOCIETY

First Time Real 400 Gathers —"Liliom" Opens on 2 for 1 Plan

Boston, Feb. 8. New shows hit into two of the Shubert houses Monday. George Arliss, in "The Green Goddess," at the Plymouth, got a real classy start, and for practically the first time this season the real ones of Boston's society were inside when the curtain rose. The other opening was "Liliom," at the Wilbur, vacated by McIntyre and Heath to make room for this attraction. At this house for the opening the two-for-one policy was adopted. Discussion was general among theatrical followers as to whether such an opening would work for the benefit of the show. It guarantees capacity for the first night, and there is much to be said for that, but at the same time the show is one that is a bit above the head of anything but the best of the theatrical clientele, and those of this breed that attended the opening might have some of the good of the show erased from their minds by rubbing elbows with the class of trade a two-for-one buy attracts. Eva La Gallienne and Schildkraut have made favorable impressions in other trips to this city.

Business was off last week, but the drop was nothing to be alarmed about, neither is it to be wondered at. Two shows that had played here for six weeks, "Irene" and "Dog Love," were finishing up. "Tip Top," at the Colonial, is on the 10th week now of an engagement originally scheduled for 15 weeks, and in the nature of things capacity business would not rule. As for the show at the Selwyn, "Back Pay," it has never gone very strong since here, and it is not quite the sort of attraction that would crowd the people into this house, which is some distance uptown. An intimate musical comedy or a show like "The Circle" with stars is what will draw them in.

Estimates for last week: "Tip Top" (Colonial, 10th week). About \$26,000 for last week, around \$1,000 lower than week before. While not comparing favorably with original takings, close to \$34,000, no doubt the show will go out taking with it more money than any attraction that has played here this season.

"The Dream Maker" (Hollis, 2d week). Final week, with Billie Burke underlined. She also will stay but two weeks. That is to be policy of house until end of season. Estimated takings for Gillette show last week about \$16,000, very good for straight dramatic.

"Orphans of the Storm" (Tremont, 7th week). Losing its punch as weeks pass, and with three weeks more to go, according to original plans, will finish rather weak. "The Grand Duke" March 1.

"Red Pepper" (Shubert, 1st week, 5th in city). After playing to excellent business across at Wilbur, where it opened after coming in from the road for its premiere, continued to hold strength on shift.

for year's run. Beating \$10,000 weekly and making money weekly. "Six Cylinder Love," Sam Harris (25th week). Off little last week for first time since holidays; gross of between \$13,000 and \$13,500, however, being considered very good.

"S. S. Tenacity," Belmont (6th week). Will be moved downtown at end of week, taking Neighborhood Playhouse for two weeks. "Montmartre," presented by Players' Assembly, new repertory company, succeeds next week.

"Tangerine," Casino (27th week). Consistent money maker, this early arriving musical piece set pace this season for \$250 musical shows and leads field at that scale. \$19,500 and better right along.

"Thank-U," Longacre (19th week). Run until after Easter looks certain. Show was in doubt during fall but developed into money maker. Takings last week again around \$9,000.

"The Bat," Morosco (77th week). Big box office trade late in week pulled run leader up to gross of \$10,500 or little over. Eight companies now playing, one in London, where first two weeks reported pulling record breaking business.

"The Blushing Bride," Astor (1st week). Latest of musical entrants; opened Monday with Lean and Mayfield. "Voice from the Minaret," Hudson (2d week). English importation disappointment. Goes off Thursday night; Marie Lohr and her English company presenting "Ferdia" Friday night.

"Orphans of the Storm," Apollo (6th week). \$12,000 claimed for the Griffith picture last week. Should turn neat profit at that pace.

"Foolish Vives," Central (5th week). Universal feature reported getting around \$7,000 last week.

and despite new shows showed fair record. Can stay for some time in Boston; drawing family business, with good buy for upper part. "Liliom" (Wilbur, 1st week). Opened Monday to spotty house, as far as the character of the patrons were concerned, but to capacity, due to the two-for-one system. "The Green Goddess" (Plymouth, 1st week). Real banner Shubert opening this season; house practically sold out in advance and with big sale for balance of week. "Back Pay" (Selwyn). Not doing very good business, due to several conditions, mostly, it is third show in which woman has been of demimonde type playing the house in the past weeks.

THEATRES IN PHILLY SATISFIED WITH INCOME

Business Holding Up Very Well —Older Shows Doing Best

Philadelphia, Feb. 8. Two openings this week received excellent houses. Several of the continuing shows have been keeping up at an unusually high pace, despite some very bad weather breaks.

Business is holding up here remarkably well, after the gloomy fall period when even the best of them fell by the wayside. Billie Burke's "Intimate Strangers" did remarkably at the Broad last week, and had virtual sell-outs the last half of the week.

"Welcome Stranger," which opened at the Garrick also did big business with good prospects during its three week stay. "Ladies' Night" at the Lyric has maintained an excellent pace, and will probably be kept eight weeks. "The Greenwich Folies" have been spinning along splendidly at the Shubert and are generally accredited with being the best of this series. It must leave after four weeks, though could probably stay seven to eight.

"Orphans of the Storm" picked up a bit last week, but is still not up to former Griffith marks. Just how long it will stay at the Forrest is problematic, but probably not after March 1.

This week's openings were "Dog Love" with Hodge at the Adelphi and "The White Headed Boy" at the Broad. The former is in for an indefinite—though probably short—stay, and the Irish Players only two weeks.

"The Skin Game" is playing its fourth and last week at the Walnut and makes way Monday for "Main Street." Although the first flush has worn off, the Galsworthy drama has been a money maker for house and management.

Feb. 20 three new shows hit town. "O'Brien Girl," Eddie Cantor's new revue, "Make It Snappy" and "The Gold Diggers."

The latter comes into the Broad for at least four weeks while, although no announcement has been made, it is figured the Cohan show will linger indefinitely at the Garrick where "Mary" played to such big business and two return engagements. The Cantor show is unknown so far; "Under the Bamboo Tree" was previously scheduled, but a sudden shift was made.

Estimates for last week: "White Headed Boy" (Broad, 1st week). Good opening, with indications of money for two weeks' stay. Efforts being made to keep show from being labeled as "highbrow." "Intimate Strangers" did nearly \$15,500, not far from capacity last week.

"Greenwich Village Folies" (Shubert, 3d week). Good money maker and well liked by both critics and regulars. Generally accredited with being best revue of year here. About \$23,000.

"Orphans of the Storm" (Forrest, 5th week). Although showing improvement on previous week; this Griffith film is well below Griffith standard here. About \$9,500.

"Welcome Stranger" (Garrick, 2d week). Seems to have scored real hit. Demand looming large ahead. Next to last week because of bookings; \$16,750.

"The Skin Game" (Walnut, 4th week). Galsworthy drama, most talked of show in town and although off from record of first two weeks, will make real money for stay. "Main Street" next Monday, indefinitely.

"Ladies' Night" (Lyric, 5th week). Surprised wise ones by ability to stick when many similar shows have flopped here recently. May stay eight weeks; \$12,000.

"Dog Love" (Adelphi, 1st week). Opened to typical Hodge clientele with prospects of profits if run is not forced. "The Bat" ended to \$9,500.

MONTREAL LEASE ENDING

Montreal, Feb. 8.

What will be the future of the legitimate here is unsolved at this time. The Edwards lease of the His Majesty's ends this week, with the Edwards management having taken no definite step up to now. Several bidders have appeared for the property.

His Majesty's is the only theatre playing legit in the city.

CHI'S AUTO SHOW DIDN'T FLOOD THEATRE

First Half Last Week Light—Last Half Better—Griffith Film Catches On

Chicago, Feb. 8. That "golden harvest" which the local theatres contemplated on reaping last week became frostbitten, with the result the automobile show, calculated to jam the local theatres, fell away short, and the first half of the week the theatres evidently did not know there was an automobile show in town. Three of the Shubert houses playing musical comedy—Garrick, Studebaker and La Salle—had tilted the lower floors from \$3 to \$3.50.

Thursday night the "loop" houses took a sudden spurt, with the crowd having tired of hanging around the automobile exhibits, and played to capacity for the remainder of the week.

Only one opening during the week, Griffith's "Orphans of the Storm," Tuesday night. Griffith and the Gish girls made personal appearances at the opening performance. The picture "hit" with the dailies and should linger at the Great Northern for quite a spell. The top is \$1.50.

Going out on Saturday was Margaret Anglin in "The Woman of Bronze," from the Princess, where she had a 14-week stay. Lonel Barrymore in "The Claw" opened there Sunday. Society was out in full force and the house was sold out several days in advance.

Ruth Chatterton in "Mary Rose" left the Illinois Sunday, and Monday Otis Skinner opened in "Blood and Sand" for a limited engagement.

"Mr. Pim Passes By" and "The Rose Girl" entered into their last two weeks here at Powers and the La Salle, as does the "Connecticut Yankee," which abdicates in favor of Elsie Ferguson in "The Varying Shore" at the Woods Feb. 20. Bert Williams also pulls out Feb. 19, with the "Last Waltz," moving over from the Garrick. Robert Mantell is concluding his three weeks at the Olympic this week and "The Beggar's Opera" will open a two-week run engagement there.

"Mr. Pim Passes By" (Powers, 3d week). Business climbed a bit to \$15,000. Show has impressed.

Robert Mantell (Olympic, 2d week). Repertoire, with gross around \$11,000.

"The Last Waltz" (Garrick, 4th week). Scale tilted for lower floor, gross crept to \$26,000. Moves to Studebaker Feb. 20, following Bert Williams, who goes on tour. Ina Claire and Arthur Byron will come in here on that date in "Bluebeard's Eighth Wife."

"Connecticut Yankee" (Woods, 7th week). Running along at about same gait as preceding week, with little efforts being made to stimulate it by advertising.

"Folies" (Colonial, 6th week). Business capacity on lower floor during entire week, with few vacancies upstairs during early part of week. Still leader here. Moves out Feb. 18 to make room for "The Little Girls in Blue," opening next evening.

"Nice People" (Cort, 15th week). Still stepping at fast pace, practically capacity all week.

"Little Old New York" (Cohan's Grand, 5th week). Folks from the rural districts thronged this house to see Genevieve Tobin; \$17,000.

"Woman of Bronze" (Princess, 14th week). Final week brought \$14,000. "The Claw" opened Sunday.

"The Hindu" (Shubert-Central, 4th week). "Whiteside in this mystery play seems to have the theatre patrons baffled to extent of getting considerable repeat business. Gross exceeded that of preceding week by running close to \$13,000. Here indefinitely.

"Orphans of the Storm" (Great Northern, 1st week). Latest Griffith film has caught on. Two shows daily. With \$1,50 top at night and \$1 top at matinee, got \$10,200 on ten performances.

"Mary Rose" (Illinois, 3d week). Final week very weak. Left for road on Sunday, with Otis Skinner opening Monday in "Blood and Sand" for limited engagement.

"Under the Bamboo Tree" (Studebaker, 8th week). With lower floor scale being brought to \$3.50 and house in proximity to hotels where the automobile exhibitors were domiciled reached \$18,000.

"The Night Cap" (Playhouse, 5th week). Mystery play, packed during week. \$14,000, record for this house.

"Lightnin'" (Blackstone, 22d week). Galloping along at the precedent established here early in run. Skirted \$22,000.

"The Rose Girl" (La Salle, 2d week). Raising of lower floor scale not of much advantage. Just does not seem to catch on. Final two weeks. No subsequent attraction announced.

WEST POINT CADETS IN MUSICAL COMEDY

**Dialectic Society Presenting
"Ho, Ho, Jose"—Harry
Piani Staging**

The Dialectic Society of the Corps of Cadets of the United States Military Academy at West Point is going to present a musical comedy at the Point in two acts in which over 40 of the cadets will appear. In its entirety, it is the work of the young men, with the exception of the staging of the book which will be handled by Harry Piani, and the arrangement of the dances directed by Robert Marks, formerly stage director for Henry W. Savage and Arthur Hammerstein. The first performance will be given about Feb. 20 with the gala performance arranged for February 25, the night of the Army and Navy basketball game. Socially, that evening takes on the aspect of being the second in importance of the year. The other is the annual football clash of the two academies.

Four performances are to be given. It is possible the show may be taken to Annapolis for one performance, and also one for the benefit of the government officials in Washington.

The book of "Ho! Ho! Jose" is by W. W. Yale, '22, while the lyrics and music have been supplied by a trio, namely, M. H. Cleary, '24; V. A. Vedemeyer, '23, and P. W. Wolf, '23. Lieut. Philip Egner, bandmaster at West Point, assisted in the arrangement of the music.

Brig.-Gen. Douglas MacArthur, superintendent of the academy, and Col. R. M. Danforth, commandant of cadets, are both taking an especial interest in the production this year, while the personal supervision of the enterprise is in the hands of Major J. A. McDermott.

PHILLY'S BENEFIT

**Actors' Fund Performance Real
Success Last Friday**

Philadelphia, Feb. 8. The Actors' Fund benefit performance held last Friday at the Garrick was attended by a very real success. There were fewer disappointments than usual, and much more than the ordinary originality in the skits and sketches.

Instead of "The Second Mrs. Bellis," given in New York, William De Mille's "In 1919" was substituted. Marie Doro's place in "The Triangle" was taken by Jane Grey; Wilton Lackaye failed to add his distinguished presence to the "cast" of "The Sign of the Hour," and Allyn King took Ina Claire's place in "Lovers."

Ted Lewis and his jazz band, from "The Greenwich Village Follies" at the Shubert received the most applause, despite the fact that the audience was hardly the type that attends revues. Robert Warwick, Maelyn Arbuckle, Edmund Lowe and Miss King were well received in the more conventional "Lovers" and the repetition stunt, admirably carried out by H. B. Warner, with the assistance of Serrano, Miss Grey and others, put "The Triangle" across on the success side. Unfortunately, the real cleverness of "The Sign of the Hour" didn't seem to get over with the majority of the society audience. Regulars called it the best novelty yet in a fund benefit performance. Its delightful satire, and the inimitable introductions of the imaginary cast (very real in the persons of Glenn Hunter, George Sidney, Jessie Ralph, Alfred Lunt, Billie Burke and others) were A-1.

Irene Castle gave two rather short dances and would not come back despite a friendly hand. John Charles Thomas went with a bang. He seemed to fit in better with the crowd present than he has with the Shubert vaudeville clientele.

"Sports of the World," a pageant in which Philadelphia Society debutantes took part, was the final big feature. Of its kind, it was excellent. The Kitaros, Frank McIntyre in his "Wednesday at the Ritz" skit, and one or two other acts completed the program.

Fred G. Nixon-Nirdlinger made a most hospitable and personable announcer of events to come. He and Harry T. Jordan shared stage direction with Alexander Leftwich.

Ralph W. Long Returns to Work
Ralph W. Long has recovered from pneumonia and is back at the Shubert offices as general manager.

BUSHMAN AND BAYNE'S NEW ORLEANS RECORD

**\$16,000 at Orpheum This
Week, Hurting Legit
Attractions**

New Orleans, Feb. 8. Bushman and Bayne headlining the vaudeville at the Orpheum will break the theatre's record for this season by drawing in at least \$16,000 this week. Their business has injured the legit in town, as the Orpheum is attracting the one-a-week patrons who ordinarily visit the legit houses.

Nance O'Neil, in "The Passion Flower," one of the best plays sent South this winter, is being overlooked at the Tulane, and will not exceed \$7,000 on the week. The Griffith film, "Orphans of the Storm," may hit \$6,500.

The Orpheum's record up to the present was held by Julian Eltinge, who did \$14,000 during his week there.

SHUBERTS' PLANS

(Continued from page 1)
said Mr. Shubert. "But we do not want it printed unit" finally settled. It is virtually all agreed upon now, but we prefer to wait until every detail has been closed up."

The Shuberts are said to have assisted in the proposed plan of rotary units that will use at least six acts of vaudeville with the review as the perpetual headliner. All shows will travel under the standard of "Shubert Vaudeville," with the scale as at present for that entertainment, \$1 top.

Mr. Shubert would not name the associates Lee and J. J. Shubert will have in their vaudeville for next season, but Variety published about a month ago a brief report of a meeting at the Hotel Astor, New York. Attending that meeting were Lee Shubert, also representing his brother, I. H. Herk, Max Spiegel and E. Thos. Beatty. Interested with the latter three it said to be Tralles of St. Louis. That conference at the time was reported as looking toward the formation of a new combination in the vaudeville or musical comedy.

The confirmation by Lee Shubert of his intended vaudeville policy for next season disposes of all rumors pertaining to the Shuberts and their present vaudeville. It likewise upholds previous statements made by the Shuberts that they are in vaudeville to stay.

According to the story, the Shuberts and their associates will gather producers from all the musical branches of the show business, including those allied with the Shuberts' legit enterprises, with no producer to produce over two productions for Shubert vaudeville at any time. The producer, says the story, is to supply the entire bill, with vaudeville to be booked from the Shubert vaudeville booking agency and subject to the approval of the Shuberts. Showing terms are reported at 60-40, subject to revision.

The success of the condensed "Whirl of the Town" as a vaudeville attraction is what confirmed the early opinion of the Shuberts, it is said, that their original combination policy of vaudeville and review, with a girly background at \$1, is the new vaudeville. "The Whirl," wherever playing on the Shubert vaudeville time thus far, has taken the house record, not excepting that gotten by Bedini's "Chuckles" or the Hussey unit. In addition, it is said, the Shuberts, having produced the "Whirl" themselves for vaudeville, found it was their cheapest traveling vaudeville bill.

Whereas the Bedini show, while admittedly a drawing entertainment in its review, had a decidedly bad vaudeville program ahead of the afterpiece when first starting over the Shubert time, and the Hussey show depended upon one person, "The Whirl of the Town" was evenly balanced, with its vaudeville finding equal favor with its review.

The policy of playing a combination entertainment of this character with the title of the show acting as a standing headline name also appealed to the Shuberts, doing away with the necessity of procuring "drawing cards" weekly with their consequent high individual salaries. The Columbia Amusement Co., or otherwise the Columbia Burlesque Wheel, has been apprehensive of the Shubert combination policy since the Shuberts started their vaudeville with one of the Bedini combinations as a unit. The Columbia people look

upon the combination policy as opposition, through a Shubert vaudeville review getting through its performance within 90 minutes, giving a full evening's show with the vaudeville, and costing in salary nearly three times what a Columbia burlesque attraction costs, meanwhile playing at about the same scale of admission.

Vaudeville showmen say the combination vaudeville policy is opposition to every other kind of vaudeville, whether scaled above or below \$1.

Messrs. Herk and Beatty are now connected with the American burlesque wheel. Herk has been reported in arms against Sam A. Scribner of the Columbia wheel, with those two burlesque circuits recently going into open conflict. Spiegel has various theatrical interests, including Columbia and American wheel connections, besides extensive picture interests.

Other than the combination policy, the Shuberts have been reported to have had another plan of vaudeville for next season up their sleeve, for the continuation of that policy, if they concluded to change from their present system of playing a combination bill one week and a straight vaudeville program the next.

It was anticipated Wednesday all details of the combination vaudeville for next season would have been completed by last night (Thursday), when the Shuberts are expected to issue a formal announcement.

ACTORS' FUND BALL

**Allied Arts and Sixty Club Promoting
Big Benefit at Hotel Astor
Feb. 25**

A benefit ball, for the Actors' Fund, to be held at the Hotel Astor, New York, Saturday night, Feb. 25, will enlist general theatrical respectation, from clubs to people, as well as prominent lay persons.

The ball will be given under the name of the Allied Arts of the Theatre, with the Sixty Club in charge. A managing committee has been organized, comprising stars of the stage and screen, while the patronesses who have loaned their names are jointly of the profession and society.

The tickets have been placed at \$10 each, inclusive of supper and without war tax. They are purchasable at the principal ticket agencies or at any of the theatrical clubs, also at the headquarters of the press bureau for the ball, in charge of Frank Pope, at 33 West 42d street (Room 1040).

T. M. A. MEETING

The Touring Managers' Association at a meeting Tuesday discussed road conditions and recent changes. It was brought out that the International Theatrical Association had been successful in bringing down transfer charges in a number of the small stand towns. As to the possibility of a reduction in rail rates, it was stated the I. T. A. was working to that end with a likelihood of success by the beginning of next season. Transportation charges are the most important item to touring attractions.

A committee was appointed to confer with the I. A. T. S. E., seeking to bring about a "differential" in the matter of stagehands for T. M. A. attractions. The touring men contended that the same wage scale applied to stagehands with a popular priced attraction as with the big legitimate shows. The lower wage scale for a show charging \$1 and not over \$1.50 will be asked.

NEW BALLET AT HIP

Last Saturday the Fokine ballet ended at the Hippodrome. Fokine and Fokina, the Russian dance stars, were in "Get Together" at the Hip for the first 10 weeks, dropping out at the conclusion of the contracted time, the ballet, however, being continued as a feature of the show.

R. H. Burnside inserted a new ballet, Monday, called "Bees and Butterflies." The diving specialties reported planned in special tanks which were to be rolled atop the ice, will not be inserted in the show.

Mass. Bill on Prices Defeated

Boston, Feb. 8. An attempt to prohibit increased admission prices in all Massachusetts theatres on Saturdays and holidays was defeated yesterday at the State House when Senator John P. Engert's bill was given leave to withdraw by the Senate Committee on Legal Affairs.

INSIDE STUFF ON LEGIT

(Continued from page 11)

that member was for taking a punch at Luke anyway. Joseph Bickerton, recently made attorney for the club, was presented with a life membership, the first of its kind from the Treasurer Club.

The ads for "Lilies of the Field" are credited with keeping that show in the Klaw. Harry Reichenbach has been writing the copy used in extra space generally early in the week. Though being under special contract with Paramount at present his arrangement permits the "Lilies" assignment. Reichenbach entered into a novel contract with the "Lilies" management. No salary is stipulated, but the publicity man is to get instead a percentage of the gross above \$7,200, which was the weekly pace when he started with the show. His bit has been as much as \$500 for a single week. Recently, with the show getting around \$8,000, he has been drawing down over \$160. That is probably more than anyone else concerned with the front of the house has taken from the show, which has been in litigation for the past several months. "Lilies" can break even on a gross of around \$6,500 weekly.

"The Demi-Virgin" appeal from the Supreme Court denial of A. H. Woods' application for an injunction restraining the New York License Commissioner from exercising his legislative-given authority of closing a theatre without hearing, will come up for argument before the Appellate Term within a few days. If decided against, Woods will go to the New York Court of Appeals and carry the case to the U. S. Supreme Court if necessary, on constitutional grounds. Meanwhile "The Demi-Virgin" is playing at the Eltinge, New York, to around \$13,000 weekly, and is expected to remain there the remainder of the season. If it goes on the road it will be next season.

The "Virgins" final decision may have a bearing on when Woods will produce the Somerset Maugham play, "East of Suez," written by Maugham while on a trip to China and accepted immediately by Woods upon reading.

The Globe, New York, by means of approved plans will enlarge its seating capacity from 1,190 to over 1,300 seats by the beginning of next season. Early in the fall two rows were added on the lower floor and at the same time the lower boxes were eliminated, giving the orchestra 50 more seats. This week two rows will be added to the rear of the balcony, concrete "steps" providing the required lift. It will give the house 32 new seats, and provision has been made for another 32 on the lower floor. Two new front rows are to be placed, room for them provided by moving the orchestra under the apron. During the summer or whenever the house is darkened for two or three weeks, the upper boxes are also to be taken out and the front of the balcony be fashioned into a horseshoe. This follows the new idea in theatre construction, several of the most recent houses having no boxes. Such seats are difficult to dispose of, rarely if ever being handled by ticket brokers, despite the size of a buy-out. During the run of the "Follies" at the Globe last summer, the boxes were priced at \$4, which was \$1 under the scale for the lower floor.

Since Variety's intimation several weeks ago of the smouldering war between native players out of work and English histrions on the country's stage payrolls, conditions have fanned feeling between factions until the angles of the friction assume serio-comic as well as dramatic possibilities. The conferences between Samuel Gompers and acting bodies seeking degrees of restriction of import players had its amusing slant in that some of the most violent advocates at conferences crying for a limited emigration of players from abroad were themselves aliens. British elements of the Lambs and Players whose relation to the stage dates back farther than the present year, proved very poity at these anti-import sessions over the many companies that have dropped in on America since the first of the year.

The English Players of "Bull Dog Drummond," "The Voice of the Minaret," "Pins and Needles," are intruders according to some of these earlier-here Britishers. "The bally pickings will be cut into until they'll no longer be so rich in gravy," they declare. Even English stars who have held top spots and top figures in American productions are not themselves without apprehension as to the danger of further invasion. The stars say they know it is not a far step from a second or third leading player to the first line.

At the Players one night last week one of the newly arrived English actors in a playful mood recited a prayer he said was common to his nation, and one he declared he himself had been taught as a child to say every night. The spirit of the litany was: "God bless the poor, God bless the rich and God bless everybody, but God bless our family first!"

A fact evolving from the present season's sensationally long list of sheer failures among legitimate plays produced since the season began is the discovery by producing managers that not only are there few manuscripts of promise, native and foreign, available for consideration in the manuscript shops, but authors as a class for the first time in the memory of the present crop of producing managers, are unwilling any longer to submit scripts except upon conditions made by the authors. In the good old days of ample supplies for selections, the author typified the fellow who waited at the wicker gate of the outer office while a boy attache of the manager was assigned to convey to him information as to whether the manager might be able to give an answer about a play submitted, or return the play. Now, the author has the upper hand and is playing it with something like reprisal for the indignities of which he claims he has been a long time the butt.

Here three of the biggest of the season's active producing firms have been importuning Charles Frederick Nirdlinger to submit manuscripts, these managers know Nirdlinger has recently finished. Nirdlinger, a brother of the late Samuel Nixon, of the Philadelphia Nixon-Zimmerman firm, despite his relationship with theatrical interests that might justify include him among the ept of the playhouse, says he served a fraying period of waiting hat in hand upon producing managers, and that now that he finds himself sought by managers, he himself sought, he proposes to fill his new and more satisfying role with appreciation of its fine harmonies. Nirdlinger vows he will no longer send in manuscripts to producing managers to trust that someone may read them. Any manager who is interested in the Nirdlinger play material of now may adjudge its applicability to his own plans by sitting down at an hour and place convenient to said manager and submit to having the play or plays read to him by Nirdlinger, who reminds managers that he himself doesn't stutter, has no wish to act the parts, will confine his efforts to a swift recapitulation of the stories, and agrees at the first sign of managerial somnolency to call the prospect cold.

TAX IN SHARING CONTRACTS

A new clause has been inserted in sharing contracts of attractions, mostly effective outside of New York. It concerns the matter of State tax increase as affecting the terms. Some stands have been taxed either locally or through State regulations. Between the time attractions were booked and the date of actual playing.

In some cases the tax is per seat, and the new clause is designed to proportion a share of such tax to the attraction.

CARROLL PREPARING

Earl Carroll has been secretly rehearsing a company for the opening of his new theatre Feb. 20. The title of the play as well as those who have been engaged are being kept under cover. It is said the play is to be presented in a single scene.

BILLIE BURKE'S MOTHER DIES

Baltimore, Feb. 8. Billie Burke, at Ford's in "The Intimate Stranger," lost her mother Monday, and the house will remain dark until Thursday.

Feb. 13 "Ziegfeld Follies" will hold forth, featuring Will Rogers.

BROADWAY REVIEWS

PINS AND NEEDLES

THE CAST

Harry Piller, Edith Kelly Gould, Jack Morrison, Rupert Hazell, Ewart Scott, Amy Verity, Jimmy Nervo, Malsie Gay, Teddy Knox, Alice Pollard, Jane Taylor, Tommy Mostel and Nan C. Hearn.

At the Shubert, Feb. 1, Albert de Courville presented an English revue, with the original cast (outside of the chorus), that is a continual reminder of the past. The show finally opened, following repeated postponements said to have been through absence of scenery. The producer could have delayed somewhat longer.

Herald as having played at the Gaiety, London, for nine months, the length of that stated run carried some weight. The show looked decidedly bad the opening night, but perhaps the revue should be allowed a "break" through the audience it confronted. The house was prone to be cynical from the initial scene—and there was an abundance of material on which to indulge that attitude.

Especially did it seem the "hoofers" present revelled in the limited stepping of Harry Piller, who was showing on an American stage for the first time in eight years. Added to that were the inhabitants of the lower floor, not finding sufficient entertainment to hold their interest, continually talking among themselves with an evening dress upper-box party, impressing as highly elated, dropping programs on friends sitting below throughout the performance to gain recognition—all of which failed to aid the morale of either the assemblage or the cast.

Reading matter at the head of the program said:

Albert de Courville Production
"Pins and Needles!"
A Revue with Points

From the Gaiety Theatre, London
With the Original Cast Including
Edith Kelly Gould and Harry Piller
Book by Albert de Courville, Wal
Pink and Edgar Wallace
Lyrics by Ballard McDonald, Rupert
Hazell and I. Caesar

Music by James Hanley and Frederic
Chappelle
Produced by Albert de Courville,
with the assistance of Julian
Mitchell

The show deviated from the program schedule in the arrangement of the scenes with considerable switching, also the elimination of one entire programed episode. Close to three hours were consumed in the running, with the finale still being worked up at 11.30. Numerous short stage waits between scenes, which added up, were partly responsible for the long drawn out evening though in the main it was due to the length of the separate tabs. The complete performance comprised 19 interludes with the majority carrying melodies or numbers.

It's a straight revue attempting to be somewhat of the intimate type. Its beginning includes a ballet number, "A Tropical Fantasy," along the lines of those presented at the Winter Garden; the usual idea had at least one parade of show girls dolled up, with the book carrying the remainder of the action hither and yon at its own discretion.

If Mr. de Courville hasn't done anything else, he's supplied a chorus that on looks holds up with other Broadway shows now playing, but further than that it's impossible to compare the piece with other musical attractions, revue or comedy, now holding forth in the theatre district.

In Piller's dancing, which is extremely reminiscent and in no way can compete with the present day footwork as done on this side of the water, lies the keynote of the whole show. It is geared to the period of that style of the terpsichorean art undertaken in juvenile roles popular some six or seven years ago. Every Jimmy Nervo, who carried the other half of the male dancing burden, failed to reveal anything that could be said to be modern made his most noteworthy bit felt during the finale when it was far too late in any way help the show out of the depths into which it had been descending for the previous three hours.

As seen at the initial showing this English revue lacks a comedian capable of satisfying the American sense of humor (Malsie Gay will never do it); an acceptable number leader outside of Piller; no feminine dancer at all (though a miss stepped forth in the "Vanity Box" offering to solo to applause), and a general routine that becomes seriously tedious. Just how serious that particular situation is may be noted by the fact that they began to walk out early, with it being doubtful if there were 200 people left in the orchestra at the time the final curtain came down. Musically, the piece offers average melodies, of which two, "Vanity Box" and "Piccadilly Walk," stood out through tuneful orchestrations. Production, as to scenery and costumes, so-so, with only one instance of costuming, that of Miss Gould, bringing a response.

Miss Gay predominated, not necessarily through ability but at least by boisterousness. Her conception

of low comedy values were fairly shouted across the lights in a deafening, continuous howl. Whether the script called for the straining of the vocal chords or not, it was noticeable few of the other members of the cast outvoted Miss Gay. A song in "one," with lyrics that very much smacked of London's intermediate class of "halls" and accordingly grazed the border, was her most substantial contribution. Doing "straight," Jack Morrison impressed nicely, working particularly well from an aisle at the opening, but came close to ruining himself after 11 when offering a song that led into impersonations, Rupert Hazell, programmed as having done some of the lyrics, had opportunities at various intervals, the best a travesty on the slow action moving pictures done in conjunction with Teddy Knox. Alice Pollard delivered her songs acceptably, while Miss Kelly Gould, opposite Piller, gave evidence of very little in either voice or dancing. She only aggravated the responsibility allotted to Piller.

Mr. de Courville has taken a terrible chance in bringing a London revue here for production, when they've been lifting material for these shows over here from this side for years. Unless tremendous touching up, eliminating and rearranging can be immediately done, he will find a certain bloomer on his hands.

In its present state it's hard to see how "Pins and Needles" got by in London for nine months, but if the present performance and cast are acceptable to the English playgoers the members of the company (especially the dancers) should be able to pick up enough pointers during their stay here to insure them of popularity on the other side for the rest of their lives, with the general opinion of the first night audience of a stampee that "the King couldn't save this one."

Skg.

CHAUVE-SOURIS

Real imported Russian caviar, served a la Nikita, at the Shubert's, new 49th Street, a house opened in December. Not every one goes wild over caviar, yet it is a novelty among appetizers, and fetches a nifty price on the menu. That applies to "Chauve-Souris," brought hence after showings in London and Paris. In the former city it was presented at the Coliseum and then at the Alhambra, quite successfully. What the prices of admission were is of no matter. Comstock & Gest have lifted the menu idea for New York, and the seats down front are \$5. Last Friday evening at a special showing there was life at the box office during intermission, several blocks of tickets being sold to persons who were in the house. Mr. Gest didn't bother about the ticket specs, figuring they could make a buy or not. Reports are the attraction pulled \$6,500 advance sale before opening (Saturday night), and that means something. The managers have limited the engagement at this time for Broadway to around six weeks, and the intimate house (about 740 seats) fits the intimate style of performance to a tee.

"Chauve-Souris" isn't pronounced the way it's spelt. Souris is French and enunciated as "soree," the term actually meaning a bat or bald mouse, and standing for the Bat theatre, Moscow, where this troupe of specialty artists hail from. The idea is said to have sprung from the players in the Russian Art theatre at Moscow, meeting to make up their own entertainment.

Nikita Balleff's "Chauve-Souris" may be described as a Russian vaudeville, with many comparisons to those so minded to make them. With but two exceptions the whole entertainment is a collection of numbers or bits, the entire performance is one of chuckles. There is comedy in the form of satire, caricature or burlesque at every turn. That the lyric or language used is strange becomes secondary in this presentation, which builds up as one of the funniest novelties offered in seasons. The action or song or bit given might not of itself provoke the grin or the laugh, but following Balleff's always present announcements they can't miss, for this man is a comedian and humorist. He cons and jokes his audience into good humor all the way.

Balleff outshines his "Chauve-Souris." He might aptly be called the James J. Morton of Russia, announcing the numbers in a similar humorous way and at times just as abrupt. He looks like John, the barber, would like to look, if clear of beard and in a well-tailored dress suit. His funny way of pronunciation plus the dialect is an asset here, but, as he said, perhaps in ten years he would do much better. Nikita stepped before the curtain that may have been the original inspiration for our futurist painters (velvet drapes were mostly employed, with here and there a little scene section, at times very effective), and he got laughter from the start. Later he alluded, saying he didn't make the announcements for his own amusement, but to per-

mit the players to make costume changes.

The first two "acts" might be said to have been there just to start the show. "Porcelaine de Daxe" had two girls posed 'neath a clock, then stepping down for a courtly dance. "Songs by Glinka" came next. Here the duetting of two songstresses was pretty enough for the concert platform, but the sister turn passed by without starting much. The third number, "The Parade of the Wooden Soldiers" ("wooden," Nikita called them), drew a solid hand. The number was given by nine cheery "soldiers" with starched trousers and curious toy-like steps. The movements conveyed the impression of automatic motion. So well did the number please that some of the admittedly highbrows in the exclusive private showing assembly pounded palms ferociously. Balleff, in announcing the number, wittily said that was all the soldiers left after the Washington Disarmament Conference. He quickly bowed to the applause and called for encore.

"A Souvenir from the Past," next in line, was a song of the A. K.'s. Two old lovers sang what might be a counterpart to our "Silver Threads Among the Gold." Into "two" for a travesty bit in pantomime, offered "The Death of a Horse, or, The Greatness of the Russian Soul." A prop horse was used, it supposedly drawing an open hack, wherein was doubtless the daughter of a duke off on a lark with a lowly lover and pursued by the old boy himself. The caddy beats the nag so much it drops dead, and in walks the lord and master. The "greatness" probably was implied from the refusal of the driver to accept 10,000 rubles for the death of his animal. It is said that was but one bit out of a playlet used abroad.

Concluding the first portion of the bill was "Katinka," that divulging at last where Arthur Hammerstein got the title. It was a novelty, purporting to show the old Russian polka of the 60's. Balloon-like costumes covered parents of the dancing girl. All sang, but what about no one knew. A male quartet was just ahead, all sporting trousers that made them look like ads for Michelin tires. M. Wavitch, the baritone, and the leading male singer, scored the first of his successes during the evening.

Resuming Mr. Wavitch led a gypsy scene depicting the interior of Yards, said to have been a famous cafe in Moscow in 1840. Nikita said it was famous before the revolution, also explaining the gypsies would sing "sad songs." Nevertheless one of the several numbers certainly lent the impression that it was Russian blues.

Another quite resembled a "get hot" song and to strengthen that one of the women left her seat and started prancing about. The gypsy interlude appeared to have all the company, which is not large, on the stage together for the first time. "A Tartar Dance" looked more promising on the program that it proved. Yet in spite of its shortness it was strange, the scenic bit being effective. Balleff announcing the number to be done by M. Kotchetovsky, pronouncing it as savagely as would an American, and the result was a new laugh. "La Grande Opera Italiana" was a marionette idea, the head of the singers thrust through a curtain, all having small bodies. It was a caricature all around, the lyric joking with various musical terms. The voice of Mme. Birse counted in making the singing end important. "Chastoushki" turned out to be "Russian workpeople's ditties" and had one chap in smock playing a concertina. "Next to closing" was a sort of minuet, "under the eyes of the ancestors"—the portraits of a young couple's forefathers.

The finale was the "chorus of the Zaitzeff Brothers." Wavitch was the "conductor," leading eight or nine "men warblers," all garbed as types. The only driver, a porter and other nondescript characters were in a row. The ones didn't count so much as the burlesque manner of working and all was not Russian, a portion of "Mon Homme" ("My Man") being plain. The number was laugh getting, with a surprise coming when a "nancy" joined the lineup. As one showman put it "they closed the show with an after-piece."

One thing prominent because it was missing was so-called Russian dancing. There were no "hock steps" or anything like that style of dancing at any point. The novelty and fun of "Chauve-Souris" (or "The Bat") will probably attract all those who love the bizarre and the unusual. A ticket speculator has it figured out that the highbrows will fall for the downstairs seats and the Bolsheviks will fill the balcony. Everyone who sees the entertainment will agree on the cleverness and humor of Nikita Balleff, called the "stage-autocrat." But he is very democratic about it. Jbc.

More Managerial Changes

Additional changes in the Shubert theatres were made last week. Harry M. Wilner, manager of the Astor, was switched to the Casino. Fred Kimball, manager of the latter house, went to the Astor. Johnny Harper, assistant treasurer of the Fulton, is now in charge of the box office at the Nora Bayes.

THE LAW BREAKER

Jim Thorne.....William Courtenay
Joan Fowler.....Blanche Yurka
Swing Fowler.....Frank Sheridan
Father Spalding.....Clifford Dempsey
Walter Homer.....John Cromwell
Tom Fowler.....Frederick Bickel
Bill Dobbs.....Morgan Wallace
Gibson.....Frank Sylvester
Donovan.....John Milton
Griggs.....Herbert Rathke
Kit Grey.....Marguerite Maxwell

William A. Brady appears to have nicked his hoodoo and blown life into a potential hit at the Booth. "The Law Breaker," by Jules Eckert Goodman, a rattling melodrama, has a fine chance despite the hazards that the author stuck in its path gratuitously here and there. It is a peculiar sort of hybrid, a half-breed issue of verbose philosophy and dive patois. But a love child, apparently, since it seems a sincere effort to accomplish something more than earn royalties.

Plays with a purpose were never more strikingly satirized than by Mr. Goodman's play with a purpose, which takes them and itself seriously. It is an attempt to surround some carking dramatic fireworks with a "reason"—not an apology or an alibi; a lesson.

The propaganda teaches that a crook will yank a necklace off a lady's neck but will not of necessity go down into her corsage after it; also that a shot in the arm (from a revolver) makes a girl play the curtain scene in a chair; also that it is worse to steal faith than to cop Liberty bonds, and less profitable; also that the soul of a heel can't win a girl who has "done everything wrong except one thing," when a handsome crook has restored the wavering faith of a lady with blonde hair and a welfare fad; also that Blanche Yurka is one of the finest, surest, truest and gratest actresses gracing that abject institution, the American theatre.

One fat blue pencil, guaranteed to copy-read but a lot of vapory verbiage, would make "The Law Breaker" a cinch. As it is, it has its dull moments between the flashes of dramatic animation, a heavy love interest (which comes to nothing in the end), and some extraordinary acting. William Courtenay, miscast but game and always the polished, human, lovable fellow that he is, suffers next to the most from the lagnappe of words; Miss Yurka, however, bears the heavier cross. Unto her fall speeches that go on like chunks clipped out of lectures at the midnight mission of the Little Sisters of the Fallen. Talk, talk, talk—about responsibilities, theories, bromide debate topics, unawakened moral consciousness, complexes—Miss Yurka has a Portia portion and should dress it in cap and gown.

But what a staff of life she is for Mr. Goodman! She makes all the drive react like the wisdom of all the ages and all the sages; she makes herself the heroine of a love theme not intended to be love, but becoming it because one cannot visualize anyone not loving her; she modulates and graduates and climaxes speeches which have none of these gradations except in her voice and in her delivery and personality. She is as much better than the play as grand opera is better than second wheel burlesque. She scores a triumph so rounding that the great career so often predicted for her by the farsighted has bloomed—she is a star, the more luminous because she glitters and scintillates through a barrel of ink.

Not that "The Law Breaker" is uninteresting. It is fascinating. It has action and it has surprises and it has punches. It has no story—nobody could report its narrative, for it is devoid of one, unless stealing and returning, trusting and betraying, double crossing and cold feet, gun plays and bonehead plays, are dramatic progress. They are thrilling, and they are mighty well done, and in a spot around the animal episodes they are whackling well written. But whenever they get high in the clouds the pamphlet stuff, though someone had picked up a book of essays and started to read random chapters from any page to change the subject each time the subject becomes intriguing. Maybe that's a super-sense of the dramatic—keeping the hungry audience in suspense; but specialties would be more entertaining than lectures.

Mr. Courtenay plays a silk-lined all-around gun; he steals \$50,000 from the bank belonging to the father of Miss Yurka; he is nailed; it turns out her brother has become involved, having been badgered by a pretty Aggie Lynch (played and beautifully played by Marguerite Maxwell); Miss Yurka wants to save her brother, though heaven knows why after we've seen the brother is a few scenes, and she also has faith in Courtenay, probably because she has seen him act before in other successes, and she lays down her \$75,000 necklace (piker!) as security that Courtenay will return the 60 grand. He does, but why nobody yet knows; he restores her faith, though he doesn't do it because he's honest; and he marries the Aggie Lynch who has taken a 44 in the wing for him, who has sassed a priest and who has done "everything wrong but one thing." The one thing Mr. Goodman means—could it have been acting? That's one thing Miss Maxwell never did wrong. The girl

has power, appeal and appearance, eloquent eyes and a future.

Frank Sheridan, always an unctuous stage priest (those who remember him in "The Boss" will testify), contributes to his role all that anybody could—anybody. Morgan Wallace has a fat Leo Donnelly role and gives it none the worst of it, though nobody could miss it except an English actor.

The third act climax, a very involved scene, has as much wallop as the shooting of Carson in "Within the Law" or the table-turning in "The Deep Purple." Every standard trick is utilized, and skillfully. The first act is almost all talk; the second act has fine comedy relief and some good conflict; the third act has a flock of talk and stage-waits, but five final minutes of blazing glory; and the fourth act—only Goodman knows what that one is all about—has an ending in which the crooks (the good-looking ones) strike up a match, and Miss Yurka walks off to accept John Cromwell, who doesn't deserve her, and who has never jarred her faith though he has sneered at it.

The acting and the action ought to keep this piece above board until the hot weather, despite the apple sauce.

Lat.

FRANK FAY'S FABLES

Cast—Frank Fay, Bernard Granville, Herbert Corthell, Fania Marinoff, Eddie Carr, Helen Groody, Robert Cummings, Olga Steck, Georgiana Hewitt, The Fifer Trio, Louis Cassavant, "Olivette," Donald Lee Roberts.

Following a prolonged attempt, which dates back to last spring, to secure presentation Frank Fay's revue finally pushed off up at the Park Monday night at a \$2.20 top backed by a performance that, perhaps would have found it to better advantage had the premiere been put off until the warm weather, when it could have made its bid as a summer entertainment. The substance of the present situation seems to be that the show has a chance at the scale, and if it can draw enough to keep its head up, the ultimate move should be a migration to a more centrally located house where the incandescent display will attract attention other than from persons on their way home.

As seen at the opening Feb. 6, "Fables" indicated in more ways than one that it wasn't quite "set" to permit of a smooth running performance. The mechanics were revealed and audible due to the thinness of the drops which failed to depress the conversation of the stage crew and could be seen through whenever a light flashed behind it. At that Fay overcame the difficulties with his kidding to the satisfaction of the partisan house for the one night, but it leaves an enormous amount of work to be done before the show will be whipped into a normal state. A total of at least half an hour, is open to elimination as with the waits and various bits that will eventually feel the knife, the finale took place at 11.45 after having started at 8.30.

The show is a straight revue minus any definite program information as to the scenes, having the book call for the unfolding of the episodes by means of a "plant" (t. b. m. (tired business man) sitting in a box conversing with Fay, who works from the aisle, to the effect that he will donate \$50,000 if the performance pleases. Fay continuously requests his ideas as to just what he'd like to see. All selections are compiled with.

The fifty thou never comes to light again but the "plant" (Robert Cummings, and a carking straight he is too) calls for a schedule that includes seven scenes in "full," allows for a sextet of happenings in "one," is toned with 15 melodies and backed by 13 numbers. The book is credited to Fay, the music to Clarence Gaskill with both combining for the lyrics; Kuy Kendall staged the ensembles besides stepping in on the first act finale for an Ann Pennington impromptu. Fay again gets credit for the staging and Harry L. Cort is doing the presenting. According to report the file carrying the names of those who play "in" on the piece is beholding of a quantity of names with it being said that if the regular attendance equals that of the rehearsals the show will last through the hot weather "without much difficulty."

Of the cast which comprises 11 principals, Bernard Granville, Fania Marinoff and Herbert Corthell are receiving outside illuminated billing with others who take unto themselves various degrees of prominence being Eddie Carr, Helen Groody, Georgiana Hewitt, Olga Steck and "Olivette." Fay, Corthell and Carr are taking care of the comedy, which mainly runs to hoke and all warble at intervals. Corthell is allotted a spot for the usual timely lyric which is below par, and Fay easing over to the piano for a medley with Gaskill preceding the final number. Helen Groody is offering half of the feminine dancing and is seemingly capable of taking care of more than her allotment while "Olivette" is supplying the remaining portion stepping forth from a chorus number to specialize for her most substantial bid.

The Misses Steck and Hewitt (the former announced as coming from the Coast and the latter previously

with Galt's productions) split and combine on various of the songs for average results, with Granville doing a juvenile and restricting himself largely to vocalizing in front of the chorus, but also partaking in various of the scenes aimed for laughs.

Fania Marinoff, as far as can be remembered, is appearing in but one instance—that of the dramatic playlet having a theme located in the north country with Fay and Granville swinging low hung gun-holders, acting out the story of the badger game with the girl double-crossing both men for a finish. Both boys would do better to stick to their regular interpretations, while the props of the skit misused to the extent where it resembled the ludicrous.

Fay has assembled a production that is entertainment for the first hour but thereafter begins to lag and drop away. Some of the set-tings are picturesque without howling coin and mostly made up of drapings. The illusion is carried out by a neat appearing assemblage of 22 girls and eight boys in which Venice Quincy demanded attention. The show is decidedly lacking in tunefulness and gives evidence of a similar situation when the individual dancing is considered and the morale weakens when Fay is not at libbing from the aisle or before the drop.

Well clothed and dressed with Fay, Granville and Corbelli "Fables" has a substantial foundation with which to build itself into a light revue that should connect at the current scale but there's much to be done before the show will accumulate the needed speed. *Skig.*

CAT AND CANARY

Roger Crosby.....Percy Moore
"Mammy" Pleasant.....Banche Frederic
Harry Hylthe.....John Willard
Sam Sileby.....Beth Franklin
Cecely Young.....Jane Warrington
Charles Wilder.....Ryder Keane
Paul Jones.....Henry Hull
Annabelle West.....Florence Eldridge
Henrickson.....Edmund Elton
Patterson.....Harry D. Southard

Most people say the obvious thing, and there were many in the audience at the National Feb. 7, on the opening there of "The Cat and the Canary" who, when asked what they thought of the piece, made some reference to "The Bat."

Kilbourn Gordon presents the play, written by John Willard and staged by Ira Hards. It is another attempt to cash in on the vogue for mystery plays started by "The Bat." How well it succeeds is difficult to tell immediately after the fall of the final curtain. There are moments during the enactment when it is so spookily tense the audience goes into hysterics, not metaphorically but actually, and others when the action stops and the characters merely talk as if they were merely filling out the requisite number of minutes necessary to a complete evening's entertainment.

Practically the entire action takes place in semi-darkness. The piece opens with the family lawyer entering the home of his late client, who died 20 years previously. The five heirs have been summoned to hear the will read at midnight on the twentieth anniversary of the death, as per deceased's instructions. The house, meantime, had been inhabited only by a West Indian servant, a voodoo woman, who prates about spirits, etc. A neighboring keeper from a lunatic asylum enters in search of an escaped inmate, whom he describes as a dangerous individual given to throttling.

The lawyer, while talking to the young girl who is the heir, is suddenly seized from behind by a pair of hands and dragged through a panel in the bookcase. When the girl turns to find him gone she naturally becomes hysterical, and it is believed she shows signs of alleged insanity in the family. In the second act she is assigned to sleep in the room in which the maker of the will died. As she retires and falls into a doze a hand reaches over the side of the bed and seizes the necklace around her throat. The others are dubious about her narration of what occurred until she feels sure there is a panel in the wall of the room. She goes to it, opens it and the corpse of the disappeared lawyer falls out.

To further narrate the progression of the plot would be to destroy the interest of those who may wish to see the piece.

From the standpoint of gruesomeness it is in the category of dissecting-room stuff, yet there were many there at the premiere who revelled in the eerie suspense and were quite content to enjoy the sensation of creepiness. About the best basis for passing judgment may be gleaned from the fact that the piece was recently tried out in Allentown, Pa., for three performances. It opened to \$300 and drew \$900 on each of the succeeding presentations there. If this is any criterion, "The Cat and the Canary" will prove a sensational hit. One thing is certain: there will be no half-way success about the play. It will either prove sensationally successful or a flat failure.

A brilliant cast contributed to the maintenance of interest in the play's enactment. Florence Eldridge, as the ingenue lead, acted with a rare sense of values, ably seconded by Henry Hull in a comedy character lead. All the others were more than equal to the respective demands put upon them. *Jolo.*

THE BLUSHING BRIDE

Paul Kominski.....Robert O'Connor
Flower Girl.....Violette Strathmore
Cigarette Girl.....Kitty Flynn
Francis.....Harold Gwynne
Schwartz.....David Belbridge
Asazza.....George Craig
Christopher Pottine Nordstrom
Alfred.....Clarence Nordstrom
Rose.....Edythe Baker
Justine.....Beatrice Swanson
Lorraine.....Marcella Swanson
Coley Collins.....Cecil Lean
Lulu Love.....Cleo Mayfield
Judge Redwood.....Harry Corson Clarke
Doris Mayne.....Jane Carroll
Mrs. Pottinger.....Gertrude Mudge

"The Blushing Bride," Cecil Lean and Cleo Mayfield's new starring vehicle, opened at the Astor Feb. 6. It's a two-act musical show, which the program says was based on a play by Edward Clark and Mark Swan, another line crediting Cyrus Wood with book and lyrics. "The Girl in the Private Room" is not mentioned, although that is probably the Edward Clark farce which the "Bride" takes its chief inspiration from. Sigmund Romberg wrote the music, Jack Mason did the numbers, Watson Barratt the scenery, and Frank Smithson attended to the staging. The Shuberts produced.

It's a combination of the French farce idea, and the bit and number scheme (familiar in the wheel shows), bright and colorful scenically, holding a cast of clever specialty people, mostly from vaudeville, and possessing several well-staged numbers. There are but two comedy bits worthy of the name in the entire show, however, and both come at the end of the first and second acts, respectively. The first is the ancient table scene idea, which has Tom Lewis as a sporty husband, playfully tossing a bun at Cecil Lean, and later attempting to whack Mr. Lean with a large loaf of bread. Other familiar table business, which the Broadway first-nighters appeared to think deliciously funny was included.

The other comedy scene is a satire on the modern and old-time restaurant, along the lines of those "When Mother Was a Girl" things, with a party being served in the 1847 period, and a contrasting glimpse of the service given in the cabaret of the present day. There's the insulting head waiter, the saps from Oshkosh, a band which plays for a second or two, with the chumps paying through the nose for everything they don't get in the way of service, etc. This was contained in a song written and staged by Cecil Lean. It was a wow and deservedly so.

For the rest the show was of the machine-made farcical pattern, with Lewis as the typical old rounder husband, who, having made a date to dine with a chorus girl, is found by his wife while entertaining the supposed chorister. There is some childish attempts at comedy through having Mr. Lean impersonate one of the restaurant attaches, one Cazazza, and sit at the table as a sort of a male chaperon during the table scene. This brings the first act in a cabaret set, with the second falling in another interior, a wedding anniversary celebration.

The outstanding applause hit went to an unprogrammed little girl, who did the wigglest sort of wiggle since the days of the "Girl in Blue." Only this little wiggler was bare-legged to the thighs and wore an abbreviated gold shredded wheat Hawaiian skirt. The wiggling came in a pretty song number, "Rosey Posey," with a musical theme that suggested both Hawaiian and jazz antecedents, with a dash of blues included.

Another smash was scored by the Glorias, a mixed dancing team, with several numbers in the show. The dance that registered so heavily for the team was a skating double.

Mr. Lean has the role of a slinky race track tout, playing it conventionally. A good light comedian, but with little material in this show. Miss Mayfield is a coat-room girl, masquerading as a Quakeress. She scores with her demure prettiness and generally brightens up the picture.

Tom Lewis does one of those halting speeches, similar to his vaudeville sfering, during one of the numbers. Edythe Baker has a piano specialty in the opening of the second act, and Clarence Nordstrom is a juvenile teamed with Miss Baker in several numbers. Nordstrom sings pleasantly.

Some of the gags in the show go back farther than the concert hall days of variety. Among them are: "A wooden wedding—yes, two Poles got married," "I played the ham in 'Humlet' and the hump in 'Humpty Dumpty,'" "Married? Yes, but not to each other," etc.

Hoke runs thickly throughout the show whenever comedy is tried for. Judging by the way the Broadway bunch ate it up, they don't see many burlesques.

Gertrude Mudge plays Lewis' wife and landed individually with a well-done "souse" bit in the first act table scene; Jane Carroll had a semi-straight role and held attention while singing; Harry Corson Clarke did a bit, a small time judge, acceptably; Robert O'Connor danced nimbly, and made a foreign cabaret owner character stand up; and Beatrice and Marcella Swanson, two attractive blonde flappers, gave the show added sight values

through their looks. Sixteen choristers and six chorus men.

Mr. Lean and Miss Mayfield both work conscientiously and industriously to keep the entertainment up to tempo. They're all through the show, making the best of what has been given them. The opening night "Blushing Bride" ran two hours and fifty minutes. It can stand the knife for about twenty of the minutes, and with a strengthening of the comedy division will make an average entertainment. Scenically, musically and in a production way the show is up to standard. *Bel.*

THE NEST

Marie Hamelin.....Luelle Watson
Eveline Dore.....Christine Norman
Annes Hamelin.....Frank Burbeck
Max Hamelin.....Kenneth MacKenna
Suzanne.....Juliette Crosby
Henri.....Bruce Elmore
Leonie.....Ruth Gilmore
Leontine.....Marjorie Oakley
Anna.....Florence Mack
Louise.....Helen Cromwell

William A. Brady produced "The Nest," an English version of the Paul Gerald French play, "Les Noces d'Argent," originally produced at the Comedie Francaise, Paris, at the 48th Street theatre, New York, Wednesday, Feb. 1. The English adaptation is credited to Grace George, who has followed the original closely without attempting to Americanize the play to any great extent.

"The Nest" is a four-act drama dealing with the selfish and thoughtless attitude of many children toward their parents. The theme could have been worked up to keener interest if the typical French atmosphere had been translated into the American locale by the adapter. The action takes place at the present time in a Paris home. The daughter of the household, her father's pet, has just been married, and at the same time the mother learns that her only son, whom she worships, has had an affair with a close friend of the family. The two emotional experiences coming at the one time have a demoralizing effect upon the parents. As time lapses the indifference of the children toward the parents increases. The father dies, leaving his widow to fight the battle of life alone, with no aid offered by the children.

Luelle Watson has the leading role, in which she gives her customary finished performance. It is not a part which offers great opportunities, and what success is achieved is due to Miss Watson's ability. Kenneth MacKenna in a juvenile role is among the leaders. MacKenna does well with what he has to work with. Christine Norman, Frank Burbeck and Juliette Crosby have the remaining roles, handling them in a satisfactory manner.

The production involves three sets, all of which appear to have seen service in other productions. To a large degree this detracts from the piece. "The Nest" should last for a few weeks. *Hart.*

BOOKING COMBINE

(Continued from page 12)

would jump at a chance to get rid of the picture policies forced upon them. In booking any sort of acceptable attraction they face a sure loss and they prefer the films to the junk that occasionally happens along. The manager who formerly trouped a show that was fitted to the one nighter trade has been forced out of business. The favored one nighters are those given big shows that are breaking jumps between important stands.

The independent producers are asking themselves what effect the booking coalition between the Shubert and Erlanger offices will have upon them. So far they have not collectively met to talk it over.

When theatrical business resumes normally, the independents appear to feel the heads of the booking offices may conclude to again start producing. If that should occur, they say, or if the combined booking office starts to "slip something over," the larger of the independents who operate theatres of their own in the biggest cities may decide to remain in those cities, keeping their hits off the road.

Some of the independents say it will be the old thing over again, whilst others state that in their opinion monopolistic control of legitimate bookings is a thing of the past, not through any philanthropic intent on the part of the controllers, but having the record of the past to guide them into the knowledge of what such steps eventually lead to.

Meantime the independents say they will watch and wait.

Managers who have in the past toured Broadway successes at popular prices say that to resume such activity depends a good deal on the number of performances permitted. If limited to eight performances weekly, they claim pop attractions cannot be made to pay. Nine and often 10 performances were played by pop attractions, and the real money drawn in Sunday territory.

BED-SIDE CHATS

BY NELLIE REVELL

(Nellie Revell has been for nearly three years confined to her room and cot in the St. Vincent's Hospital, Seventh avenue and Twelfth street, New York City. Without having moved from one position within the past six months (Miss Revell having lost the use of her spine) she has written and dictated these weekly articles for Variety, at the same time having variously contributed to other periodicals. Miss Revell has been called the bravest woman in the world by many. Others have indorsed it, adding that under the circumstances she is also the most cheerful.)

Ada Lewis, Louise Groody and her sister Helen came down Friday to find out what the attraction was that keeps me here so long. I asked Ada how she kept so nice and thin. She said trying to cross streets did it, and that she watched for the green lights and then ran like sixty.

Policeman Tighe, who got too clubby while trying to "clean up" Hell's Kitchen, has been appointed by a discerning judge to study social conditions in Sing Sing. His course will be for three years, and to prove that the warden has a sense of humor, he assigned this cop with the sapollo tendencies to the laundry. Would you call that the irony of fate?

It has been so long since I participated in a bout with the copy desk, that is even more difficult for me to figure out just why they do certain things than ever was. Therefore, it's hard to know whether it's a sense of humor or valuation that caused the "Evening Telegram" to read—
"Biggest cut in Ford prices due tomorrow. To be \$15."
Surely there is no profiteering there.

The same paper states that "Croker is resting quietly and is out of danger at his home in Ireland." Another proof of the old warrior's individuality.

Frank Van Hoven saw something in a drug store labelled la feminine boudoir, and from his knowledge of French he knew that it was something for a bedroom, so he bought it and sent it to me. It's all right, Frank. It's very nice perfume, but I shan't waste it on a costume made of gauze bandages and mortar, one that is put on by a hod-carrier and taken off by a saw.

From Wheeler and Dolan comes a greeting postmarked Constantinople, Turkey, and written in the American Embassy, telling me they get Variety over there and anxiously read all the news from Main street, and that our American ambassador is much interested in my case, having read of me over there and sends his congratulations.

A letter from that dear old couple, Downey and Willard, recalls the days we worked together in Leadville, Colo., years ago. They send me cheerful news from Fox and Summers, others who were in our troupe, long since retired from the business and settled in Saginaw, Mich., where they own a cosy home and Mr. Fox is in the railroad business. He ought to know it. We did enough of it.

Fanny Hurst assures me that all the sermons were not written in stone. Well, Fannie, they would be if preachers had as rocky a road as I have had.

I love the pretty dishes Marilyn Miller sent me. They have broken me of the desire to want to throw dishes at the nurse. They are far too nice to break.

I suppose now I can put a sign on my door. NELLIE REVELL, Inc. (the Inc. meaning inclosed).

CHAOS IN PENNA.

(Continued from page 13)

several months ago reached the conclusion that permits should be granted to stage children provided they are offered educational facilities while on the road. Protests arose and a committee was named to study the matter with the result that no agreement could be reached. This week a hearing was held, but the board got no nearer a solution. Meanwhile children are appearing on the stages of Pennsylvania without protest with very few exceptions.

"I am a product of child labor in theatricals," said Mrs. Fiske to Commissioner Connelley, "if that is what you call it. My first speaking part was that of a child appearing in 'Macbeth' at the age of three."

Mrs. Fiske said the four children in her company, Herbert Hodgkins, Lois Bartlett, Edith Lawson and Freddie Goodrow, are accompanied by their mothers and are tutored through the Professional Children's School, of New York, which is under the supervision of the Gerry Society.

At the conference here representatives of the Department of Public Welfare, the Department of Public Instruction, the Pennsylvania Society to Protect Children from Cruelty, the Child Labor Association and others attended. Some of the speakers contended that no exemptions from the child labor law should be granted and others held that the matter was one for the courts to decide and not for the State Industrial B.

The board will take up the matter at its meeting Feb. 14, when it may decide to forget all the eloquence of the paid representatives of the various organizations represented at the hearing, issue a final order and thus force the matter to a court decision in case anyone cares to fight out the matter.

STOCKS

Earl Pingry has started action through the Equity to collect one week's salary claimed due him from Ray Payton, manager of the stock at the Lyric, New Britain, Conn. Pingry contends he was engaged for one week by the stock manager and discharged before starting rehearsal. The manager alleges Pingry arrived in New Britain prior to the time for rehearsals, and became unfitted to rehearse, which necessitated his discharge from the company.

After being dark many months, the Hippodrome Salt Lake, opened Feb. 5, with Ralph Cloninger and players in "The Prince Chap."

The Somerville Players will return to the Stone Opera House, Binghamton, N. Y., February 13, for a limited stock engagement, it was announced today by Manager H. M. Addison. This will be the third season that the Players have appeared locally. The company opens with "Scandal." There will be daily matinees except Monday. Bills will be changed weekly. The company coming to this city is headed by Ben Taggart. Old local favorites in the troupe include Kathleen Barry, Jack Westerman and Joseph Thayer, the latter, character man.

O. W. Olson is to have dramatic stock in the Oil City O. H., Oil City, Pa., under the direction of Tom Casey. A company is now playing in N. Weastle, Pa., under the Casey management.

The Bijou, Atlanta, Ga., will play dramatic stock commencing Feb. 28, Walter Baldwin is to direct.

PALACE

Holdovers, returns, "names" with little but past performances to back them up, and one or two good and healthy old-style flops, combine to make this week's show one of the sort that makes a "regular" appreciate a rocking chair near the radiator, his own wife, and a thrilling trade paper or a snappy seed catalog. It surely doesn't encourage vaudeville patronage.

Wilton Lackaye in a medieval French panto complicated by modern motion picture methods qualified as the "tone" of the bill. "The Greater Love" is far from brilliant. It is credited to Henry Rideau, who is still unheard of. It is an unsubtle, silent skit, with letters and pictures flashed on a screen upstage to point the progress of a story such as a sophomore might deem dramatic and emphatic—the tragedy of a man past middle age about to marry, who finds a letter from his fiancée to his young chum saying she loves the younger man, but will marry the old one because he can support her; the bridegroom-not-to-be makes preparations to have it appear an accidental shot, then plunges himself in the ribs and leaves a \$25,000 insurance policy to the girl, so, presumably, she can marry the buddy.

This little panto was originally written for Mme. Rejane, the classic French actress, with the woman's role the single acted one; she rejected it with the sophisticated observation that turning a man over to one's roommate and furnishing the capital besides would not be popular with Frenchwomen. With men it's different. They wouldn't do it, but they don't so much mind seeing another man do it, especially a famed Romeo like Bill Lackaye. They liked him in it. Of course, he executed it with Lackaye finesse, dressed it to immaculate perfection, graced it with his distinctive punctuations. He made a little address in "one" to follow, stating that he did so to refute a rumor that he had gone into pantomime because he had lost his voice—"a fond hope of my friends and a vain dream of my enemies," as he put it.

Beyond that there was nothing important except Nancy Welford's dimpled knees. Miss Welford is one of William Rock's accessories. The child works like Frances White and is as stage-smart as Maude Fulton. Puck keeps picking them. Somebody will be buzzing a bee into Miss Welford's ear very shortly. She is scarcely for a vaudeville act long. She has the niftiest little figure that has rippled before the glad eyes of a tired bunch of Broadwayites in rooms, her voice is clear, she has a broad and cute sense of comedy, she dances, she knows how to demurely flirt with a whole audience, and she is "over."

Helen Eby, Rock's other staff, has the best trained hair on earth and is a valuable straight support as well as a young woman who commands distinction. Rock is as young as he has been in years, and will probably go on until he can play his A-K parts without a makeup. He stages everything smartly and has keen theatre sense as well as cunning judgment. The act is a Palace holdover and did well.

Charles Withers, now billing exclusively himself on the attraction card, did not do so powerfully with "For Pity's Sake" in an early spot. The laughs were irregular and the applause was weak for this many-return turn. Miller and Capman, second, got nothing for their first two numbers, including the dance so similar to Stanley and Byrnes' drunk double, and got going only on the taller man's superlative ankle eccentricities; two bows.

The Stanleys did a good melange of handstanding and balancing, but stalled too much for "class," which is not regarded as essential in an opening act and which they can safely let go by the boards; they murder their finish by putting on hats and coats and strolling off, whereas they ought to work off, bang, as nature and tradition intended them to; do their stunts and drop the drop. What they do of their tricks is great—the parlor stuff is dragged in and looks it; doesn't get over and slows up the parade.

Aileen Stanley, with a poor pick in songs and too many of them, did not wow the Palace bunch, as it has been reported she has done elsewhere of late and of yore. She has a sympathetic note in her throat and a thoroughly acceptable personality, but it is all singing, number after number, without a thrill, and, Tuesday night, without a laugh except twice on blue gags. Miss Stanley is billed as a phonograph artist, and she sings about herself as such. The phonograph companies, though, probably don't let her pick all her own songs. She needs a director who can animate her performance and a song chooser who knows when old ones are through and when new ones will never begin. She has herself, which is a great nucleus for a fine act; now she needs someone to capitalize her with a few highlights and a lot of material.

Florence Nash and her company in "A Breath of Fresh Air" missed creating the impression that an artist of Miss Nash's caliber might have been expected to make. Last week this reviewer blamed the Colonial audience for not rising to this act; this week the neighbors from up that way must have flocked to the

Palace to see her again, because again it was a milk-and-water affair, a laugh or two, a scant four curtains and this scribe still insists Miss Nash is a baby bear and "A Breath of Fresh Air" is a good comedy—but he doesn't know what's the matter. Maybe it's her support, which is terrible enough.

Harry Watson, Jr., re-repeated his oft-repeated repeaters, the pug bit and the 'phone bit. Nothing happened, to him that hadn't happened before and won't again. It's like the small town reporter who came back to his office after most of the town had burned up, and when his frantic editor asked him why he didn't tear off some "copy," he answered: "Aw, what's the use? Everybody saw the fire." What's the use of reviewing Watson again? Almost as much goes for Roscoe Ails and Kate Pullman—they're here again. If both these turns weren't good they wouldn't be booked back and back and back. But how can a guy find new words to discuss them every time when they boomerang in so often?

Cansino Brothers and Marion Wilkins, the gifted younger boys of the noted tamale dancing family, and a spirited girl, closed.

WINTER GARDEN

Half the attendance Monday night was made up of late arrivals, who strolled in up to 9 o'clock. Dressing by box office ticket selling could not make the house look bigger than it was. Whole rows in the side sections downstairs were untenanted. The dollar or back half of the floor looked filled. Balcony patronage was satisfactory but not big.

Bessie McCoy Davis makes her first Winter Garden appearance this week, she never having been in any of the Garden revues, while her first Shubert vaudeville appearance was at the 44th Street (now playing legitimate attractions). A mistress of grace, Miss McCoy has mounted her turn classily. The combination of her dancing, the richness of her costumes and the excellence of the music lifts the act to a plane where it cannot miss. If Carl C. Gray, the special leader, made the orchestral arrangements, he figures prominently in the success of "Castles in the Air." At the opening, during a high-kicking number, elastic bandages were glimpsed at Miss Davis' knees. She was billed fifth, but was switched to the after-intermission section. Jack Barrett and Emmett Merrill, her dancing aides, did very well. One was made up pinkly, the other not at all.

Ray Miller's Band and Cliff Edwards occupied closing intermission instead and mopped up the show's honors. Miller's coking musicians will probably hold onto their cabaret assignment near by, but the act is one that should be given other houses. The act is a holdover. To show how much bigger it went this week, the running time Monday night was eight minutes longer than the act's time last week. The house just didn't wait to let the Miller bunch go, four encores being called for, the final one an announced rendition of "The Sheik."

"Ukelele Ike" Edwards figured in the smash for the early half of the act. His number landed strongly, first with his little tinkling uke and then with the Miller musicians. There are two exceptional saxophonists in the band, working as a team most'y. One did Edwards' stuff during a blues encore, this chap mouthing a jazzy tune similarly to Edwards' style. For the last two encores Edwards had nothing to do, so he clowned, first eating a pickle in front of the cornetist, then annoying others in the band. That didn't seem to fit, and Ike would do better to vamp off when the band legitimately wins repeats, as it did Monday night. Rich in muted brassy, the Miller band is one of the very best, both for dancing and really pretty music.

The nine-act bill held at least two misplaced acts. It was far too early for Clayton and Lennie, on second, while the Ziegler Twins have a routine that is next to fatal for the closing position. Clayton and Lennie were No. 4 at the 44th Street three weeks ago, and went over for hit in the spot. They got some laughs here, the hat business being source of that. But they "died" at the close.

Last season the Ziegler Twins, a quite youthful team, flared forth with a jazz band of seven. They retain a drummer, he working in the pit and proving his worth. He used the drummer's new style of "pig slide" whistle during one of the costume change waits and then surprised with a violin solo for the next. A dancing youth is used by the twins, one of whom gives a flash of double-jointed skill. The Scotch dance of the sisters is about the prettiest.

Two standard comedy turns were present, and both made good. Clark and Verdi, on fourth, and Brendel and Bert, next to closing, both used the acts offered by them in past seasons. The opening bit of the latter turn is somewhat changed. Brendel, with one end of a string tied to his aching tooth and the other to a brick, is enough to break down a determined grouch. His wood-smelling story, too, is infectiously funny. The breakaway suit section, announced by Miss Bert as an old-fashioned minuet, developed into a series of howls when Brendel

appeared from the "breakaway bends," with screen, bathrobe, barrel and umbrella.

Clark and Verdi dug up the "Boots" routine. The dialects are as rich as ever and most of the material as amusing. The song nonsense sent the couple over, with the aid of the "booting" and scrap. The comics were the first turn to get real returns.

Marie Stoddard "kidded the actors" for opening intermission. It was not until her "double-voiced" number, supposed to be descriptive of a vaudeville annoyance doing a semi-classic, that she won out. A bouquet from a lady in a stage box fluttered down in appreciation. Miss Stoddard described a vaudeville violinist as having long hair and a short bankroll.

Ernest Evans and Girls, with "Wedding Bells" were third. There may be one or two new members in the line-up. One was a violinist who offered a specialty, but with little success and with no reason. The main support in the act is the singing of Emilie Clarke. Genevieve McCormack is Evans' dancing support, the other being Ruby Ward, Fern Sanders, Dorothy Nilova, Ethel Maeder and Marie O'Donnell.

Torino opened. He started with rattling good work with a tennis racket and balls, but missed several tricks. An injured left hand, shown by plaster, may have been the reason. The coin and parasol manipulation, however, was accomplished without a slip.

COLONIAL

A fast and varied show with abundance of splendid dancing numbers furnishes the nearest thing to genuine vaudeville entertainment that has come to notice in several weeks. The bill ran as programmed, with the single switch of the ends, White Brothers, comedy gymnasts (New Acts), going from closing to opening, exchanging with Althea Lucas and Co. This rearrangement was an improvement without prejudice to either act. Miss Lucas has a quiet routine on the rings which served nicely as a "sight" turn at the end, while the White pair do a first-rate comedy specialty that started things off with the desirable laugh.

The show has a good flavoring of production turns with slightly settings, but the stage embellishment is incidental. Pretty settings furnish an appropriate background for amusing entertainers instead of the stage trappings monopolizing attention. This makes all the difference in the world. Vaudeville is overburdened with "productions" that overshadow the cast.

The values here are nicely graded. The show starts quietly and smoothly and progresses with ascending values of comedy and speed to its climax next to closing. From King and Rhodes closing the first half to Frank and Teddy Sabini next to final the procession was a series of riots of varying intensity. The audience was typical in its demonstrations, which were loud and sometimes none too orderly, but this time there was no ill feeling in the noise. This crowd knows vaudeville as few assemblies in New York, and any bill that pleases the clientele has stood the acid test. Monday night business was only fair. The downstairs portion was skillfully dressed so that the vacancies were distributed, and it took a painstaking survey to disclose that the crowd was probably three-quarters capacity.

White Brothers did nicely as a starter. Al Markell and Nell Gay, No. 2, have a cold opening, but when they get down to their stepping they are sure of themselves and the audience. Miss Gay's fast, clear tapping, after their opening number, started the house in their favor, and Markell's acrobatic stuff clinched them. There was a let-down in next spot, Kay Laurel and Co. in a new sketch by Fred Jackson (New Acts), a polite talking comedy. A domestic farcelet has to be a mighty expert sample of writing and playing to hold the pace of a clean-cut specialty bill.

Wilson Brothers were nicely fitted to the job of overcoming the inertia of 23 minutes of preceding talking act. Their low comedy is mere buffoonery, but its very horseplay was just what was called for in the circumstances. The yodel is sure-fire, and so is the flirtation business with the girl plant in the balcony box. For a finish the girl bursts into song with a fine, clear soprano, a ballad that earned a legitimate encore. Old stuff if you like, but it does the business.

Charles King and Lila Rhodes have another vehicle, "Toot Your Horn," by Andy Rice, a neat bit of breezy comedy handled in a fine spirit of fun. It put a dandy climax on the first half. After the interval of intermission and the Screen Topics (uncommonly dull they are this week), Thelma and Marjorie White, two lovable tots, apparently very young, took the house by storm. They attempt nothing particularly ambitious, just a few songs and dances. But the charm of it all is that they do the familiar parlor tricks of youngsters of their age with unconscious, bubbling delight. There is never a suggestion of smart, precocious children. They're just natural, likable youngsters. The smaller has some funny posings and mugging and puts over a whale of a

Russian dance. The genuineness of the children caught the audience instantly, and they wouldn't let the show go on until the little ones had made a speech and clowned through an encore.

The Mosconi Brothers and Sister Verna and Brother Willie were gaited for that Colonial crowd. They know a real specialty dancer when they see him in the old Williams house, and the acrobatic stepping of the especially gifted brother was the goods. They did 14 minutes of the fastest kind of acrobatic stepping with the sensational tumbling as its climax and after that held a combined reception and parade back and forth across the stage. Brother Willie promises to rival the older member of the family in the execution of those sensational tumbling splits, while Sister Verna is a distinctly slightly miss and quite abreast of the rest of the family.

After an interval of straight specialty, more robust comedy was in order, and Frank and Teddy Sabini came through with the goods. The old turn is retained in its general frame-up, but a woman, Teddy Sabini, is now introduced to start the ball rolling and to lead up to the quarrel in the orchestra pit. From there on the turn proceeds as before, except that Teddy Sabini delivers two or three blues in a way to wake the echoes and the plaudits. Her recitative number about the darky lover that never came around until he was broke was a pippli. The quarrel between the musician wop on the stage and his excitable brother in the pit is the same sure-fire. The show was held up again while they encoored with the guitar and faked ukelele bit. Althea Lucas closed with a quiet athletic routine on the rings. It was 11 o'clock, and the slow opening, after the flash of the pretty set, started them out.

Rush.

RIVERSIDE

The eight-act bill topped by Belle Baker drew business at the Riverside Tuesday evening. The popular single proved a sure draw for the uptown house, the early week business taking a jump over the past month. Tuesday evening Miss Baker used seven numbers, the majority popular. A minute did not slip by but what she held the audience, the numbers going over like clockwork. But one character number necessitating a change of costume is used at the present time. It is of the Italian order, with a comedy "hootch" lyric. It proved sure fire and blended in nicely with the remainder of the routine, which included a kidding number with Julius Lenzberg, the orchestra leader. In theatres with orchestra leaders which are considered part of the institution, such as Lenzberg is at the Riverside, this number cannot fail to get more than ordinary results.

The single appeared second after intermission, with Earl Hampton and Dorothy Blake preceding in the opening after intermission position. Following the short reel pictures used during the intermission is a difficult position for a talking act, with this couple getting to the audience early with the chatter hitting them at the right angle. Miss Blake is no longer working from a box, but uses a chair at the entrance for the preliminary work. Hampton and Blake worked up a steady stream of laughs and topped it off with a corking restricted number.

The Luster Brothers (not seen) opened the show, with Williams and Taylor, a colored dancing team, holding down the deuce position. The ebony-hued boys displayed their stepping to advantage, getting away easily in the early spot. Walter Newman and Co. in a comedy sketch entitled "Profiteering" gathered laughs in the No. 3 position. The Newman vehicle displays no material of value, but can be relied upon for comedy returns in some houses. Newman is well supported by Charlotte Irwin as a fresh stenographer and Marguerite De Von as a film vamp.

Following the sketch, Jack Osterman made his chatter stand up in comparison to his numbers. The boy's talk never mixed with the vocal efforts not getting the returns expected. Closing the first half had John Hyams and Lila McIntyre in "Honeysuckle," a neatly arranged offering in which they are supported by Lila Hyams and Patty Patterson. The act provided one of the flashes of the bill, going along at an even pace and giving satisfaction all of the while.

Ted Lorraine, Jack Gagwin and Emilie Fitzgerald closed the show with a dance offering which smacks of class. Lorraine and Miss Fitzgerald handle the greater part of the dancing, with Gagwin used for vocal and piano work. The act is well groomed and has the necessary ingredients to give satisfaction and held the house to a man Tuesday evening.

Hart.

ALHAMBRA

A midwinter carnival bill of 11 acts failed to fill the Alhambra to capacity Monday night. The show looked strong enough on paper and seemed a bargain for vaudeville fans at the prices, yet they failed to shop in their usual numbers. The lower floor showed vacant

patches on either flank with the upper boxes also off.

The show ran until about 11:20. The first half held six acts and was lengthened out by Burke and Durkin in fourth spot. The house took a fancy to Burke's delivery of songs and held up D. D. H. for several minutes, while Burke encoored with six or seven extra choruses of a pop number. Burke is a Harlemite, as was attested by the reception the pair received upon their entrance.

D. D. H. was the laughing hit of the first half, with his euphonious chatter upon topical subjects. The initiated monologist has a unique delivery that seems to register with all classes of patrons. The Alhambra isn't rated the brightest audience on the circuit, yet they literally ate up his stuff as fast as it was relayed.

Faber and McGowan, a man and woman talking and singing pair with a novelty opening, passed nicely. The girl has looks and personality and proves an excellent foil. Her quiet refined methods made the crossfire passages stand out. Faber is a neat looking "wise cracker" and "kiddier." It's an excellent vehicle, although some portions of the dialog have been heard around.

Lou Lockett and Ann Linn closed the first half strongly with their singing and dancing novelty. Lockett spreadengled the field with his solo eccentric dance. He has a neat willing partner in Miss Linn and a smooth idea for introducing her various dancing specialties. Costumed as a Barker at a charity bazaar, Lockett has bits with toy dolls that are reproduced in costume by the appearances of Miss Linn from a cabinet. The pair clicked loudly.

Meehan's Canines opened after intermission and took advantage of the spot. The acrobatics of the poodles and the leaping of the gray hounds held the attention and interest of everyone. The spot was just right also.

Rae Eleanor Ball and Brother added a touch of class, following. The man's cello playing, seated in the orchestra, registered. The punch was a duet with Miss Ball doing a violin echo of his cello and whistling obligato.

Doyle and Cavanaugh in one of the neatest and classiest acts of its kind in vaudeville registered 100 per cent. on appearance. The act has been given lavish production and is away above the usual man-and-woman flirtation idea. Miss Cavanaugh is a blonde beauty with a sweet personality. She can dance with any and reads her lines on a par with the rest of her accomplishments. Doyle is formerly of Doyle and Dixon. He has been established for seasons as a dancer but brings back to vaudeville a flair for light comedy that should put this pair in demand for legitimate offers.

Al Herman was his usual riotous self at this house. Herman has fallen for the song plugging idea and is finishing with a ballad sung by a boy plugger who is dragged on the stage for an extra chorus and a bow. Herman kidded the customers and took liberties that another comic would be leary of. A reference to the American flags draped about the house and the election of the new Pope was taking chances. The Herman monolog as usual consists of the best and funniest gags heard around and has been carefully chosen. The "Didn't I tell you to get off at 96th street?" story is almost a veteran. Herman dragged Jimmy Burke out for a bow and put himself away as a fellow Harlemite. Herman was one of the hits of the bill in the late spot.

Jim Felix, the horizontal bar comedian, never had a chance to get started. The drive for the exits started as soon as the rising drop disclosed the Felix paraphernalia. Felix subdued for "Marvel," the dancer, who was off the bill.

Bolger Bros. (New Acts) opened the show.

Con.

BROADWAY

Business not so good Monday night and the show ditto, shaping up only as a fair better small time bill. The program ran late through the added attraction of a Harold Lloyd comedy, which was in the nature of a revival. Lloyd has long since been compared to Chaplin as a favorite screen funster, but this idea of reissuing his old comedies is best proof of his popularity. The first act came on well after 8:30.

The Vanderbilts, a two-man acrobatic combination, have discarded their eccentric "nance" comedy by-play and are doing straight lifts and hand-to-hand stuff. The Vanderbilts look much like a team formerly known as the El Bart Brothers.

Dave Ferguson monopolized about his family troubles, bragging of his escape from the clutches of his wife, when the latter interrupts from the audience. The routine next takes on the form of a quarrelling dialog, Ferguson cracking what few nifties and near-n's there were in the act, the "wife" doing a noble straight. She fed him sterlingly, winding up with a "kiss and make up" scene that was soon mopped up again, with the result Ferguson had to pursue her down the audience aisle in an endeavor to assuage her once more. The girl meant business this time and returned with a cop who

(Continued on page 26)

WHITE BROS.

Comedy Gymnasts
7 Mins.; Full Stage
Colonial.

Straight worker, wearing straight evening clothes and knockabout comedian in ill-fitting clawhammer. The latter does the table and chain falls and generally works after the manner typified by Jimmy Rice in the old Rice and Prevost turn. His falls are funny and sensational, one being a tumble backward into a chair, which goes over and drops him from the stage into the aisle.

Straight man is contortionist and hand-stand worker rather than tumbler. He does a curious leap from the table into a frog-like posture, standing on his hands with his legs twisted up over his shoulders. His feature is a back bend and from the "bridge" position turning his torso at the twist so that his face is away from the audience. In this position he picks up a handkerchief with his teeth.

Good, brief, snappy turn of its kind, with effective comedy and excellent acrobatic style. Liked opening the show to which spot it was transferred from closing.

Rush.

NOLAN, LEARY and CO. (3)

"Buttons" Comedy
17 Mins.; Three (Office)
Fifth Ave.

"Buttons," the company's newest vehicle, depends much on the juvenile player's treatment for the punch it scores. His clowning, seasoned with a few minutes of fooling-the-villain stuff gets to 'em.

Archibald Phineas Arnold, hailing from Chicago, has inherited his grandfather's, Phineas Arnold's, button factory in Muscadine, O. Archie's entrance into the Buckeye state is heralded by reports about his being a race-track hanger-on and general rascal do well. The "villain" is Mr. Rochmore, who demands the factory in lieu of a matured \$5,000 note or mortgage. Arch has a tough job out for him the very first day, but luckily his pony wins at 40 to 1 on a century investment.

Our hero is still one "grand" shy, but Miss Murphy, his stenog and our heroine, has that amount already saved up. But the cash is not to hand. This is Saturday and the bank is closed and Arch must travel to Chi for the four thousand. He rings the bank cashier and arranges to deposit \$5,000 before banking hours Monday morning. He then makes out a check for the amount on the local bank and settles with Rochmore.

That's the plot. It's the leading player's comedy work that does much to elevate the piece into a vehicle that should make the grade in the twice daily. The supporting cast is adequate. Rochmore does his part effectively in his stentorian, commanding style. The girl is colorless. She plays a leading part in apprising the new owner of the business condition of old Phineas' factory and her lines characterize her a very business wise young lady. Her interpretation does not impress.

Abel.

HARVEY and DOWNS

Songs and Talk
18 Mins.; One
American

Possessing above average voices and presenting a neat appearance in dinner coats, the two men have acquired and are delivering a vocal offering that should easily find its way into any of the intermediate houses, with the big time looming up as not being beyond the realms of possibility. Certainly, the voices of the men can stand up with many a singing two-act that is working two-a-day.

Starting off as a straight singing turn, the routine later begins to sneak around corners to allow for some conversation between the duo, framed for comedy, that eventually leads into both men changing to kid costume (the stoutest and shortest doing a girl) that permits of the including of various kid games for laughs, which depend on the rather ill-proportioned sizes of the individuals for their strength. It's a mistake, as the duo could do just as well minus the comedy efforts. Their voices have the calibre to sustain a routine of songs and with careful attention to their dressing and the melodies selected should at least be able to develop into a "class" act for the thrice daily theatres.

At present, with six songs and the kid stuff, the act is running too long with the "choke" comedy, taking the edge off the initial impression, but the possibilities are there if the team desires to realize on them.

Skig.

HARTLEY and JEE

Juggling and Music
9 Mins.; Full Stage (Parlor)
Fifth Ave.

Hartley and Jee are a juggler and a xylophone player, the latter the first of two on the Fifth Ave. bill the first half. But by the time the second arrived (Bert Fitzgibbons' act, next to closing) the other, opening the show, had been forgotten. She was the girl of the first turn. A young man is the juggler, rather good in speed of work, with one or two new tricks, but all well executed. The young woman does little else than xylophone a couple of times.

The set is a parlor, with the juggler handling light as well as cumbersome articles. He has a habit of posing after a hard trick and another of waving his arm toward him and from the audience when taking a bow, as though giving the house the cue for applause. It's new, and should be taken up by the two-acts.

The turn did quite well on the strength of the boy's work, with a closing in "one" for bottle juggling, rather expert work. Here was the only talk in the turn, mentioning the bottles and what should have been in them. That's another novelty for a dumb act nowadays—no talking.

Good enough for the intermediate time early on the juggling, and can hold up nicely anywhere else.

Simc.

LEE KOHLMAR and CO. (3)

Comedy Dramatic Sketch
"Take It Easy"
18 Mins.; Full Stage
23d St. (Feb. 2)

This is a Lewis & Gordon production and aims at straight comedy. It achieves the broadest of farce on account of the incredulous situations.

Kohlmar offers his familiar German characterization and does as well as the manuscript allows. As an itinerant book salesman and author of "Take It Easy," a cure-all for matrimonial and other maladies, he wanders into an apartment the door to which has been left open, is hoaxed into impersonating the lover of the woman within by the real lover who is her husband's best friend and trying to induce her to elope.

At the finish, after preaching mildness, tolerance and kindness, he stumbles over a mat on the floor and duplicates the husband's rage, venting his temper on the harmless carpet. The act is gaited for the small time houses. At this house before a typical neighborhood gathering it was accepted as farce and pulled laughs throughout. An excellent, supporting cast was wasted on the story.

Con.

PAUL SHINE and CO. (1)

Heavy Weight Balancing
12 Mins.; Full Stage (Special Set)
City.

Appearance in officer's uniform on the deck of a battleship, shown in a special set of that description, Paul Shine runs through a series of heavy-weight balancing feats marked by a high degree of skill, unusual strength and finished showmanship.

The routine includes the balancing of three cannon balls held aloft on a six or seven-foot pole contrivance, balanced by Shine on his chin, while at the same time he manipulates a pair of knotted ropes with either hand, after the fashion of a baton juggler; balancing of girl assistant seated on a chair, the latter held aloft in his mouth, iron jaw fashion, Shine simultaneously manipulating light objects with feet and hands. Other tricks of similar nature, all intricate and expertly handled. A large torpedo, which, when breaking open, is shown to contain girl assistant, has Shine balancing girl atop pole and c. tching her for finish.

Good opener or closer for any type of house.

Bel.

"8 LUNATIC CHINKS"

Acrobatic
10 Mins.; Three (Special)
Fifth Ave.

Eight men, including three mid-gets, dressed as Chinamen. They open in a laundry interior with a comedy bit going into a fast ground tumbling for the main part of their efforts. The pygmies make for the comedy interludes, the flying queues of the whirling single people looking comical in itself. It's a fast, neat act of its type.

Abel.

KAY LAURELL and CO. (3)

"The Naughty Wife" (Farce Comedy)
23 Mins.; Full Stage (Parlor)
Colonial

The comedy is a straight talking play by Fred Jackson, and serves as a vehicle for Kay Laurell. The sketch has some neat satire on the shallow, butterfly wife, and it deserves better treatment than it receives at the hands of Miss Laurell, who is a beautiful, slender blonde girl with no gift for characterization.

Her Eloise is merely a pretty automaton parroting lines and moving mechanically through business painstakingly laid down by some stage director. The figure has no life, and a certain sprightliness is essential to the character. The whole effect of the comedy hangs on the smooth playing of the leading feminine role. Miss Laurell fails signally, and the entire comedy appeal is lost. The lines should sparkle, but they don't. The effect is of an amateur theatrical attempt.

It is the story of the silly wife who feels herself neglected and receives the attention of other men. Eloise plans to elope with Darrell McKnight, while her husband is presumed to be away at his country place. Instead, the husband, Hilary, returns to find Eloise packing. When he is alive to the situation, instead of making a row, he pretends to aid the runaways, only insisting that McKnight (whom he summons to the house) shall marry Eloise when he has cleared the way by a divorce. All obstacles to the elopement thus removed, Eloise is first piqued, then angered, by the husband's philosophical attitude toward the whole affair and changes her mind, breaking into a tirade against the husband and charging him with a plot to get rid of her. A reconciliation is brought about, as the husband preaches a homily—let a woman have what she thinks she wants, and she won't want it—to make a finale.

There are first rate possibilities in the sketch, but in its present hands they are not realized. On No. 3 at the Colonial it never raised a ripple.

RusA.

DEMAREST and WILLIAMS

Comedy Talk and Singing
12 Mins.; One
American

Billed as "Two Regular Fellows." Straight man walks on and starts to play the baby grand. Comedian in the orchestra interrupts and there is a tart exchange of repartee, comedian from his seat "razzing" the other about his execution on the ivories. All leading up to the comedian going up and tearing off some brilliant fingering of the ivories.

From there on there is an occasional clash between the pair, but most of the routine is made up of the straight man's song; and the comedian's accompaniment. The comic at the piano does some "nut" stuff as incidental to the fingering while he provides his own music.

The pair look like anything in the world but professional actors and their get-up in street clothes carries out the casual air. The talk is neatly delivered and good for laughs and the comedian's piano playing is impressive. No. 4 on the American roof, they were a riot. Graded for the neighborhood houses. Getting out of that class is only a matter of material. The pair have the knack of spontaneous fun.

Rush.

"JAZZOLGY" (7)

Featuring Nan Travline
Singing, Dancing and Jazz Band
18 Mins.; Full Stage (Special Set)
City.

Nan Travline, petite brunet and clever exponent of the modern jazz song; a male jazz dancer, youthful and nimble stepper, whose foot work compares with the best; and a band of five young fellows offer a routine of songs, dances and instrumental selections that are notably above what the pop houses have been led to believe was syncope, as exemplified by the majority of the jazziest that have labored on the small time circuits during the past few years.

The band, piano, cornet, violin sax and drums, with clarinet added at times, go in for subdued jazz effects, and the result is music that's soft and pleasing. Miss Travline makes usual costume changes, and like band secures excellent results by modulating her tones. She also enunciates properly. Special drupe adds tone. Standard act of its type, filled with capable entertainment.

Bel.

DIAMOND and BRENNAN

Song, Dance, Talk
15 Mins.; One
Fifth Ave.

Jim Diamond and Sybil Brennan have discarded their "Fisherman's Luck" vehicle. They open flirtation fashion with fly, salesmen's talk, explaining she is a female drummer. In the course of it is an effective traffic cop bit, wherein he whistles for her to go and stop. After her talk, he hands her the whistle as the prize.

Mr. Diamond does a dash of his sure-fire acrobatic stepping, both getting away nicely with a song and dance, after a costume change by Miss Brennan. The intermediary crossfire is light and flip. Diamond wears a light suit, gray derby and red tie, while Miss Brennan is in business suit for the opening, later changing to a striking evening gown.

In the body of the bill at this house they were a wow.

Abel.

CHAD and MONTE HUBER

Songs and Dancing
10 Mins.; One
American

Trouble with the orchestra upset this mixed dancing team Tuesday night. Deucing it the going was none too easy. The act is constructed to allow a series of imitations introduced in a monotone sing-song lyric by the boy that soured of being as poorly written as delivered. Neither member reveals anything above the usual as to stepping, and if anything the footwork is below the average. A Bowery waltz and fast finish, with the addition of the four changes of costume made by the girl are the act's chief assets at present.

The difficulties encountered with the band in the pit while detrimental, were not sufficient to cover up the weakness. If permitted to remain in its current state the only logical designation is for a similar spot as held at the American.

Skig.

VALENTE BROS. (2)

Accordions
6 Mins.; One
Fifth Ave.

Two young men playing accordions. They did it all in six minutes, but didn't make it snappy. They looked like studious young men with a load on their minds and in their arms. If they make and keep on the small time it will be one more victory for the Italian-piano manufacturers.

But—and the question never escapes—If this music must be listened to with the perpetrators just as blank as a disc without the instruments, why can't a victrola be placed upon the stage, a Diero or Pietro record put upon it and the audience invited upon the stage to dance while the dumb turn is on? At least, that would keep the rest of the house interested.

And for another—why is it that accordion players can comb their hair so pretty?

Simc.

ALTINA and CARBONE

Singing and Comedy
16 Mins.; One
City

Woman and two men. Woman starts with song. Good appearance and fair singing voice. Two stage hands (plants) on following number, and start to remove piano and stool. Woman objects. Says she hasn't finished. Conversation ensues between woman and one of plants. What can plant do? He can sing. He does, delivering operatic selection and disclosing well trained tenor, of quality and strength. Both plants effect wop dialect and mannerisms.

Exchange of patter in real Italian nicely interpolated for comedy by two plants. Other comedy talk preceding between woman and tenor registers for laughs. Three sing medley for finish. Average turn of familiar construction, geared to pop house standards, and filling all requirements for early spot in that field.

Bel.

DODD and GOLD

Singing
12 Mins.; One
American

Man in Tuxedo and woman in handsome jet evening frock do polite parlor entertaining. Woman has strong soprano, man agreeable baritone. They deliver six or eight popular published numbers with very little variety, but all of the ragtime swing. No talk of any kind, just straight-away parlor stuff. Light No. 2 where it was spotted at the American and mildly received.

Rush.

MISS JEANETTE and NORMAN BROS.

Gymnasts.
13 Mins.; Full Stage (Curtains and Apparatus)
Fifth Ave.

This may be a combination of two former acts, as the Norman Bros., or a turn of that name, were once by themselves. Either way, it's an improvement in the variety of work and people, besides the appearance. The turn is nicely set for an acrobatic number requiring full stage for apparatus. There are curtains hanging about, giving a soft effect, with the men dressing neatly all the time, making one change, while Miss Jeanette makes three changes. Her final costume is peculiarly attractive. As she is a good looking girl, this becomes more noticeable. The second change is a full length gown, in which she dances, and the opening costume is of white tights with a very short skirt.

Most of the gym work is on the rings, the girl as well as the men performing on them. Later the girl goes to a perch rope and while on it, with one of the brothers steady-ing below, she sings and whistles. For the finish the girl goes to a top bar high up, hangs down and, holding one of the Normans, the other, from the ground, goes to a flying toe-to-toe hold (half somersault) with his hanging brother. It is the Regal and Moore finishing trick.

The music of this turn is worth noting. Too many acrobats of late years have overlooked the instrumental portion. This music is all lively, of popular vintage, as is the song Miss Jeanette sings.

Closing the show at the Fifth Ave., the act was set right there, but it can go into the big bills as the opener, and should not object to that position in those houses, for it will attract more attention and be worth more in that spot. It's a very likeable gymnastic combination for work and coloring.

Simc.

WILLA and HAROLD BROWNE

Rag Pictures
9 Mins.; Two
Fifth Ave.

Nice looking couple in summer sports attire doing four or five rag subjects, including the inevitable landscape, an Indian head and the President for the getaway.

The rag pictures are just what the words imply. They are more than crude likenesses, but actual portraits with unusual care to detail and clarity of features, highlights, shadows, etc.

The focusing of the calcium on each picture brings this unusual artistic effect into striking relief. The "rags" are cut too perfectly to appear just remnants. But the pictures themselves are striking.

Abel.

STERLING ROSE TRIO

Acrobatic
8 Mins.; Full Stage (Special Set)
State.

Two men and a young woman. Rings, ground and head-to-head work, with the young woman coming in for banjo playing in conjunction with the acrobatics. The turn as at present has no outstanding feature, the final feat being insufficiently strong to give the act the necessary punch finish.

Hart.

Thelma Carlton, who returned from an extended engagement at the Olympia, Paris, opens Monday at the Venetian Gardens, Montreal. Hagers and Bates, reunited, opened this week at the Cafe Beaux Arts, Philadelphia. Margaret Edwards opens Feb. 11 at the Beaux Arts, Atlantic City. Billy Curtis booked all acts.

The Agents' and Representative' Association, consisting primarily of the cabaret booking agents, will stage an entertainment and ball, March 18, at the Manhattan Hotel, New York.

The Jack Johnson Athletic Carnival routed through New Jersey commencing next week, will have all boxing exhibitions eliminated from the show in that state. New Jersey has a state law prohibiting boxing in theatres. The former heavy-weight champion will confine his efforts to training stunts in the Jersey towns.

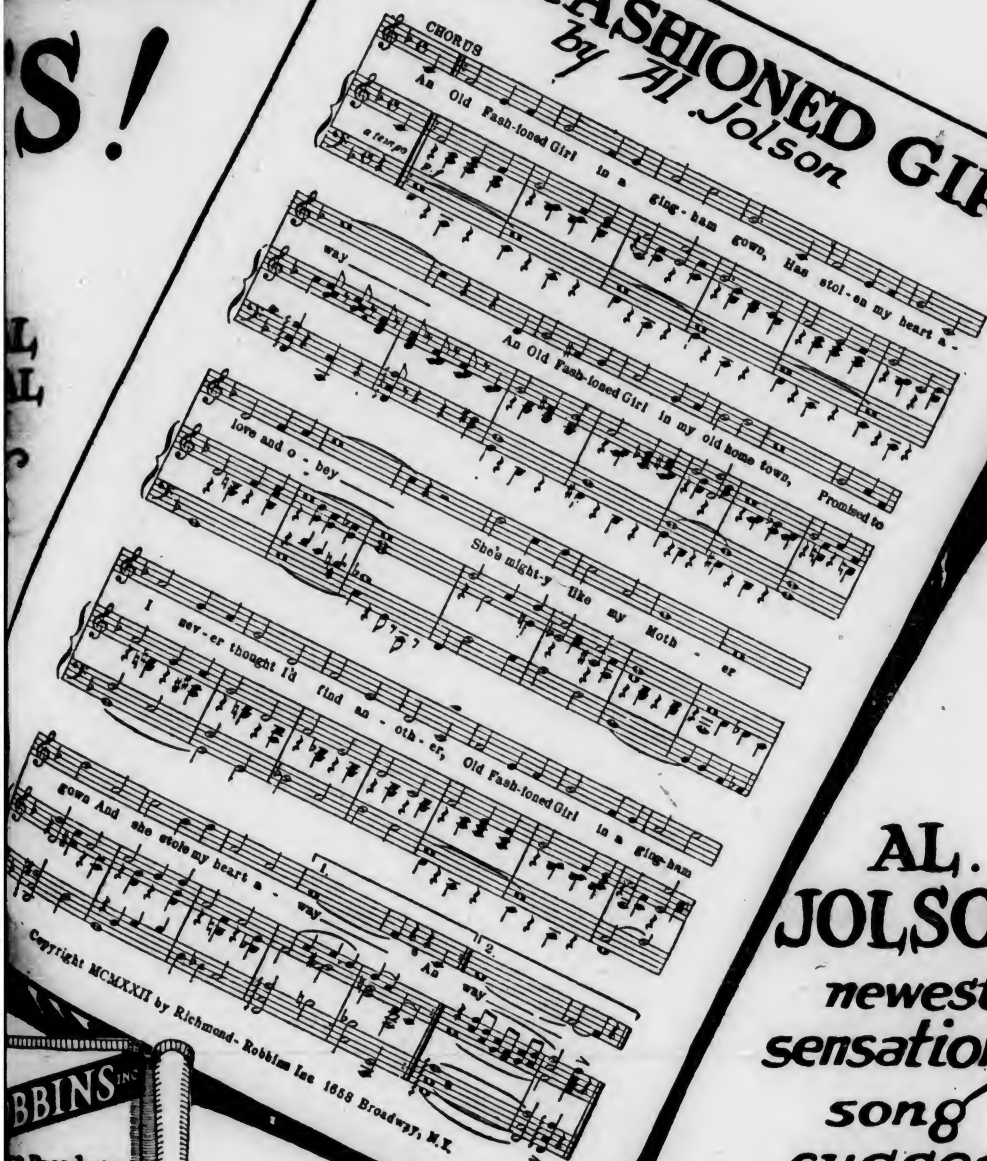
A new turn in the charges against Tex Rickard, charged with contributing to the delinquency of minors, developed this week when a 15-year-old girl, counted as an important witness was brought back from a farm at Wappinger Falls, N. Y. It was inside news two weeks ago one or more of the girls had disappeared, but the case proceeded in the magistrate's court.

~MINNEAPOLIS~
VERNON STEVENS
ELGIN HOTEL

CLANT
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S!

OLD FASHIONED GIRL

by Al Jolson



AL.
JOLSON'S
newest
sensational
song
success!

~ BOSTON ~
FRANK WRIGHT
ADAMS HOUSE

~ PHILADELPHIA ~
BERNARD POLLACK
KEITH'S THEATRE BLDG.

PUBLISHERS' ASS'N BANS OFF COLOR LYRICS

Chairman Mills Warns Industry Will Suppress Offenders

E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, sent out the following letter to the daily press Wednesday reviewing his instructions to the popular music publishers in the choice and exploitation of the nation's popular music:

"I again call your attention to the importance of refusing, in every case and under all circumstances, to publish any composition the lyrics of which are suggestive, offensive to decent people, or which ridicule any race, sect or law.

"The songs we publish are played on more than six million phonographs and seven hundred thousand player pianos in the homes of this country; they are listened to, hummed, whistled and sung by twenty million people who go to the theatres; they are an influence and a factor in the life of the nation.

"There should be nothing in them to inspire a leer on the face of a youth, or force a blush to the cheek of a girl who hears them. If there is, then such a song will deserve, and will receive, ruthless, merciless suppression, regardless of by whom it is written or published, not only from our own industry, but allied enterprises which are committed to the clean and decent motif in songs.

"Never mind the wail of the professional reformer who raves and rails against so-called 'jazz' music. I have no doubt there was a time when this class decried the waltz and proclaimed that it was leading the country to the 'demnition how-wows.' Just keep the words clean—the music will take care of itself. If it has no appeal it will die quickly enough; if a million people like to hear it, it is harming none of them, for there aren't a million minds in this country that couple any music with prurient thought unless the words prompt such coupling.

"I repeat my remarks of just a year ago: 'Clean fun, wit and humor—yes—and plenty of it. Lyrics that inspire lewd thought or action—no—and none of them.'

"No wise publisher is either big or small enough to even consider the publication of lyrics coming under the ban; please see that the writers understand this."

MUSIC MEN

M. Witmark & Sons are publishing the music of the new "Blushing Bride."

The third annual tour of the Columbia Saxophone Sextet starts Feb. 20 under the direction of Harry A. Yerkes.

Joe Sherman has connected with the Witmark professional staff. Sherman was last of the Way Down East Quartet.

"Tucky Home," a Berlin publication, is claimed to have sold 1,700,000 copies to date. This is a record for a 30-cent popular song and practically the biggest seller since popular songs retailed at three times the usual 10-cent figure "before the war."

Remick will publish the score of "Just Because," a musical comedy sponsored and acted by "society" folks.

French publishers are asking for a counterbalancing extra duty on the German editions of classical music, alleging incapacity to meet the competition. Printing is so dear in France the local publishers pretend they cannot sell scores with a suitable profit at anything like the price the Germans can find copyright-expired music in Paris, after paying present customs duties and heavy transportation charges. So the French trade is after a further penalty on the German editions. Musicians may kick at any extra duty, for at present they can purchase Wagner, Schubert and so forth at a reasonable figure, but it is anticipated the French publishers will get the protection they seek.

Charles K. Harris, music publisher, lost his suit against the E. F. Hutton Co., brokers, to recover \$18,000, and judgment for \$109.49 costs was entered against him. In 1917 Harris deposited \$18,000 railroad bonds with Lester & Lester, brokers, as security for a \$9,200 loan.

Lester & Lester in turn secured a \$15,000 loan from the Hutton company on the same bonds, which were negotiable. The Lester firm soon after went out of business and the members of the firm disappeared. Mr. Harris suing the Hutton Co. to recover the bonds. The action was tried before a jury which decided the Hutton Co. was an innocent victim in the matter. The bonds have since depreciated in value and been sold.

JUDGMENTS

The following is a list of judgments filed in the County Clerk's office. The first name is that of judgment debtor; judgment creditor and amount follows:

Joe Ward's Orange Grove, Inc.; Tanney Ptg. & Pub. Corp.; \$80.60.
Sidney Garrett and Gibraltar Operating Co.; J. W. Farnham; \$1,378.28.

Alexander Dow; Wetzel; \$1,019.83.
Mark & Stone Amus. Co.; City of N. Y.; \$34.52.

Frank Gilmore, as treasurer; Seymour Felix; costs, \$68.85.
Melvin H. Dalberg; H. Abrams; \$459.60.

Same; same; same.
Same; same; same.
Rozelle Galland; Shubert Theatrical Co.; costs, \$28.

Ben Ali Haggins; J. Sachs; \$112.70.
Broadwell Productions, Inc.; Thomas J. Carrigan; \$6,750.

Bankruptcy Petition
Criterion Records, Inc., phonographic records; 1127 Broadway.

and the captain of waiters were taken to the police station and placed in cells on a charge of violating the Volstead act.

Following the more or less disastrous premiere of "Pins and Needles" at the Shubert, New York, Feb. 1, Albert de Courville, producer, said of the show and who brought it for presentation here from London, issued a statement in the dailies which read: "I found myself with a full company, waiting in New York, and learned that the scenery would be delayed another two weeks. Rather than delay further I immediately assembled a production and spent \$40,000 for costumes. On the opening night I was powerless to prevent the various waits between numbers. I shifted scenery myself but matters were beyond my control. It was simply one of these unfortunate occurrences." De Courville is rearranging the revue.

William Faversham has made it known that he will appear in "Hamlet" next season. Along with Faversham's "Hamlet" plans are

under way to present David Warfield as Shylock.

The Mayor of Mt. Vernon, N. Y., closed the Lyric, a picture house, following the Washington disaster. The Lyric is the oldest theatre in the town. It was built 40 years ago. A report by Building Inspector Burden proceeded the order to close.

The Century, Brooklyn, was robbed of \$2,400 last Sunday night. The company tried to keep the robbery under cover, no report being made until two days later. It is thought by the management that the thief must have remained in the house over night. Glynn & Ward are the owners.

Ruth Maxine Ross, an actress, has started suit in the Supreme Court to recover \$100,000 in damages from Alexander R. Peacock, whose machine, she charges, collided, Dec. 9, with a taxicab she was riding in, resulting in injuries that will keep her from earning her living on the stage. Miss Ross alleges she sustained a broken bone

in one foot, necessitating an operation that later developed into necrosis of the heel. Mr. Peacock was at one time a partner of Andrew Carnegie.

Engineers assigned to investigate the causes for the collapse of the Knickerbocker, Washington, reported 21 weak spots were discovered in the structure.

The Daily Garment News, the cloak and suit trade organ, became a weekly Feb. 7. The paper is a competitor of Women's Wear, which will continue to issue daily.

A few of the New York dailies on Wednesday spread to half and three-quarter lengths the account of a woman's body resembling Evelyn Nesbit having been found in the Potomac river near Washington. Some credence was at first given to the story because of it being known the former actress dropped out of sight after being evicted from her tea room some weeks ago.

BILLS NEXT WEEK (FEB. 13)

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
Bella Baker
Wrothe & Martin
C. Randall & G. L. G.
Fresler & Kallias
White Star
Cavens Troupe
(Others to fill)
Keith's Riverside
D. D. H.
Irene Castle
George Jossel
Princeton & Watson
Janet of France
Margo Watson
Rae E. Ball & Bro.
El Cleve
(One to fill)
Keith's Royal
Burke & Durkin
Swor Bros
Jimmie & Girls
E. J. Kelly
Fisher & Hurst
Marguerita Padula
McLaughlin & E.
Wells Virginia & W.
Tempest & Watson
Aerial Valentines
Janet of France
McFarlane & P.
Keith's Colonial
John Steel Co.
Lightners & Alex
Leo Donnelly Co.
Donagan & Allen
Rule & O'Brien
Fenton & Fields
Maudie Duo
Thaler's Circus
(One to fill)
Keith's Alhambra
Filbertons
"Springtime"
Leavitt & Lockwood
Huth Royce
Gahill & Romaine
Heddington & Graet
Flying Honors
Alma Nelson
Marcelle Fallette
Moss' Broadway
Morin Sis Co.
Maker & Redford
Kilby Quinn & A.
Furman & Nash
Frank Ward
• Evans & Massart
Aust Woodchoppers
Moss' Coliseum
Singer's Midgits
Al H. Wilson
Cunningham & B.
Powers & Wallace
(Two to fill)
Singer's Midgits
• Lloyd Garrett Co.
(Others to fill)
Keith's Fordham
Alison Stanley
(One to fill)

Boston
Beeman & Grace
Bob Albright
Townsend Sis
(Others to fill)
2d half (16-19)
Sullivan & Meyers
• Doris & Lynn Sis
(Others to fill)
Proctor's 135th St.
2d half (9-12)
Mullen & Francis
• "Rice Pudding"
Henry & Lizzio
• Winlock & Vaud
Lanmont 2
• "Kick Off & Manion
John Noff
John Noff
LeRoy Lytton Co.
Corradini's Animals
(Others to fill)
2d half (16-19)
Billy Glass
Downey & Claridge
(Others to fill)
Proctor's 58th St.
• "Jest in Harmony"
Wilson Bros
Miller Packer & S.
Frazier & Bunce
Morat & Harris
Leone Ordway & D.
Danolise Sis
2d half
Hon. Th. Ch'd'n
Clown Seal
Sylvester & Vance
• Hayes & Pinareo
Burke Walsh & N.
• R. & R. Walter
(One to fill)
Proctor's 5th Ave.
2d half (9-12)
Jos E. Bernard Co.
• Joe Parsons Co.
The Seabacks
Margaret Padula
Jimmie & Girls
Joe Laurie Jr. Co.
Shella Terry Co.
Bevan & Flint
Dreen Family
1st half (13-15)
Mosconi Bros Co.
Jean & Robert
(Others to fill)
2d half (16-19)
Hackett & Delmar
Rice & Werner
Bob Willis
• "Basket & Ellis"
R. Royce's Animals
(Others to fill)
Proctor's 23d St.
2d half (9-12)
McDevitt Kelly & Q.
Vera Sabina Co.
• Carlo DeAngelo Co.
Charlotte Worth
Gilbert Wells
• "Honey Bros"
(Two to fill)
1st half (13-15)
Mabel Burke Co.

ATLANTA
Lyrie
(Birmingham split)
F. & E. Carmen
Tracy Palmer & T.
Sully & Houghton
Ferro & Coulter

AMSTERDAM
Khallo
Jennie Middleton
Martha Pryor Co.
Byron & Haig
Bevan & Flint
Koroll Bros
2d half
Jack Haulley
Kelso & Lee
La Graciosa
(Two to fill)

CINCINNATI
B. F. Keith's
Wille Rols
Victor Moore Co.
George McFarlane
Y & G Archer
Miller Girls
Sig Friscoe

CLEVELAND
Hippodrome
Valerie Bergere Co.
Herman Timberg
Eddie Leonard Co.
Gallagher & Shean
B. La Bergere Co.

JACKSONVILLE
Palace
(Savannah split)
1st half
Mr & Mrs Darrow
Henri Sis
H. Hayden Co.
Monarch Comedy 4
McLae & Clegg

NEWARK, N. J.
Proctor's
2d half (9-12)
Eva Shirley Co.
• Bobby Higgins Co.
Combe & Nevins
Joanette & Normans
Sully & Kennedy
Mrs. Eva Hall
• "Goddard Jones Co.
(Two to fill)
1st half (13-15)
Billy Glasen
Rice & Werner
Shella Terry Co.
R. Royce's Animals

ROCHESTER
Temple
3 Lordens
Kenny & Hollis
Pietro
Raymond Bond Co.
Riggs & Wiltche
Marion Harris
P. J. Sidney Co.
Wheeler & Young

SAVANNAH
Bijou
(Jacksonville split)

1193 BROADWAY
ED. DAVIDOW and RUFUS LeMAIRE
PRESENT
MARIE NORDSTROM
ALFRED LATELL
and ELSIE VOKES
IN SHUBERT VAUDEVILLE

MAY and HILL

69th CONSECUTIVE WEEK
ARTHUR HORWITZ—RESPONSIBLE

BALTIMORE
Mantell Mannikens
Maryland
Pierce & Goff
The Joannys
Bernard & Garry
Langford & F. R. K.
Togo
Gertrude Hoffman

BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Two Ladellas
Elna Dreen
Noia St. Claire Co.
(Two to fill)
McKee & Clare Sis

BOSTON
B. F. Keith's
Luster Bros
Frank Gaby
Cansinos & Williams
Walter C. Kelly
Frankie Heath
Glenn & Jenkins
Valeksa Suratt Co.
Watson Sis
Shadowland

BUFFALO
Shen's
Sandy McGregor
Wylie & Hartman
C. & F. H.
Robbe & Nelson
Gus Edwards Co.
Herbert & Dare

CHARLESTON
Victory
Cortez Sis
Ben Meroff
Mack & Holly
Bert Kenney
Jean & Valjean
2d half
Ward & Dooley
Grace Dooly
Paul Hill Co.
Lowry & Prince
G. Delmar Co.

CHARLOTTE
Lyrie
(Greensboro split)
1st half
Selbini & Grovlin
Cals Bros
Sabbott & Brooks
Herbert Brooks
Gilfoyle & Lange
Juliet

CHATTANOOGA
Rialto
Martin & Jarry

DANCING ROOTS

WITH
ROONEY and BENT
ORPHEUM CIRCUIT

Cornell & St. John
Barber of Seville
Allen & Canfield
Adonis & Dog
2d half
Larue & Dupree
Helen Staples
E. F. Hawley Co.
Lane & Hargre
Joe St. Ong 3
(Others to fill)

CHESTER, PA.
Admigen
Leo Haley
Conlin & Glass
Spencer & Wang
Ryan Weber & R.
2d half
Paul & Pauline
Frank Mullane
Hill & Shapiro
Phil Adams Co.

Greensboro, N.C.
Grand
(Charlotte split)
1st half
Laura Devine
Callen & Matthews
Jack Norton Co.
Bowman Bros
Sheldon Thos & B.

HAMILTON, CAN.
Lyrie
Sharkey Roth & W.
Cartmell & Harris
Daphne Pollard
Unusual Duo

BOB NELSON

IN POLITE VAUDEVILLE
HERBIE HEWSON, at the Piano

HARRISBURG

Majestic
Elsheid & Robbins
"Pinkie"
Claude & Marlon
Starr Record
(One to fill)
2d half
Frank Markley
Nestor & Haynes
(Three to fill)

INDIANAPOLIS

B. F. Keith's
R. E. Gorman
McWaters & Tyson
Ona Munson Co.
Herschel Honora
V & E Stanton

JACKSONVILLE

Palace
(Savannah split)
1st half
Mr & Mrs Darrow
Henri Sis
H. Hayden Co.
Monarch Comedy 4
McLae & Clegg

2d half (16-19)

Harry Beresford Co.
Mullen & Francis
(Others to fill)
NASHVILLE
Princess
(Louisville split)
1st half
Martin & Moore
LaFrance & Harris
Ottile Corday Co.
Lloyd & Rubia
Wanda & Seals

NEWARK, N. J.

Proctor's
2d half (9-12)
Eva Shirley Co.
• Bobby Higgins Co.
Combe & Nevins
Joanette & Normans
Sully & Kennedy
Mrs. Eva Hall
• "Goddard Jones Co.
(Two to fill)
1st half (13-15)
Billy Glasen
Rice & Werner
Shella Terry Co.
R. Royce's Animals

ROCHESTER

Temple
3 Lordens
Kenny & Hollis
Pietro
Raymond Bond Co.
Riggs & Wiltche
Marion Harris
P. J. Sidney Co.
Wheeler & Young

SAVANNAH

Bijou
(Jacksonville split)

Nancy Boyer Co

McGoy & Walton
6 Belfords
2d half
Alice DeGarme
"Juvenility"
(Three to fill)
RICHMOND
Lyrie
(Norfolk split)
1st half
Van Horn & Ines
Ray Hughes & P.
Cotton Pickers
Bobby Henshaw Co.

ROCHESTER

Temple
3 Lordens
Kenny & Hollis
Pietro
Raymond Bond Co.
Riggs & Wiltche
Marion Harris
P. J. Sidney Co.
Wheeler & Young

SAVANNAH

Bijou
(Jacksonville split)

W & J Mandell

H. B. Wheeler
Owen McGivney
4 Mortons
3 Blue Devils
TORONTO
Shea's
The Barlows
Clara Howard
Bryan & Broderick
H. A. Seymour
Henry Santry Co.
Burns & Freda
Kramer & Zorrell
Hippodrome
Willie Hale & Bro.
Haig & Lavere
Steeds Septet

TROY, N. Y.

Proctor's
McCart & Marrone
Conn & Albert
Dan Coleman Co.
Rose Olsen
Welch Mealy & M.
5 Tamakis
2d half
3 Sternards
Florence Brady
Win Hallen
Le Roy Setton Co.
Donovan & Lee
Kitty Francis Co.

UTICA, N. Y.

Colonial
Wah Let Ka
Willie Solis
(Three to fill)
2d half
Dave Bernie
Wah Let Ka
Koroll Bros
(Three to fill)

WASHINGTON

B. F. Keith's
Althea Lucas Co.
Gilbert Wells
Kings & Rhodes
Olsen & Johnson
Eva Shirley Co.
Moore & Jayne
Jack Norworth
Harry Watson Co.

YONKERS, N. Y.

Proctor's

Pearson, Newport & Pearson

"A STUDY IN PEP"
This Week (Feb. 6), Palace, Chicago.
Next Wk (Feb. 13), Midway, Milwaukee.
Direction, HARRY J. FITZGERALD

(One to fill)
2d half
Ketch & Wilma
Joe Armstrong
Byron & Hale
Martha Pryor Co.
Hevan & Flint
Saw Thru Woman
2d half
"Chas. & Loney
Loney Haskell
Danolise Sis
The Seabacks
(Others to fill)
YORK, PA.
Opera House
Alicia DeGarmo
Marie Osborn
Nestor & Haynes
Juvenility
(One to fill)
2d half
Romig & Rooney
Coffman & Carroll
"Pinkie"
McGoy & Walton
6 Belfords
YOUNGSTOWN
Hippodrome
Rob & T.
Clinton & Rooney
J. J. Morton
Page Hack & M.
Yvette Rugel
Dooley & Sales

TOLEDO, O.

B. F. Keith's
Jane & Miller
Frank Browne

POLI'S CIRCUIT

BRIDGEPORT
Poli's
Mack & LaRue
Frozini
Lemarle & Hayes
"Mimic World"
Grace Nelson
2d half
Fay & Ross
N. G. Verga
Hall Ermine & B.
Fred Elliott
Emma Carus

NEW HAVEN

Palace
Fay & Ross
B. C. Hilliam
Hall Ermine & B.
Fred Elliott
Hyams & McIntyre
2d half
Sherlocks & Clint
Mildred Harris Co.
"Four of Us"
Leo Edwards Co.
Frozini

SCRANTON, PA.

Poli's
(Wicks-Bire split)
1st half
The Balthos
Al Carpe
Keane & Williams
Big Three
Blackstone

SPRINGFIELD, MASS.

Palace
Emma Carus
Henry's 6
Rowland & Meehan
J. C. Mack Co.

BILLY GLASON

"JUST SONGS AND SAYINGS"
This Week (Feb. 6) Keith's Bushwick,
Brooklyn

BRIDGEPORT

Mack & LaRue
Frozini
Lemarle & Hayes
"Mimic World"
Grace Nelson
2d half
Fay & Ross
N. G. Verga
Hall Ermine & B.
Fred Elliott
Emma Carus

NEW HAVEN

Palace
Fay & Ross
B. C. Hilliam
Hall Ermine & B.
Fred Elliott
Hyams & McIntyre
2d half
Sherlocks & Clint
Mildred Harris Co.
"Four of Us"
Leo Edwards Co.
Frozini

SCRANTON, PA.

Poli's
(Wicks-Bire split)
1st half
The Balthos
Al Carpe
Keane & Williams
Big Three
Blackstone

SPRINGFIELD, MASS.

Palace
Emma Carus
Henry's 6
Rowland & Meehan
J. C. Mack Co.

WILKES-BARRE

Poli's
(Scranton split)
1st half
Gardner's Maniacs
Clifton & DeRex
Mary Lawlor Co.
Low Cooper
"Trip to Hittland"

WORCESTER

Poli's
Kavanaugh & M.
N. G. Verga
Bothwell Browns
The Leightons
(One to fill)

GEO. CHOS Presents

FRANK ELLIS

In "A DRESS REHEARSAL"
This Week (Feb. 6), Keith's, Cincinnati.
Next Week (Feb. 13), Mary Anderson,
Louisville

BOSTON—B. F. KEITH

BOSTON

Howard & Sadler
Weber Girls
(One to fill)
2d half
Jossie Miller
Hennan & Wins
Gault & Kolia
Anger Packer
Wilson Aubrey 1

LAWRENCE

Empire
The Stenards
Mina Doris's Open
Polly Moran
Wilson Aubrey 2
(One to fill)
2d half
Faden Trio
Seed & Austin
Howard & Sadler
Walter Manley Co.
(One to fill)

LEWISTON, ME.

Musie Hall
Jossie Miller
Lowe Perley & S.
Grant & Wallace
(Two to fill)
2d half
Musical Hodge
(Four to fill)

LYNN, MASS.

Olympia
Vernon
Walter Manthey Co.
Conroy & Yates
Carnival of Venice
(One to fill)
2d half
Ormsbee & Renie
Brown & Weston
(Two to fill)

MANCHESTER

Palace
H. La Vall & Sis
Patrice & Sullivan
Cripps Co.
Bobby Randall
Seed & Austin
2d half
The Cromwells
Francis Dougherty
Cripps Co.
Conroy & Yates
Weber Girls
(One to fill)

NEW BEDFORD

Palace
H. La Vall & Sis
Patrice & Sullivan
Cripps Co.
Bobby Randall
Seed & Austin
2d half
The Cromwells
Francis Dougherty
Cripps Co.
Conroy & Yates
Weber Girls
(One to fill)

CHICAGO—KEITH CIRCUIT

CINCINNATI
Palace
Valdo Meers & V.
Cleveland & Dowry
Knapp & Cornalia
"Citation"
John T. Ray Co.
Sol Berns
Browne Rev

DANVILLE, ILL.

Terrace
Milva Sis
Ernest Hillatt
DeLyke & Marmon
A. & A. Knight
Tilloy & Rogers
2d half
Eadie & Ramsden
Lamey & Pearson
Monroe & Gratton
Fred Lewis
Flying Nelsons

DAYTON

B. F. Keith's
Lew Huff
Howard & White
Austin & Delancy
8 Darlings
(One to fill)
2d half
Stargool & Spier
Harry Haw & Sis
Adams & Guhl
Elsie & Paulson

HATTINGTON, IND.

Huntington
Alf Ripon
5 Haniel Girls
KALAMAZOO
Regent
Arthur & Peggy
Nilo & Rizzo
7 Flashes
J. C. Nugent
3 Kenna Girls
2d half
Glenice Sis
Adler & Clark
Lester
Reynolds Trio

LAFAYETTE, IND.

New Mary
Palamo's 3
Marion Gibe
Italy June's Fall
Jo Jo Harrison
Jack Hadley 3

LEXINGTON, KY.

Ben All
Stargool & Spier

NEW BEDFORD

Palace
H. La Vall & Sis
Patrice & Sullivan
Cripps Co.
Bobby Randall
Seed & Austin
2d half
The Cromwells
Francis Dougherty
Cripps Co.
Conroy & Yates
Weber Girls
(One to fill)

NEW BEDFORD

Palace
H. La Vall & Sis
Patrice & Sullivan
Cripps Co.
Bobby Randall
Seed & Austin
2d half
The Cromwells
Francis Dougherty
Cripps Co.
Conroy & Yates
Weber Girls
(One to fill)

NEW BEDFORD

Palace
H. La Vall & Sis
Patrice & Sullivan
Cripps Co.
Bobby Randall
Seed & Austin
2d half
The Cromwells
Francis Dougherty
Cripps Co.
Conroy & Yates
Weber Girls
(One to fill)

Adams & Guhl
John Geiger
Mie & Paulson
2d half

Roscoe's Midgots
Mac Marvin
Howard & White
Fox & Conrad
Law Huff

LOGANSPT, IND.
Colonial
West & Van B
Ernest Hatt
Egyptian Fantasies

MIDDLETON, O.
Gordon
Maurice & Girle

SHUBERT CIRCUIT

This Week (Feb. 6)

NEW YORK CITY
Winter Garden
Bessie McC Davis
Ray Miller
Clayton & Lennie
Torino
Ziegler Twins
Brendel & Bert
Clark & Verd
Marie Stoddard
E. Evans & Glyn

BROOKLYN
Crescent
Apollo Trio

Mr. Booker: If you can spare the time catch us at McVicker's, Chicago, week Feb. 13th. Then send us route, care Sam Roberts.

Van & Yorke in 'Feather Your Nest'

SEYMOUR & JEANIE
Vine Daily
Emily Darrell
Hetty King
Deiro
"Bridal Sweet"
Dickinson & De'gan
Desert Demons

ATLANTIC CITY
Apollo
J & K DeMaco
Go Get 'Em Rogers
Yvette & Co
Mason & Keeler
Marie Nordstrom
Bob Nelson
Everest's Monks

BALTIMORE
Academy
Rode & Francis
Earl Rickard
Mr. Mrs. Mel-Burne
White Way 3
Lucille Chalfant
Rial & Lindstrom
"Chuckles of 1921"

BOSTON
Majestic
Taffan & Newell
Armstrong & James
Libby & Sparrow
Fred Allen

HOLMES and LE VERE
The Original Box Party in One

Also Throwing the "Dummy"; this week (Feb. 6) at Hippodrome, Youngstown.

Songs by LEW BROWN

ALFRED LATELL
John Chas Thomas
Eddie Dowling
Alfred Naess

BUFFALO
Teck
Arthur Terry
Moosman & Vance
Burt Earle Grier
Ferde & Rice
Anna Codice
Alice Lloyd
Jevadiah de Rajah
Lipinski's Dogs

PROVIDENCE
Majestic
The Pickfords
Jock McKay
Mullen & Correll
Francis Renault
Three Chums
McConnell & S
Klein Bros
Lew Fields

WASHINGTON
Shubert Belasco
Samoy
Beck & Stone
Alleen Bronson
Jack Merline
Geo O'Ramey Co
Belle Story
Walter Watts
Milo
Olympia Deavalls

CLEVELAND
Ohio
(Sunday opening)
Federation Bros
Harper & Blanks

Next Week (Feb. 13)

CHICAGO
Apollo
Alexander Carr
Marguerite Farrell
Walter Brower
Ford & Truly
Sensational Togo

EDDIE VOGT
VACATIONING
Address, care of American Express Co.
Haymarket, London, England.

PLEMMINGS
Jelly J Jones

ORPHEUM CIRCUIT
CHICAGO
Majestic
Julian Ellinge
Joe Cook
Alex Bros & Evelyn
Moran & Mack
Stone & Hayes
Clifford & Johnson
Dolson

DENVER
Orpheum
Ed Janie Rev
Moss & Frye
Ruth Howell 2
Mellam & O'Dare
Frank Lindsay
DeHaven & Nier

DES MOINES
Orpheum
"Young America"
4 Orpheum
Sammy Lee Rev
Sammy Lee Rev

HUGH HERBERT

Week Feb. 12—Hennepin, Minneapolis.
Address: 229 West 46th St., N. Y. City.

Blossom Sealey Co
Coleman
T & K O'Meara
Jimmy Lucas Co

DULUTH
Orpheum
Lohe & Sterling
Matulice Lippard
3 Hiale Sis
Adeleide & Hughes
Brice & Raub
The Duttons

EDMONTON, CAN.
Orpheum
(Same bill plays
Calgary 16-18)
Kinzo
Daniels & Walters
Harry Kahne
Rudy Norton
Hal Skelly
Miller & Mack
Bostock's School

KANSAS CITY
Main St.
Rose Ellis & Rose
Chas Harrison
Harry Conley
Joe Bennett
Lyons & Yosco
Peggy Parker
Lynn & Smythe
Merrill Baboons

DETROIT
Detroit O. H.
Jolly Johnny Jones
Ford & Truly
The Fleming
Marguerite Farrell
Alexander Carr
Matthews & Ayers

KANSAS CITY
Main St.
Rose Ellis & Rose
Chas Harrison
Harry Conley
Joe Bennett
Lyons & Yosco
Peggy Parker
Lynn & Smythe
Merrill Baboons

ST. LOUIS
Orpheum
Houdini
Pearl Regay Co
Jack Rose
Whiting & Burt
Gautier's Co
Kara

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Orpheum
Houdini
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Gautier's Co
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Gautier's Co
Kara

ST. LOUIS
Orpheum
Houdini
Pearl Regay Co
Jack Rose
Whiting & Burt
Gautier's Co
Kara

Victoria
Swain's Animals
Kennedy & Kramer
Renno Noel Co
Elsie White
Great Howard
2d half

PHILIPPA
Golden Bird
(One to fill)

Lincoln Sq.
Harlequins
Goetz & Duffy
G & E Parks
Senator Murphy
Dancers DeLuxe
2d half

Kennedy & Kramer
Renno Noel Co
Heim & Lockwoods
Topics & Tunes

PORTLAND, ORE.
Orpheum
LaBernia
Patricia & Delroy
Leo Zarrell
Howard's Ponies
Keane & Whitney

SACRAMENTO
Orpheum
(Same bill plays
Fresno 16-18)
Nat Nazario
Wm. G. G. G.
Cameron Sis
Planders & Butler
Claudius & Scarlet
Al Wohlman
5 Avalons

ST. LOUIS
Orpheum
Houdini
Pearl Regay Co
Jack Rose
Whiting & Burt
Gautier's Co
Kara

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Orpheum
Houdini
Pearl Regay Co
Jack Rose
Whiting & Burt
Gautier's Co
Kara

ATLANTA
Grand
Forrest & Church
Hays
4 Musketeers
Reif Bros
(One to fill)

Col Diamond Co
Grew Pates Co
Alitina Carbone Co
Melody Festival
(One to fill)

BALTIMORE
Hippodrome
Al Libby
"Let's Go"
Grace Cameron Co
Brava Barra & T
(One to fill)

KANSAS CITY
Low
Hanson & Clifton
Jack Case
Townsend Willb'r Co
Henshaw & Avery
Toyland Frolics
2d half

Frank Terry
Ferguson & S'd'r'd
Martha Russell Co
C & T Harvey
Casslor & Reasley 2

LONDON, CAN.
Low
Roof Garden 2
Flo Ring
Chas Gill Co
2d half

Hubert Dyer Co
Marks & Wilson
Hall & O'Brien
2d half

L/G BEACH, CAL.
State
(12-14)
Hill & Quinnell
Clifford & Leslie
Wild & Sedalia
Jim Reynolds
Moro & Reckless 2
2d half

Uyeda Japs
Dana & Loehr
O Handworth Co
Dave Thursty
Waldron & Winalw

BOSTON
Orpheum
The Braminos
Brennan & P'ters'n
Rocha Bernard Co
Kimberley & Page
Lanc & Freeman
Valentine & Bell
2d half

Peters & LeBuff
Claire DeVine Co
Eddie Clark Co
Ashley Dorsey Co
Stevens & Lovejoy
Burns & Lorraine

BUFFALO
State
Australian Delsos
Hughie Clark
Dorothy Burton Co
Friend & Downing
St Clair Twins

CLEVELAND
Liberty
Alvin & Alvin
Mann & Mallory
Homer Miles Co
Burns & Klein
Songs & Scenes
2d half

Turner Bros
"Mammy"
The Chatter
Rally Feeney & R
Elizabeth Salti Co
2d half

Foley & Spartan
Ulls & Clark
Hodge & Lowell
Josephine Harmon
Getting It Over
2d half

DETROIT
Colonial
Bicknell
Collins & Dunbar
Lore
Luckey & Harris
Josie Flynn Co

FRESNO, CAL.
Hippodrome
(12-14)
Uyeda Japs
Dana & Loehr
O Handworth Co
Dave Thursty
Waldron & Wilson
2d half

PRESTON & Yocob
Johnny Dove
V & C Avery
Barker & Dunn
Bobby Jarvis Co
2d half

NEW ORLEANS
Crescent
Dennis Bros
Reed & Blake

NEWARK, N. J.
State
Leon & Mital
Taber & Greene
Morley & Chesleigh
Ralph Whitehead
Patton & Marks Co
2d half

NEW ORLEANS
Crescent
Dennis Bros
Reed & Blake

NEWARK, N. J.
State
Leon & Mital
Taber & Greene
Morley & Chesleigh
Ralph Whitehead
Patton & Marks Co
2d half

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NEWARK, N. J.
State
Leon & Mital
Taber & Greene
Morley & Chesleigh
Ralph Whitehead
Patton & Marks Co
2d half

RUTH BUDD

"THE GIRL WITH THE SMILE"
Booked Solid Until 1923.
OVER THE ORPHEUM AND KEITH

HOUSTON, TEX.
Majestic
Margo Francis Co
A & L Wilson
"Bobby Wake Up"
McCormack & W
McFollette Co
2d half

Dennis Terry
Reed & Blake
Jenslyn & Turner
Billy Barlowe
McKay's Revue

KANSAS CITY
Low
Hanson & Clifton
Jack Case
Townsend Willb'r Co
Henshaw & Avery
Toyland Frolics
2d half

Frank Terry
Ferguson & S'd'r'd
Martha Russell Co
C & T Harvey
Casslor & Reasley 2

LONDON, CAN.
Low
Roof Garden 2
Flo Ring
Chas Gill Co
2d half

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SOUTH AFRICA

By H. HANSON

CAPE TOWN

OPERA HOUSE.—The African theatres production of "Chu Chin Chow" drew capacity for a month starting Dec. 2. This length of season is unusual for Cape Town. The production was elaborate. Commencing Jan. 2, Leonard Rayne's Co. staging "Brown Sugar," with Freda Godfrey. Week of Jan. 9, "Carnival," with Freda Godfrey and Alfred Pammer.

TIVOLI.—Vaudeville, week of Dec. 27, Teddy J. Wood, vocalist; Herbert Bros. and Jackson, entertainers; Pearl Mitchell and sister, musical; Frank Varney and Teddy Butt, in mirthful stunts, a good all-around act; Martin and Castle, entertainers. Tony Castle is the hit of the bill. Tom Leamore, the London character comedian, has good reception. McArdle and Donald, Scotch comedy act. Week of Jan. 4, Arthur Ferris in comedy character studies; Betoncourt and Lady, French-Cuban specialty; Harvey and Courtney, musical; Varney and Butt, mirthful stunts; Pearl Mitchell and sister, musical; Teddy J. Wood, vocalist; Tom Leamore, comedian.

RAILWAY INSTITUTE.—An entertainment called "The Ideal Show," run by Friedman and Fitzsimons, doing good business. The main attraction of the show is "Tanagra," a novelty. A fire-place scene opens. A miniature stage is seen. The miniature curtain goes up, and real figures of artists appear in miniature going through their acts. The act is worked probably by the aid of mirrors. It is a chart novelty. Puchees' Cats, good show; Josephine Reeve is pleasing with slight of hand and sharp shooting; Severus Schaffee gives a clever juggling performance.

ALHAMBRA.—Capacity; week of Dec. 26, "Tilly of Bloomsburg," featuring Edna Best and Tom Reynolds. Week of Jan. 2, "The Battle of Jutland."

GRAND.—Good business; Dec. 29-31, "The Beloved Blackmailer," (film) with Carlyle Blackwell. Jan. 2-4, "North of 53," starring Dustin Farnum. Jan. 5-7, "The Devil's Wheel," featuring Gladys Brockwell.

WOLFRAM'S.—The excellent program is attracting big crowds. Dec. 28-30, "The Hope Chest," featuring Dorothy Gish. Jan. 2-4, "The Widow's Might," starring Julian Eltinge.

The Christmas and New Year's days brought the crowd into town.

On the Pier a fancy dress carnival dance and confetti battle on New Year's Eve drew a big crowd.

JOHANNESBURG

HIS MAJESTY'S.—The pantomime "Little Red Riding Hood" is drawing capacity. The production is good.

STANDARD.—Week of Jan. 2 was the last of the Sir. Frank Benson's season, which has been a success. "The Wandering Jew" by E. Temple Thurston has been staged and was a triumph for the company. Jan. 9, company opens at Opera House, Pretoria.

ORPHEUM.—Week of Jan. 2, Florence Yaxman and Napier and Yvonne, contortion act.

PALLADIUM.—Commencing Jan. 2 the Jewish actress Sarah Sylvia in "Resurrection."

ALHAMBRA (Doorofountain).—Commencing Jan. 2, J. Strunin (Jewish actor), in "Sora Sheindel."

EMPIRE.—Business brisk. Week of Jan. 2, Loronda La Bella, Mexican artist, in song-scene, elaborately dressed; Henry De Bray, assisted by May Vivian, dancing act; Arthur Beresford, character study; The Martells; Benson Gray, ventriloquist; The Fanyacks, Charles Ancester, juggler; Dusty Rhodes, English burlesque comedian.

A strike amongst the coal miners in the Transvaal is likely to affect amusements.

Countess Roubadi, the violinist, was wed Dec. 15 to Arnold Wagner, a Johannesburg pianist.

Jan. 9, the Graham Moffatt Co. open farwell season.

Pagel's Circus and menagerie is showing around Johannesburg.

George Graves, the London artist, opens at Empire, Johannesburg, about Jan. 16, with his own sketch company.

The African theatre have secured a revue show.

Nible and Doris are booked for a South African tour leaving England Feb. 6.

CABARET

Arthur Buckner opened a new show at the Capitol restaurant on West Fifty-first street Tuesday night. Sig W'erner is operating the place.

Stories of the Canadian border and liquor are plentiful, but seldom dwell upon the smallness or revenue men. For instance, on the Quebec Central going into Sherbrooke (the border, and coming from Canada) there is a customs officer who will make passengers disgorge even a pint bottle of whiskey, though urged not to molest the liquor as it is for medicinal purposes. The officious customs man (American), says it is the law, and insists upon the empty bottle being produced to him before the train reaches the border, while the same train may have 100 or more bottles of liquor hidden all over it the customs officer makes no effort to locate. At other points along the border customs men have been known to pass as much as a case of liquor going in a car when convinced the owner was not a dealer, and that the liquor being conveyed was for personal use.

March 15 is set as the date for the opening of the New Canoe Place Inn at Hampton Roads (formerly Good Ground), L. I. The inn represents an investment of \$200,000 by Julius Keller. It will have 50 hotel rooms, and a replica of the former ground floor, of antique design, and the pavilion adjoining. The old Canoe Place Inn burned last April, just as Mr. Keller was announcing the new summer season.

The Washington revenue office sent 30 men to New York this week to act under the direction only of Director Day.

The liquor arrests made at the Flotilla restaurant, at Sixth avenue and Fifty-fifth street, New York, were of two waiters. The management disclaimed all knowledge of the sale of any liquor, and immediately discharged the implicated waiters. It is said the management appeared before the United States Commissioner hearing the cases and made a statement to the above effect. The Flotilla is the property of Dr. John M. Harriss, the Traffic Commissioner. Ever since the restaurant opened the management has denied any selling there, though parties have said they were served with liquor in the restaurant. Members of the management making the denials to personal friends lead to the surmise the waiters were taking a chance now, and that has often happened in other New York restaurants since prohibition.

Reisenweber's has Sophie Tucker again. She returned to the cafe Thursday.

The Chateau Laurier, City Island (New York), when reopening April 1, again managed by Bill Werner, will have had about \$15,000 spent on redecorating.

Irene Castle returned to the Knickerbocker Grill, New York, as featured dancer Tuesday, after having been out of the restaurant show for a week. Joe Paul, the manager of the Grill, had been unable to secure a name feature to follow the dancer, and induced her to return until he was able to secure some one to take her place.

The Susskind brothers, Joe and Harry, may part partnership on their Blossom Heath Inn, on the Merrick road, Long Island, according to current reports. Joe Susskind, in active charge, is said to favor an open all-year policy, while Harry was in favor of closing over the cold spell. With nothing else opened against Blossom Heath this winter in that section, Joe's intention prevailed. At the same time Harry offered to dispose of his one.

(Continued on page 29)

night, with the usual return, and the other the Brady production, "Drifting," at the Playhouse, for which a small buy was engineered. The cut rate list, which stood at 15 attractions last week, jumped to 22 on Wednesday of the current week, with a number of the new shows of this and last week included in the list.

The buys included "Blossom Time," Ambassador; "Blushing Bride," Astor; "Kiki," Belasco; "Dover Road," Bijou; "Marjolaine," Broadhurst; "Tangerine," Casino; "Perfect Fool," Cohan; "Captain Applejack," Cort; "Demi-Virgin," Eltinge; "The Czarina," Empire; "Up in the

BILLS NEXT WEEK

(Continued from Page 23)

ST. SMITH, ARK.

Jole
Frank Wilson
Maker & Verdi
Coscia & Verdi
Wm Brack & Sis

GALESBURG, ILL.

Orpheum
Ross & Foss
McGrath & Deeds
Tess Sherman Co
2d half
Two Rosellas
Kenny Mason & S
(One to fill)

G'D ISLAND, NEB.

Majestic
Ford & Packard
Watts & Ringgold
Fish Recto & T
HANNIBAL, MO.
2d half
Georgia Howard
(Two to fill)

Dohn & Landolf
Alexander & Fields
Kinkaid Killies
JOHNETT, ILL.
Orpheum
Elsie Lida Berghs
Flisher & Lloyd
(One to fill)

E & B CONRAD

Sawing a Woman
(One to fill)

JOPLIN, MO.

Electric
Elliott Johnson Co
Lew Wells
2d half
Alfred Powell Co
(One to fill)

KANSAS CITY

Globe
Renn Nee One
"Smiles"
(One to fill)
2d half
McCarthy & Gale
Mellon & Renn
Hite Reflow Co

LINCOLN, NEB.

Liberty
Foster & Peggy
Marshall & Conner
Hall & Dexter
Hite Reflow Co
4 Ballmans
2d half
Dalto & Free Co
Raines & Avey
Dance Flashes
Holliday & Willette
J & J Gibson

MADISON, WIS.

Orpheum
Barbette
Jack George Duo
Trixie Friganza
Ritter & Knappe
(Two to fill)
2d half
Mack & Stanton
Mlle Marianne
4 Valentinos
(Three to fill)

NORFOLK, NEB.

Auditorium
Foster & Peggy
MacCarthy & Gale
Marshall & Conner
Hite Reflow Co
OMAHA, NEB.
Empress
Dalton Free Co
Watts & Ringgold
Raines & Avey
Dance Flashes
2d half
Gladys Greene Co
Marshall & Conner
Hall & Dexter
(One to fill)

OKLAHOMA CITY

Orpheum
Ford & Price
Charles Semon
Wilbur Mack Co
Della Weston Co
2d half
Tyler & St Claire
Rinehart & Duff
P Dobson & Sirens
Scantion Den's & S
4 Lameys

OKMULGEE, OK.

Orpheum
Hughes Musical 2
Ed Allen & Taxi
Alf Powell Co
2d half
Mudge Morton 3
Jean Barrios
(One to fill)

PEORIA, ILL.

Orpheum
"One on Aisle"
E & B Conrad
Shelton Brooks
Sawing a Woman
(Two to fill)
2d half
Monroe Bros
"Summer Eve"
Walton & Brant
Joe Browning
(Two to fill)

QUINCY, ILL.

Orpheum
Two Rosellas
Kenny Mason & S
(One to fill)
2d half
Ross & Foss
McGrath & Deeds
Dan Sherman Co
RACINE, WIS.
Rialto
Nip Raymond
Ford & Goodridge
Roatino & Barrett
"Rubeville"

ROCKFORD, ILL.

Palace
Mack & Stanton
Mlle Marianne
4 Valentinos
(Three to fill)
2d half
Barbette
Jack George 2
Trixie Friganza
Ritter & Knappe
(Two to fill)

ST. JOE, MO.

Electric
Bennington & Scott
Mellon & Renn
2d half
Foster & Peggy
Chamberlain & E

ST. LOUIS

Columbia
Kittie Thomas
Flaherty & Stoning
Stratford Comedy 4
Fields & Harrington
2d half
Austin & Gale
K & E Kuhn
Lawrence & Jenson
(One to fill)

Grand

Rialto & LaMont
Cook & Valdere
Lutes Bros Co
Our Future Home
Tom Brown Co
Al Abbott
Doll Frolics
Rose Wyse Co
Lulu Coates Co

SIoux CITY, IA.

Orpheum
Margaret Taylor
Ed E Ford
Sully & Thomas
J. It Johnson
Toney & Norman
D Humphrey Co
2d half
Toney & Norman
Fred Hughes Co
Leedon & Gardner
Josephine Victor
Joe Holley Co
Taylor Howard & T

SIoux FALLS, S.D.

Orpheum
Gladys Greene Co
Harmony 3
Holliday & Willette
(Two to fill)
2d half
Gilroy Haynes & M
Herron & Arns'm
Taketata Japs

SO. BEND, IND.

Orpheum
H. Knight & Cole
Maurice Diamond
Anna Eva Fay
Henry & Moore
"Dreams"

SPRINGFIELD, ILL.

Majestic
Stuart Girls Co
Joe L Browning
(Four to fill)
2d half
William Ebs
Wayne Marshall & C
Howard & Fields
Wilton Sis
Hanako Japs
(One to fill)

TERRE HTE, IND.

Hippodrome
F & C Latour
Hallen & Goss
Bob LaSalle Co
"Modern Cocktail"
Roach & McCurdy
Monroe & Grant
Scantion Den's & S
Butler & Parker
Gardner & Aubrey
Johnny Coulton
Jimmy Savo Co
Rita Gould
Amaranth Sis

TOPEKA, KAN.

Novelty
Ford & Packard
Chamberlain & E
Mary Delight Co
Wills & Robbins
Alex Marshall 3
2d half
Ben Nee One
"Smiles"
(Three to fill)

TUASA, OKLA.

Orpheum
Tyler & St Claire
Rinehart & Duff
Frank Dobson Co
Scantion Den's & S

4 Kameys

2d half
Ford & Price

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic
Clifford Wayne 3
Zelaya
Columbia & Victor
Dooley & Storey
Helen Keller
Zuhn & Dreis
Schlett's Manikins

FT. WORTH, TEX.

Majestic
Nippon Duo
Wheeler & Potter
Tracey & McBride
Ben Smith
Rolf's Requette
Johnston & Mack
Bennett Sis

GALVESTON, TEX.

Majestic
(13-15)
(Same bill plays
Austin 16-18)
Michon Bros
Perrone & Oliver
Flake & Lloyd
E & M Jolie
Lee Children
George Morton
Five Chaplins

HOUSTON, TEX.

Majestic
Juggling Nelsons
Carleton & Bellew
"High Low Brow"
Sampson & Douglas
Neal Abel
McKay & Ardine
Sawing a Woman

PANTAGES CIRCUIT

WINNIPEG

Pantages
Henry Catalano Co
Bernie Bros Co
Maggie Clifton Co
Johnson & Brown
Southern Four
Mae Weston
20th Century 4

CALGARY, CAN.

Pantages
Skelly & Helt Rev
Foley & O'Neill
Walter Hastings
G W Johnson Co
3 Ambler Sis

GT FALLS, MONT.

Pantages
(14-15)
(Same bill plays
Helena 16)
"Cupid's Closeup"
Borwin Troupe
Melody Gardner
Harry Berry & Sis
Rome & Wager

BUTTE, MONT.

Pantages
(11-14)
(Same bill plays
Anaconda 15,
Missoula 16)
Four Bards
Elizabeth Nelson Co
Hazel Morgan
J & I Martin
Ward & Gori

SPOKANE

Pantages
"Eyes of Buddha"
"O' Night Nurse"
Klass & Brant
Bison City Four

SEATTLE

Pantages
Pasquall Bros
Jap Sayden
Hall & Snyder
Jack Hallen
King & Irwin

VANCOUVER, B.C.

Pantages
Different Revue
Adams Sanders & R
Burns & Wilson
Lillie J Faulkner

TACOMA

Pantages
Act Different
Langston Smith & L
Ferial Patroways
Aerial Rooneys
Violet Lyons
E & E Adair
Mile Bunell

Travel

(Open week)
Gladys Webb
Oklahoma City 4
Roland & Olsen
Meredith & Snoozor
(One to fill)

SAN FRANCISCO

Pantages
(Sunday opening)
Shaw's Animals
Mabel Harper
Swan & Swan
El Cota
Larry Reilly Co
Dunbar & Turner

OAKLAND, CAL.

Pantages
(Sunday opening)

Chas Seamon

Wilbur Mack Co
Celia Weston Co

LITTLE ROCK

Majestic
Frank Wilson
"Volunteers"
Bronson & Baldwin
Edith Clifford
Wm Brack Co
2d half

Lepels

Mack & Maybelle
Ed Esmond Co
Andrieff Trio

OKLAHOMA CITY

Majestic
(Tulsa split)
1st half
Ford & Price
Chas Semon
Wilbur Mack Co
Celia Weston Co
(One to fill)

SAN ANTONIO

Majestic
Three Regals
Follis Sis
Sarah Padden
Carson & Willard
The Cassinos
Claudia Coleman
Lady Alice's Pets

TULSA, OKLA.

Majestic
(Okin. City split)
1st half
Tyler & St Clair
Rhinehart & Duff
Dobson & Sirens
Scantion Den's & S
Four Lamys

LOS ANGELES

Pantages
Smith's Animals
Craig & Hart
7 Tumbling Dem'ns
Tybelle Sis
Hall & Francis
Chic Supreme

SAN DIEGO

Savoy
Class Manning & C
Hayden Gidwin & R
Fields & Sheldon
Dr Pauline
Pantheon Singers

LA BEACH, CAL.

Pantages
Fredrick & Devere
Gladys Mads
F & T Hayden
Isakawa Bros
Harry Lamore
Mrs Roy Gardner

SALT LAKE

Pantages
Latory's Models
Violet Carman
Melodies & Steps
"Night Boat"
Foster & Ray
Six Tip Tops

OGDEN, UTAH

Pantages
(16-18)
Jack Trainor Co
Harry Van Fossen
Johnny Small Co
W & G Ahearn
M & M Humphrey
Noodles Fagin

DENVER

Pantages
Jack Dempsey,
Lagana
Chuck Rianer
Terminal Revue
Broadway Revue
P Conchas Jr Co

KANSAS CITY

Pantages
Three Alexs
Bernard & Ferris
Paisley Noon Co
Lee Morse
Arizona Japs Co
Byal & Early

ST. LOUIS

Empress
Mile Paula
Roland & Ray
Schofield Revue
Neil McKinley
House David Band
Creole Fashion Rev

MEMPHIS

Pantages
Laretto
Cuba Four
Harry Antrim
"Yes My Dear"
Brdwell Mayo & R

CINCINNATI

Pantages
Jones & Sylvester
Genevieve May Co
"Dixieland"

BROADWAY STORY

(Continued from page 13)
business to hold up within the last three weeks by blaming it on the weather, then the Washington theatre disaster, and finally the influenza. The disease is epidemic in New York, but the health authorities declare the situation not alarming, and no regulations have been issued as with the epidemic of several years ago. There is no doubt "flu" did affect business last week, but it is not believed to be the real handicap.

"The Czarina" is the newest hit among the dramas, Doris Keane having a role as well suited to her as that in "Romance." The show opened at the Empire last week and easily beat \$13,000 in seven performances. It is the third non-musical attraction this season to charge \$3 and appears to have the best chance of making a real run at the scale. "The Cat and Canary" at the National should land and fight its way out of cut rates. That happened with "Lawful Larceny" at the Republic, which has steadily climbed. Last week the Republic's gross went to \$11,900 and that is not far from capacity for the house. "The National Anthem" is pulling strongly on the lower floor and went to better than \$12,000 last week at the Miller.

The failure of "The Voice from the Minaret" with Marie Lohr, is decided at the Hudson, where it opened last week, though the English star is liked. The show was taken off Thursday (this week) and "Fedora" will be offered Friday. Miss Lohr's repertory was planned but the succession of plays was hardly expected so quickly. "Pins and Needles" is said to be held up by the agency buy at the Shubert thus far, but showmen's opinion says the de Courville revue went do. Eddie Cantor with his revue "Make It Snappy" now preparing, is the likely successor.

A third importation seems to have landed strongly—Ballet "Chauve-Souris," the Russian specialty company that emanated from Moscow, successfully playing London and

Paris. The attraction is a novelty, opening at the 49th Street Saturday for the first public showing. The engagement is advertised as limited, which should aid in its getting away with a \$5 top. Monday night the takings were \$1,900—big business in this house of 740 seats.

Frank Fay's "Fables," which opened Monday at the Park, is reported meaty, but much in need of cutting; it opened here "cold." "The Law Breaker," the fourth premiere of the week, started off well at the Booth and though there is a difference of opinion, insiders tab it as having a good chance.

There are two new offerings listed for next week, when "Madame Pierce" relights the Ritz and "Montmartre" takes the Belmont. "S. S. Tenacity" moving from the latter house to the Neighborhood Playhouse. Both new plays are adaptations from the French. "He Who Gets Slapped" will move from the Garrick to the Fulton, which is dark this week. "The Circle" having gone out last Saturday, opening its tour in Newark.

"The Grand Duke" will leave the Lyceum after another week, "The French Doll" being due to succeed Feb. 20. On that date Earl Carroll's new theatre will open, the name of the attraction being kept secret until the afternoon of the premiere. "Madeline of the Movies," a new comedy by George M. Cohan, will succeed Elsie Janis at the Gaiety early in March.

Indications are that "The Chocolate Soldier" will be withdrawn from the Century after another week. The house will close during rehearsals of "Rose of Stamboul," which has most of the "Soldier" cast.

Buy and Cuts Both Increased

Wednesday the list of buys at the brokers stood at 27 attractions, an increase over last week to the extent of two, one a new attraction, "The Blushing Bride," at the Astor, which opened on Monday, the brokers taking about 250 a

mont; "Chocolate Soldier," Century; "

AT KEITH'S COLONIAL, NEW YORK, THIS WEEK (FEB. 6th)

Thelma and Marjorie White

"New Twinklers in Stardom"

AT KEITH'S PALACE, NEW YORK, NEXT WEEK (FEB. 13th)

Direction MAX E. HAYES

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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DETROIT	32	ROCHESTER	31
DULUTH	29	SEATTLE	29
INDIANAPOLIS	27	SYRACUSE	33
KANSAS CITY	29	TORONTO	30
MONTREAL	31	WASHINGTON	31

BOSTON

By LEN LIBBEY

Keith's

Due possibly to the drawing power of Bessie Clayton's name, featured far above the balance of the show, or perhaps to the fact that a slight drizzle had been falling all the forenoon, making outdoor conditions unpleasant, the house at the Monday matinee was bigger by a good margin than has been the case the past few weeks, and the rows of empty chairs well back in the orchestra were missing.

The show as it ran appeared to be a bit shy of material. It consisted of but eight acts, when it could have stood nine easily, for the closing act went on a bit after 4:15. It appeared from the way things stood the Bessie Clayton act was figured for a longer time than it took. It was several minutes shy of the running time of the Gertrude Hoffman similar act, which played the house a few weeks ago, and in other ways did not measure up to the Hoffman act.

The Magleys took the greater part of the applause, and at the matinee performance Miss Clayton did not hesitate to shout lustily for spots and other things when she considered them due. The jazz orchestra worked as hard as ever, but one of the sinners in this orchestra has a blue line in a song that was probably ordered right out after the afternoon performance, if the Keith watcher got it, which he probably did.

The opening act is also unusual

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for the house. It is the Three Weber Girls with their combination dancing-acrobatic act, very well staged. The first few minutes were slow, due to the girls not being there as dancers, but when they swung into the acrobatic routine they scored.

In second position were the Quixy Four. They got over only fairly well at the matinee, and were followed by the first real comedy act, "Family Ford." This ran to a riot for several minutes, although a great many in the audience were familiar with the offering through it having been in the "Follies" here. W. C. Fields was fortunate to escape a nasty blow from the curtain as it fell for the finish of his act, just ducking out in front in time.

B. C. Hilliam was pencilled in for Vaughn Comfort in the next spot, the latter being on the sick list, and announced to that effect being made out front before the show. He was assisted by a singer and the pair turned out to be one of the knockout bits of the show. For the first time the performance showed signs of wavering from the even course, and the pair could have taken a couple of more encores, pleading a lack of material.

The Swor Brothers were next. Both boys are well and favorably known to the followers of vaudeville at this house and are always sure of a good reception. It does seem, however, about time for them to shift their act around some.

Billy Wayne and Ruth Warren followed the Clayton revue. They had a tough spot. The comedy of their opening saved the situation. The girl met with misfortune with her own attempt at a song and candidly blamed it on the orchestra. Either she or the orchestra was off key; they know best which. The Fillis Family, a horse act, closes the show.

Majestic

Three of the nine acts were not repeats, but these three alone would be the backbone of an average bill. Just how much money the bill represents is speculative. John Charles Thomas is credited with \$2,500, and Eddie Dowling (doubling in a single and in the Shubert tab, "Sally, Irene and Mary," for which

he also collects royalty) is pulling down a bale, considerably larger than most of those associated with him believe. The balance of the bill was average in cost.

The house was a real surprise, both matinee and evening, the strongest Monday in four weeks, most of the credit going to John Charles Thomas, who drew a net set of faces in, and it was the enthusiasm of this element that tingled the entire bill. For the past few weeks, because of the repeat evil, the house has been sitting on its hands, and only one or two acts have been able to really put a wham over. Monday the floor was full, including most of the boxes, proving that money well spent will draw business.

Fred Allen, a sure-fire repeat, easily topped the comedy end, being wise enough to drop most of his professional cracks out of the big city, and yet foolish enough to use most of the stuff he previously used, despite the fact he has an almost inexhaustible store of patter new to Boston. One line that tickled the regulars came when he kept sitting down on the stage and getting up again, explaining it was wonderful exercise, which he needed badly of late, since he had stopped taking many bows.

Eddie Dowling was a hold-over, "Sally, Irene and Mary" playing a straight repeat, but Dowling in the second half offered a new single which was breezy and scored. It was a hodge-podge sort of a thing, all new except his "Ain't Love Grand?" He strolled on announcing that he was there to give them what they wanted, from juggling down to weepy ballads, and before he was through he had them purring in their seats. His imitation of his old Irish mother talking with William Gillette in a Pullman was perhaps the most effective thing he did, as it was intimate and yet inoffensive. Dowling up to now has successfully gotten out of the "smart Aleck" league, something to his credit.

Tafan and Newell opened in their Chinese bar act, and with their patter greatly modified went much better than before. Armstrong and James in their blackface double ran clean at the matinee, but returned to the blue at the evening, sliding in one or two spots that had been cut during their previous booking. It all went out Tuesday matinee, however.

Libby and Sparrow could have stood a stronger spot than third, as, in addition to being clever dancers, they have an abundance of novelty in their act. At present all it needs is a bit more vigor, a bit more polish and a snapper close to step intact into the new Passing Show, for which they are apparently destined.

Alfred Latell and Elsie Vokes in his dog specialty scored big. Latell's work getting a spontaneous hand in several spots that held up his routine. It is the type of novelty that the bills of late have sadly needed.

Thomas followed, getting down to work without any lugs, and running through nine short numbers in a polished manner, his selection of bits being remarkably well balanced. His final bow was unfortunate, cheapening his performance decidedly, his announcement being "I sing different numbers every performance."

The Ice Carnival, an artificial ice skating act, closed. To those who had not been regular Shubert followers the bill was great dollar vaudeville.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Pitt, "Orphans of the Storm," fourth week; Grand and Regent, "Gypsy Blood"; Olympic and Alhambra, "Saturday Night"; Savoy, "Why Girls Leave Home"; Liberty and Blackstone, "Rent

Free"; Cameraphone, "Two Kinds of Women"; Lyceum, "The Hunch"; Aldine, "Shadows of the Sea"; Garden, "Fightin' Mad"; Kenyon, "Connecticut Yankee."

Two different local amusements, always with an aversion to jazz music in the past, are resorting to that form of entertainment in a dull season. The Blackstone, one of the largest film houses downtown, announces jazz music exclusively this week, while Buechler's dancing academy on the north side, after 15 years of conventional dancing, has engaged Maggio's Orchestra, one of the jazziest.

Harry Davis Enterprises are getting more than enough opposition this season. Time was when they fairly had a monopoly on things theatrical here. With Shubert vaudeville bucking the Davis, the Aldine vs. Harris and new State to be opened Feb. 20 directly across from the Grand. The Shubert invasion has not hurt hardly. The Aldine of the Felts Brothers has been doing big business without damaging the Harris, while the effect of the State on the Grand remains to be seen.

After billing "Chuckles" unit to return, the Duquesne Shubert management announced a change late last week, with Clark and Arcaro, Leona La Mar and Moran and Wiser all getting the bold type.

"The Wild Cat" opened to near-capacity at the Nixon. "Gold Diggers" next.

Reformers in Uniontown are attempting to stop a scheduled film show next Sunday to be given as a benefit for the town policemen's fund, claiming they see in the show a plan to test the chances of overthrowing the present blue laws by the response of the townfolk.

The Fort Pitt Hotel cabaret, which has engaged various New York orchestras during the past three seasons, is now furnished with music by a group of Buffalo musicians. The Fulton cabaret, closed recently by police order, was again opened, when charges against it were proved unfounded. Bongiovanni's cabaret entertainment includes four individual dancers and a comedienne, while Black's, the refined restaurant which on the verge of bankruptcy introduced a cabaret and revue, is continuing to do big business ever since the change of policy.

"The Silver Fox" is drawing fair attendance at the Alvin. "Passing Show of 1921" next.

The latest Shubert vaudeville business boosting scheme is a co-operative one, worked with leading

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merchants all over the city. The latter give tickets with each purchase, which allow a discount of 10 cents per ticket. The first hundred persons presenting the merchants' tickets get free seats, which may be for any performance except Saturday night.

Duquesne (Shubert)

A fair lineup opened to a fair gathering. The crowd was a little warmer than the usual small assemblage such as has been greeting most of the shows at the first matinee. Last week at this house went over the desired mark by a hair's breadth, Saturday night helping out considerably. Clark and Arcaro and Leona La Mar were given the lights and with Harris and Santley and Novello Brothers took most of the applause. Leach Wallin Trio opened with plenty of pep, and Harris and Santley, who went over to a bigger hit than on their first visit, merited a later s. J. Moran and Wiser kept things going at a rapid gait in No. 3, and Leona La Mar was well received, closing intermission. Nip and Fletcher followed the pictures, garnering a couple of bows. Clark and Arcaro took three bows. In general a good act. Walter Weems didn't get as much as he deserved, and Novello Brothers collected as much applause as any predecessor.

Davis (Keith's)

A whale of a show; went like wildfire Monday night; the crowd in good mood and that had its good effect on the performers. The house was all but filled. Joannys started off with their Shadowgraphs, taking two curtains. Billy and Eddie Gorman were satisfied with three bows in No. 2. Doc Baker in his "Flashes," with a group of good dancers and singers and some quick change, went over to a solid hit, and Joe Towle swept everything in sight without a moment's let-up. Next came Victor Moore and Emma Littlefield, seen here before, who changed places with Dillon and Parker, gathering as many laughs as ever. The latter, following Yvette Rugel with their brilliant offering, took four bows. Miss Rugel could have stayed much longer than 15 minutes, and Dooley and Sales in a new version of their old stuff, with Towle coming back for a line, smashed over to the biggest hit of the show. Page, Hack and Mack, adept display of hand balancing, held practically everybody in.

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This Week (Feb. 6), Rialto, Chicago.

Dir.: HANLON & TISHMAN

SCOTT, THOMAS and RAY

"THREE PEPPER SHAKERS"

THIS WEEK (FEB. 6), McVICKERS, CHICAGO
Direction: SAM ROBERTS

THIS WEEK (FEB. 6)—B. F. KEITH'S HAMILTON, NEW YORK

JEAN SOTHERN

(STAR OF STAGE AND SCREEN)
in "GIRLS WILL BE BOYS"

"A Bit of Femininity with a Masculine Twist"—By PAUL GERARD SMITH—A Novelty in "One"—Novelty Acts Are in Demand—Miss Sothorn Offers the Novelty—For the Season's Novelty See E. K. NADEL, PAT CASEY AGENCY

FIRST HALF NEXT WEEK (Feb. 13-15)—PROCTOR'S 5th AVE., NEW YORK

NEW SHOWS THIS WEEK

(Continued from page 18)

"pinched" the recalcitrant Ferguson, escorting him off to the alimony club.

"Dummies" was the flash act of the bill, spotted in the troy. Ernest Wood as the model dresser in a lingerie shop is the bashful hero of a female quintet employed there, all of whom connive to induce him to pop the question to the ingenue. He does that for the curtain after some telling business, such as practicing love on the "dummy" statues, who are in reality very much alive and kicking—high kicking when it comes to the stepping. The girls are a nice aggregation collectively, the ingenue definable as "cute" and two of the gals at the left of the audience on the opening curtain being real "lookers," built on typical showgirl lines. In addition they are accomplished hoofers.

Harry Leonard and Jessie Willard lent the first real comedy element to the bill. Miss Willard is a peppy worker, doing eccentric throughout. As the daughter of the owner of the Put and Take Inn, she greets Leonard, the new boarder, who takes an \$8 room in preference to the ten bucks "top." Leonard soon goes into some fast work, the girl admonishing him he cannot expect too much for \$8. A good deal of their material is unique in its handling and delivery, although not so much on the points themselves.

Roy Rice and Mary Werner worked hard and seriously to good purpose "on the scaffold," the woman's efforts to join the colored painter below her window sill proving as laugh productive as ever.

Edward Miller is an untutored tenor of pleasing style and delivery.

Miller reads his lyrics very well and does not deem a popular song beneath him. In fact, Miller does two. Both were composed by Louis Silvers, who formerly accompanied Miller at the piano. The tenor's present accompanist is a youth in Eton jacket, who jazzed up cues a couple of times. The boy looked scared and is probably being put through the novitiate by Miller. The singer established himself with two romantic songs that got more probably than his ensuing numbers.

The Werner-Amoros Trio closed the vaudeville section. It's a three men juggling and musical combination, one of whom pulled an Eltinge that fooled the house. He disclosed his identity in the middle of the act, changing to Tux for a violin solo. The chap who later played the cello bore the brunt of the comedy and acrobatic labors, finishing with some frenzied plate catching work. The act is an offshoot of the Werner-Amoros Family act of some twenty years back. Another man was included in the turn formerly.

Marcelle Fallett, and Kay. Hamlin and Kay not seen at this show.

Abel.

5TH AVE.

The first part of the first half bill this week at the 5th Ave. was a pretty sad affair. It started off as though booked for a one-nighter. Barring a ray in "On the Aisle," No. 3, it never happened until Walmesley and Keating, and from then on it was a vaudeville show.

The "On the Aisle" skit now has Wm. H. St. John in the lead. It runs 12 minutes, which is about the act's limit, as it is repetition. Something of a novelty in fun skits, the setting holds at first. It is the front rows of a theatre, with a heavy man having the aisle front row seat, the two next to him occupied by a loving young couple who disturb the elder by their talk, besides frequent exits by the young man. The turn got something in entertainment and is all right for the smaller big-time in the No. 3 spot. It could stand rewriting to better the dialog and avoid the repetition to some extent. Its company passes, though the young couple need to soften their makeup.

The high light, class and amusement of the bill came out with Peggy Parker and her Four Musketeers, a 30-minute act that didn't

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seem a minute too long. At that, though, it could stand a cut of a few minutes, for some of the double dancing merely acts as a stall. The best stepping is the single who does the eccentric to the melody of "Say It With Music." But it is Harry Koler (after Miss Parker), as the Hebrew comic, who takes up the burden, holds it up and, with the girl, makes the turn. While not new this week the act, staged by Harry Delf or Seymour Felix or both (and extremely well staged), may have been the medium for another girl and boys' act before.

When a girl comes around to the New York houses with three, four or more boys and in a "production," as a rule it is known in advance the girl has looks with nothing else. That's why the boys are there. But it's different here for a change, and a wonder. Miss Parker has the looks, plenty and much of them (she looking like Vera Maxwell did when Vera was first in the "Follies"), and Miss Parker can sing, enunciate, dance and take care of dialog. She is quite ingenious as an ingenue for vaudeville, while her young men are healthy looking lads. The skit is a sort of satirical story that you can catch or not without hurting either way. Its lyrics are exceptional at the opening, kidding and carrying the story along. Miss Parker was formerly of Buzzell and Parker. At the head of her own turn she can step in anywhere.

Next to closing were Bert Fitzgibbon and his brother Lew, besides a singing plant in an upper box. Bert spilled only two heels and ex-perted once for a laugh, which it got at the 5th Ave. They didn't want to let him go. Each of the brothers played the piano and xylophone, with Lew the musician of the couple. Bert is still the nut, somewhat toned down since the Hammerstein days and Pastor's before it, but still the nut, as good a vaudeville showman as there is in the business. He may be the nuttiest on the stage, but he's been a long while on the stage as a nut, and that may be the reason, regardless of his methods, for Bert seems to know vaudeville a whole lot better than some of the overnight booking managers who have stock quotations on their minds.

Closing the show were Miss Jeanette and the Norman Brothers (New Acts), an acrobatic three-turn of quite nice calibre in looks and manner of working.

Hartley and Joe opened (New Acts), with Balente Brothers (New Acts) second, then "The Aisle" sketch, followed by Payton and Ward, two acrobats who dance and talk, with their finishing dance that, if it were the opening of a new act for them, might land them much farther than they can ever go with the present turn. But the finish seemed enough for this house, and it is an acrobatic bear.

No. 5 held Walmesley and Keating, a bright act with a couple of bright people, man and girl. The man is of the boobish sort who sends over a point with a slam, while the good-looking young woman is one of the best female straights who have come around in a two-act. She dressed neatly in a riding habit.

During the Jeanette-Norman turn the two boys in a swing on the rings must have received some unexpected applause. Miss Jeanette remarked, as it sounded: "And they sent us over to Passaic."

Business off at the 5th Ave. Tuesday night, considerably so. *Sime.*

STATE

Of the six acts on the State bill the first half, four were doubles, one a male single and the opener an acrobatic quartet. This lack of variety became noticeable even to the laymen. Three of the two acts followed in rotation, starting with No. 2.

The De Wolf Girls were the

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stellar flash, but their assignment to close the slow moving program did not prove the best thing for them, although they did much to top off a rather even entertainment with something approaching quality. The sisters, supported by a female piano accompanist, are a capable song and dance couple.

The only other highlight was Hughie Clark's terpsichorean attempts. Four Eugene Boys and Demarest and Williams, spotted opening and in the troy (New Acts). Burton and Shea, No. 2, have dressed up their impression idea of various stars through the medium of an exterior in "one" outside the Hippodrome, where a Red Cross benefit is on.

Carl and Inez, No. 4, have discarded their former flirtation opening and the curtain finds the boy a doorstep hound who refuses to take a hint and the ozone despite his amour's yawning suggestion. The idea and development is neat and clean-cut, although limited to a three-a-day grade of the Loew type. "Songs of Scotland" was the overture and a Norma Talmadge feature the prime flicker attraction.

Abel.

AMERICAN

Holding no specialties the first half, the nine-act bill unwound itself into an average small time vaudeville entertainment sans thrills, sans interruptions—with the same going for the amount of enthusiasm the somewhat meagre attendance displayed.

What particular emphasis of applause was stressed, which two of the passing turns managed to pry loose, was wafted in the direction of Al Shayne and Harvey and Downs (New Acts). Other than that it was an especially quiet gathering for West 42d street. Shayne, at the top of the posters in front of the house, entranced next to shut to argue with his "plant" in the pit for a solid return. The comedian clings closely to his former routine and some fresh material would not be harmful, though they continue to dote on the routine "as is," so—and why not?

Two dumb acts were placed within the initial trio of instances, Yosito and Co., and Diaz's Monkeys. Both brought attention, spaced by the Hubers (New Acts), in a dance recital. Connors and Boyne, No. 4, slipped by, making their strongest bid with their long-winded opening lyric.

Chappelle and Stinnette, with a pianist, terminated immediately ahead of intermission. This colored mixed couple should become well established in the smaller houses through their vocalizing. Tuesday night the act was under a handicap, due to the man's voice giving way on him frequently because of a cold, with the resultant burden thrown entirely on the woman. A trio of numbers, also a selection by the accompanist, fulfilled their portion of the entertainment. The woman did especially well with a

southern number that is away from the usual trend of the cotton district pop tunes and listens, emphatically, of having been inspired by a negro melody called "Deep River," that the late Maud Powell included in her repertoire. Anyway, it impresses as having a little something on this season's outcrop of ditties applying to the various "Mammies" and the territory from Virginia on down, and whoever has got it ought to assign a strong "plug" to the number, as they're not singing it frequently around, along with the dance orchestras only giving it an occasional airing. The melody alone, even if "lifted," is worth something.

Harry Brooks with his sketch took care of the position second after intermission, holding up on the strength of his banjo fingering, aided somewhat by the light comedy the material affords.

The Leach La Quinlan Trio closed.

Skip.

WILL J. WARD'S TWINS

Will J. Ward was presented with twins by his wife February 4. Mother and babies are doing nicely.

Ward formerly had the "Melody Maids" act, but is now doing a single. He received news of the additions to his family in Waltham, Mass.

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SOLLY WARD

WHAT THEY HAVE DONE OTHER BURLESQUERS CAN DO AND

JAMES E. COOPER WILL HAVE MORE TO DO THE SAME

CLEVELAND

By J. WILSON ROY

OPERA HOUSE—"Lightnin'" (3d week). Next, Elsie Ferguson in "The Varying Shore."
HANNA—Margaret Anglin in "The Woman of Bronze." Next, Fayainter in "East Is West."
SHUBERT-COLONIAL—Dark. STAR—Al Reeves' "Beauty Row."
EMPIRE—"Parisian Flirts."
PRISCILLA—"Mardi Gras Fun Festival."
MILES—Kane, Morey and Moore, Little Caruso, Herbert and North, Coleman and Ray, Rhoda and Hampton, pictures.
METROPOLITAN—Royal Harp, Tony Five, Lester Bernard and Co., Hayes and Fields, Robinson-McCabe Trio, Mild and Blum, and pictures.
GORDON SQUARE—Leighton's Minstrels, Adrian and Co., Valdere, and pictures.
FILMS—Allen, Jazz-a-Week and "Al's Button"; Circle, "The Singing River"; Monarch, "The Idle Rich"; Heights, "Perjury"; Strand, "Tower of the North"; Stillman, "Peter Ibbetson"; State, "Saturday Night"; Standard, "Shattered Dreams"; Mall, "Two Kinds of Women"; Park, "The Lotus Eater"; Alhambra, "Wedding Bells"; Rialto, "School Days."

"Rosmersholm" will be presented at the Playhouse 10-12 evenings and four days of the following week.

The first annual Thimble theatre revue, given by pupils of the Ohio School of Stage Arts, of which Robert McLaughlin is president, is scheduled for matinee and evening performances at the Opera House next Sunday.

Keith's Hip.

The current bill started Monday's matinee in high gear and sped along at a merry clip to the closing turn; so weak spots; everything in perfect shape; big a. Hence.

While every act scored, Gallagher and Shean probably are entitled to premier honors, but Clinton and Honey ran them very close Monday afternoon. Julia captivated her audience, and with songs and dances, plus Walter's personality and ability, this team put over a big hit.

Charles Olcott and Mary Ann got over, the singing of the lady bringing good returns.

Art and class were strongly represented in the dance numbers of Florence Walton and her assistants, Alexander Vlad and Leon Letrim, while the violin playing of Maximilian Dolin deserves commendation.

Some whirlwind ice skating was offered by Elsie and Paulsen that brought heavy plaudits; the turn is spectacular and clever.

Bobbe and Nelson cleaned up; his is an amusing team that deserved their big success.

Wilbur Crane and Martha Mansfield had a pleasing reception in their sketch, "Wright or Wrong."

Miss Amoros—petite Parisienne—opened with some clever and unique rapese work, ably assisted by an unprogrammed supple and pleasing lass. The Rectors closed with an athletic turn that fully deserves a better place on the bill; it is far above the average.

Ohio (Shubert)

Youth carried off the cream at Sunday's matinee, but it is a matter of personal opinion whether Nat Nanturo, Jr., or Masters and Kraft are fitted to first place position. Bernard and Townes pleased with a peppy, peppy and snappy contribution of songs and hokum, while some good dancing marked the turn of Harper and Blanks. Arturo Bernardi repeats his protean act acceptably.

Gallarini Sisters have a good musical number consisting of accordion, violin and saxophone playing that scored, their personality adding zest. George Rosener substituted for Bert Melrose Sunday afternoon. Pedersen Brothers open with some clever comedy aerial stunts, and in the closing spot General Pisano displays his former skill as a marksman.

Keith's 105th St.

"Pick Out Your Own Headliner" is the slogan at this house, and it works. Genuine vaudeville is produced, and Monday night's good audience showed their appreciation. Ona Munson, with her "manly" vue, repeated her success of a few weeks ago at the Keith downtown house. Fisher and Gilmore went over with their baneful love. Laughs were collected by Steens and Hollister. Shireen has something new in psychological va. While blundered she picks various colors, describes persons in the audience in detail and goes around the stage with perfect sedom.
Van Cello has a good opening in some clever barrel balancing and pedal juggling, and Frankown, with some nifty xylophone tynig, justifies his title to knight the hammer.
Dolly Kay worked hard for success in several published numbers and got over, while the Three Fairies fill the closing spot with a discom in some expert trapeze work.

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LEW

HILTON

AND

NED

NORTON

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AFTER PLAYING 35 CONSECUTIVE WEEKS ON THE B. F. KEITH CIRCUIT—DECIDED TO HESITATE. BUT HAVE NOW DECIDED TO GET

TOGETHER AGAIN

IN VAUDEVILLE

LEW **HILTON** and **NORTON** NED

INDIANAPOLIS

By VOLNEY B. FOWLER

Revue vs revue this week. "Greenwich Village Follies" at Murat and "Cluck! Cluck!" at English's.

"Miss Lulu Bett," opened well at the Murat last week with a local social service organization sponsoring the first night, but the show starved the rest of the week. Louise Closser Hale playing Grandma Bett, was given a reception by her Indianapolis friends after the performance Monday evening. She scored with a curtain speech in which she recalled the childhood days when she acted with Booth Tarkington in his father's barn here. Incidentally Carol McCormac carved a niche for herself in the estimation of Indianapolis theatrical observers by surrendering most of the curtain calls to Miss Hale out of generous consideration of the fact that the latter was in her home town.

Stafford Glone on the Lyric bill in the "Melodance" turn last week

also got some home town publicity.

The city bureau of fire prevention has given local theatres a clean bill of health after a detailed inspection.

Ernesto Natiello, conductor of the Knickerbocker orchestra in Washington, who was killed in the roof collapse catastrophe was leader of the Circle orchestra here until a year ago. He had many friends here who were shocked by his death.

Amusement tax collections in Indiana in 1921 totalled \$2,065,651.48. The internal revenue collector announced.

John Berger, 68, ticket taker in a Muncie movie fell dead on duty Jan. 29.

Walter D. Hickman, dramatic critic of the Indiana "Daily Times" picked as the ten best pictures of 1921—"Over the Hill," "Tol'able David," "Disraeli," "The Four Horsemen," "Little Lord Fauntleroy,"

"My Boy," "The Three Musketeers," "The Kid," "The Queen of Sheba," and "Sentimental Tommy."

Movies—Circle, "Polly of the Follies"; State, "Saturday Night"; Colonial, "Silent Years"; Ohio, "Conflict."

Herb Jennings, formerly on the publicity staff of Douglas Fairbanks and Mary Pickford has succeeded Walter David as manager of Loew's State.

Sale of the Rialto, Lenwood, Gaiety and Broadway theatres, owned by the Lenwood Amusement Co., now in receivership, was scheduled for today. The sale has twice been postponed because of disagreement over claims, including the rentals for the past 30 days. The houses have been closed for several days. Bert F. Hughes is receiver. General business depression was given as the cause for the action.

Reformers who are keeping their

identity secret are trying to induce some member of the city council to introduce a strict Sunday closing ordinance. So far they have been without success. Mayor Samuel Lewis Shank is opposed to blue laws, asserting last week that he was in favor of at least two women being elected to the state legislature from Marion count, but would support no woman whom he discovered to be trying to get into the Assembly to "help enact blue laws of any kind."

Incorporation of the National Cinema Corporation with \$250,000 initial stock, none of which is for sale, disclosed plans for a new national photoplay distributing corporation last week. E. M. Mathews, scenario writer and T. F. Vonnegut, hardware merchant of Indianapolis, and W. E. Rothermel, wholesale coal dealer of Chicago, are the directors named in the incorporation papers. C. J. Rothermel, of Philadelphia, will be resident manager in New York, it was announced.



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GILRS FROM JOYLAND

(Continued from page 10)

accessories that is a novelty for burlesque, and the kind of stuff that sends an audience out with something to talk about, taking the show out of the regulation burlesque class.

Another thing that Williams is entitled to praise for is the getting away from the cut and dried custom of most burlesque shows of having all of the girls on for every number. There are a couple of shim-miers in the ensemble, end girls, who do much to make the numbers enjoyable. The 16 work like veritable beavers throughout the show.

Irving Sellig is the principal comic, doing tramp, following the traditions in make-up and mannerisms, but marking his efforts with a likeable touch of personality. Jack Mahoney, second comic, does eccentric and assists materially in keeping the laughs moving. In Bob Williams, the show has a straight who works with the ease of a legit light comedian, and who has everything, including appearance and class. Rose Lee and Hazel Douglas are women principals who make a fine impression as regards dressing. Both sing well and understand the whys and wherefores of putting over numbers thoroughly. Sidney Page is the juvenile, good dancer, and willing worker, and Nellie Nelson, a slender little soubrette, who is the essence of cuteness, stands out as one of the best exponents of jazz in burlesque. She has the qualifications that call for rapid advancement, and should be heard from shortly.

Usual comedy bits, with table stuff, burlesque drama and most of the surefires, all handled in an experienced way.

The show is clean throughout. It pleased the Olympic Tuesday night bunch immensely, and without "roughing it up" at that, which is saying something for any show.

BeH.

CUDDLE UP

(Continued from page 10)

Alps" scene, also dances nimbly on one or two occasions. An over-assurance of manner detracts considerably from his total. Ted Healy gets laughs in blackface throughout with his hick cracks. In a specialty in act two, Healy whams over a couple of ballads a la Jolson and leans across the leader a la Al Herman to chatter intimate observations and inside stuff about the show and its personnel. The monolog is mostly borrowed but was the most modern note in the show.

The women are all above the burlesque average and look fine in various and slightly changes. Bertha Delmonte, the prima donna, is a tall statuesque brunet with a nice personality, a good singing and speaking voice, and graceful carriage that sets off her gowns well. Jane May, a pretty red-head soubrette with jazzy movements and delivery, led most of her numbers to sure encores and flashed several fetching knickered changes. This girl has personality and an ability for dialog that will be utilized. Shirley Mallette, a slim brunet ingenue, was the best dancer among the females.

Ward worked under a severe handicap vocally but did as well as could be expected with the ingredients allowed. His soft shoe buck-and-wing dancing specialty coupled with that of his female vaudeville partner landed solidly in the second act.

A comedy minstrel quartet of Snyder, Healy, Ward and Mortan was another rift in the clouds of gloom. One of the few funny passages was a bit of crossfire between Ward as a garage mechanic and Snyder as the "dope" with irrelevant questions and explanations for obvious things.

"Cuddle Up" is a good Columbia Wheel burlesque show and with the aid of a show doctor could be one of the best. The production and people are there strong. Con.

IN LONDON

(Continued from page 3)

original Florrie Ford, a Herculean and popular "star" of vaudeville, produced her annual pantomime at the Finsbury Park Empire the week before Christmas with a chorus, every lady of which was equal to the standard set by her own generous physique. The principals in the Sacks production include Edith Day, Maide Hope, Billy Leonard, Robert Hale.

The new Grand Guignol series consists of "Amenda," a comedy by E. Crawshaw Williams; "Cupboard Love," by the same author; "De Mortuis," a play of East End life by Stanley Logan; "Changing Guard," a fantasy by E. Nott-Bower, and "The Regiment," a sensational drama adapted from the French by Lewis Casson. There is no change in the company, the principals being Sybil Thorndyke, Barbara Gott, George Bealby, Lewis Casson, Nicholas Hannan and Russell Thorndyke, who returns to the Little after having been lent to the Old Vic. for a few weeks.

The affairs of Sir Thomas Beecham are again occupying the attention of the bankruptcy court. Jan. 17 the court's approval was besought on a scheme recently accepted by the creditors for the payment of the bankrupt's debts in full by installments. The senior official receiver said that so far as he could ascertain the sum of £51 or more would have to be deposited for the payment of the first five shillings in the pound on the liabilities. Sir Thomas, however, lodged applications to expunge proofs amounting to about £32,000 and proposed to lodge others to expunge claims amounting to £11,000. The amount required to pay the first installment would then be reduced to £20,000. The application was adjourned.

Jan. 17 Justice Laurence made an order for the compulsory liquidation of the Yearsley-de Groot Productions, Ltd., on the petition of Arthur Boucher. Counsel said there was no opposition by the company or by any creditor, and notice had been received from a creditor for £900 supporting the petition. The petitioner served the usual statutory demand at the company's place of business, as the company had no registered address. This disastrously ends the career after only a few months of a producing firm which started under the happiest auspices and which will go down in theatrical history as the first management with the pluck to openly produce an ex-enemy show with a cast including ex-enemy artists.

The trouble between the Melville brothers is not over. It having been found impossible to bridge the chasm between the brothers an order has been made for the compulsory winding up of Popular Playhouses, Ltd. The property owned by the company consists of the Lyceum theatre, which they had nursed back to successes and crowded houses. The two Melvilles are not only the sole directors of the company, but they also are the only shareholders. This may mean the closing of the theatre after the pantomime run and the throwing out of work of a great number of people.

For a long time past the suburban vaudeville houses have been suffering from bad business. Bad trade, labor conditions, the money shortage, taxation, threadbare talent, to say nothing of the pictures, being contributory causes. Taxation and expense have increased as business has gone down, until it is now almost impossible to carry on without incurring heavy losses. The rottenness of things may be judged by the fact that Charles Gulliver has officially announced he is considering the advisability of recommending his brother directors of the London Theatres of Variety to close eight of their houses during the summer months, the artists already booked for these halls being transferred to others of the circuit. To minimize the unemployment such a step will mean he has suggested to the V. A. F. that they run the halls he proposes closing. Should this suggestion meet with the federation's approval he is prepared to allow the use of the halls at a nominal rental equal to one-half the expense he would have to bear if the buildings remained closed. This sounds all right, but will it pay the federation to keep the places going so that they can be turned over once more to the L. T. V. warm and well aired when the summer slump is over?

Margaret Bannerman, who was recently leading lady in "The Little Girl in Red" at the Gaiety, is the latest recruit to vaudeville. She is supported by Arthur Margetson and the act consists of numbers from the defunct musical comedy and impersonations.

The Vice-Chancellor, who is monarch of all he surveys in the uni-

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versity city of Oxford, has banned the appearance of Jose Levy's Grand Guignol players at the New theatre in that town. Through the manager of the house the turing company was compelled to submit the cast and synopsis of the "thrills" to his mightiness, who read them and promptly said "No." An appeal was made to him on the grounds that the company would be thrown out for a week. He replied his decision was final. Even the townsfolk on protesting discovered that he was their overlord and that they could have no entertainment that he did not consider good for them.

"Old Jig," the new mystery drama produced at the Strand Jan. 19 is a crook play with a good deal of comedy in it. It is not particularly brilliant nor exciting, but is responsible for the introduction to the stage of a new character in the person of an elderly magistrate who has criminology and mechanical toys for hobbies. While he plays with his toys, apparently innocent and verging on his dotage, his shrewd eyes are ever watching, seeking the little things which lead to the unraveling of the tangled skein of crime. In this case the crime is the disappearance of a valuable diamond necklace from a country house. During "Old Jig's" investigation things get in that hopelessly muddled states, beloved by writers of detective fiction, and everybody in the house and around it falls under suspicion until with the last minutes of the last act the mystery is solved. The piece is well produced and capably acted, notably by Allan Aynesworth as the old magistrate. "Old Jig" is preceded by a playlet, "Me and My Diary," which will probably draw more people to the Strand than will the drama. "Me and My Diary" is a brilliant satire on a certain volume of reminiscences written by the wife of a very high personage with such blunt abandon that they have been known as her "indiscretions." In this clever playlet the diarist is described as "having sacrificed her dearest friends in order to be amusing." She spares nobody, and in

the series of interviews which comprise the playlet her victims hand out some very plain speaking to the indiscreet one. Ellis Jeffries gave a magnificent performance as the diarist and Mr. Asquith was a distinctly attentive member of the audience. Both plays had very good receptions, but "Me and My Diary," topical and daring, will be the draw.

Marie Lloyd is practically well again and is playing to capacity in the North. She will shortly be back in London playing the Gulliver cult.

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WHITE BROTHERS

"THE TIP TOP BOYS"

Direction PAT CASEY AGENCY

CABARET

(Continued from page 24)

all interest, with one or more prospective purchasers. The Susskind's have a 13-year lease on the Blossom Heath property, at \$3,000 annual rent. Harry Susskind is reported having asked \$65,000 for the 50 per cent. of the place. The Merrick road around Valley Stream and Lynbrook will have another restaurant this summer, called Hoffman's, built by the rest of Hoffman's, who formerly operated Hoffman Arms, now the Pavilion Royale. Hoffman's new place, located between the Pavilion and Blossom Heath, represents about \$150,000, is now being finished.

Congressman Volstead is said to have informed a friend he would oppose a light wine and beer measure in modification of the Prohibition law. If a restriction is placed in it against the cor-

ner saloon. Liquor men seem to feel there will be a modification at least within a year. As far as the corner saloon goes, a measure patterned after the Canadian light drinking law would cover that, although present Prohibition has failed by a wide margin to wipe out the saloon, not necessarily on the corner, however.

Arrested in a car as bootleggers, on information which they themselves had phoned from the country to the police, of an up-New York State city, was the fate that overtook two prohibition agents last week. Going along the road, the agents discovered a bootlegger's car and attempted to seize it, but were overpowered, the booze runners making away in the machine. The dry officers telephoned the police ahead to be on the look-out for the automobile and to arrest its occupants, should they appear. After they had sent this message, the agents sighted another car, which, on examination, also proved to have liquor aboard. They seized the car and contents and ordered the driver to "dust up the road" to the neighboring town. On the outskirts of the city the police stopped the second machine and placed the agents

(Continued on page 33)

BALTIMORE

AUDITORIUM.—"Main Street."
FORD'S.—"Intimate Strangers."
PALACE.—"Hello 1922."
GAYETY.—"Puss Puss."
FOLLY.—"Gay Widows."
CENTURY.—Film, "Saturday Night."
NEW.—Film, "Her Own Money."
PARKWAY.—Film, "Just Around the Corner."
RIVOLI.—Film, "Hall of the Woman."
BOULEVARD.—"Silent Years."
STRAND.—"All for a Woman."

MARYLAND (Keith's).—An all-around bill of unusual merit with the lights divided between Frank McIntyre, Hamilton, and Barnes. Rhoda Royal's Elephants, and De Lyle Alda. Others contributing are Olsen and Johnson, Jones and Jones, Breat Haye, The Bayos, and the Dancing MacDonalds.

ACADEMY (Shuberts).—Bill is above average here for past few weeks, despite all but one are re-

peaters. "Chuckles of 1921" repeats its former success. Rest includes Claude and Estelle Frances, Earl Rickard, Mr. and Mrs. Burt Melbourne, the White Trio, Lucille Chiffant, assisted by Belle Morrison, Fred Rial and Mala Linstrom.

The Academy (Shubert vaudeville) is now giving free tickets in about fifty stores with purchases of ten cents or more. Considerable amusement was caused by the "Sun" ad with the list of merchants, for it included picture houses, dance halls, restaurants, drug stores and one of the department stores.

DULUTH

By JAMES WATTS

GARRICK.—"Polly of the Follies" (film).
LYCEUM.—"The Last Payment" (film).
NEW LYRIC.—"The Man from Lost River" (film).

Despite the cold snap that sent the mercury lower than it has been for five years Duluth theaters enjoyed good business last week. Vaudeville has not fared so well as pictures, but patronage has been exceptional for 30 below weather. The depression that has prevailed for a long time seems to have lifted and managers are encouraged to plan for more active business for the remainder of the winter.

Finkelstein & Ruben, who recently leased the Grand to the Graves Bros. for tabloid musical comedy, have resumed the management after a month of the "tabs." "The Saucy Baby" company had a successful run and returned to Minneapolis for an indefinite engagement. The Grand will be made into a picture house. P. F. Schwie, general manager for F. & R. there, will take over building up the Grand. Howard Whelple, assistant manager of the Garrick for two years, will be house manager for the Grand.

"Open Your Eyes," a photoplay produced under the direction of the United States health service, closed a week's run at the Grand Saturday. The picture treats of venereal disease and is somewhat on the order of "Damaged Goods." Unusual interest in the film was taken by the city health department, and two private showings were given for city officials and girls from the various correctional institutions. The picture was booked here by A. E. Abelson, a former Duluth theater manager.

The Lyceum, a stage and screen house, is looking available stage productions for the near future.

KANSAS CITY

By WILL R. HUGHES

SHUBERT.—"The Bat" (return engagement).
GAYETY.—"The Golden Crooks"
CENTURY.—"Follies of New York."

Last week was another of those spotted affairs, some of the house

getting a heavy play while some of the others had hardly enough business to count. At the Shubert Sothorn and Marlowe for seven performances filled the house. At the Gayety Billy Watson's "Big Show" succeeded in pushing up the receipts over the preceding week, while the Mainstreet often found its 3,400 seats were not enough. Commencing Sunday the Shubert had "The Bat" return. The Better Homes Exposition also commenced Sunday.

After playing the Shubert four weeks last season at regular House prices "Way Down East" came back strong in the Newman last week at 50-70 and was held over for the second week, but sent to the Royal, a block away, where the picture was given for 35-50, with 10 cents for children.

The Newman has started its new policy of offering its new bill Saturday instead of Sunday.

Joe Gilck, resident manager of the Shubert, is nursing a badly infected right eye.

Erville Alderson and his associate players gave their initial performance of "Love and Geography" in Conservatory Hall last week. The critics were unanimous in their praise of the members of the company, but not so warm over the play. Those interested are well pleased with the first attempt of what may develop into a permanent repertory theatre. Plans are being considered for a new theatre to house the company, at Thirty-first and Troost, about two miles from the regular theatre district. The repertory theatre proposition has the support of the Kansas City Star, which has given the project and company extensive space and an earnest attempt will be made to put it over.

As a result of the Grand being in the hands of a receiver and closed, Ethel Barrymore was compelled to pass Kansas City up this season. She played a week of one-nighters near here.

NEW ORLEANS

By O. M. SAMUEL

TULANE.—Nance O'Neill in "The Passion Flower."
SHUBERT-ST. CHARLES.—"Orphans of the Storm" (film).
LYRIC.—Bennett's Colored Carnival.
STRAND.—Norma Talmadge in "Love's Redemption" (film).
LIBERTY.—Mae Murray in "Peacock Alley."

Mae Murray in "Peacock Alley" caught on. It is being retained for a second week at the Liberty.

The Gish girls, Lillian and Dorothy, appeared personally at the Shubert-St. Charles in conjunction with the showing of "Orphans of the Storm" on Saturday, Sunday and Monday, giving the theatre standing room for all performances.

Madame Sara Adler, wife of Jacob Adler, is appearing at Jeru-

salem Temple in "Stepchild of the World." Madame Adler, one of the best known of the Yiddish actresses, announced here she would appear in an English speaking role on Broadway in the fall. She panned the taste of New York, avowing most of the people went to the vaudeville shows.

Overflow crowds at the Orpheum this week to greet Bushman and Bayne, who will probably establish a record for this season. The couple are surrounded by an entertaining coterie leaning mostly to comedy. Burns Brothers gave the show a nice start, running through their athletic stuff smoothly. Kate Leipzig was an early success. Billy Arlington sent the old hoke home, making them all like it. Mae and Rene Wilton were in a soft spot.

Bushman and Bayne swung into favor instantly with their playlet proving delightful. Yorke and King registered through the originality of their opening. The burlesque dance at the end brought resounding results. Andrieff Trio closed, being helped immeasurably by Miss King, who inserted burlesque skating into their dancing interlude. The three disclosed Russian lore mostly and the fact they held them with it was quite a compliment, as it is generally eschewed here.

SEATTLE

By LULU EASTON DUNN

LIBERTY (Jan. 29).—Charles Gray in "R. S. V. P." and Buster Keaton in "The Boat."

COLISEUM.—"Love's Redemption." Business good.

STRAND.—"Molly O." continuing on its third week, will be held over for a few days only.

BLUE MOUSE.—"A Connecticut Yankee in King Arthur's Court," continued beyond original booking.

COLUMBIA.—Louise Lorraine in "The Fire Eater." Business good.

WINTER GARDEN.—Priscilla Dean in "The Conflict." Business fair.

COLONIAL.—Buck Jones in "To a Finish." Business fair.

WILKES.—"Adam and Eva." by Seattle Co-operative Stock Co. Mary Robbins, the new leading woman, appears for the first time.

BUTLER.—Twenty-one numbers are included in the "Revue," produced by Elmer Floyd. Jean Wilkie, Edna Barr and Clarice Rhind have the leading parts.

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Direction RAY HODGDON

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BURLESQUE ROUTES

(Feb. 13—Feb. 20)

"Bathing Beauties" 13 Howard Boston.
 "Beauty Revue" 13 Gayety Louisville.
 "Big Jamboree" 13 Gayety Toronto 20 Gayety Montreal.
 "Big Wonder Show" 13 Olympic Cincinnati 20 Columbia Chicago.
 "Bits of Broadway" 13 Gayety Montreal 20 Gayety Buffalo.
 "Bon Ton Girls" 13 L O 20 Star Cleveland.
 "Bowery Burlesquers" 13 Hurtig & Seamon's New York 20 Empire Brooklyn.
 "Broadway Scandals" 13 Olympic New York.
 "Chick Chick" 13 Gayety Milwaukee.
 "Cuddle Up" 13 Empire Brooklyn 20 Empire Newark.
 "Dixon's 'Big Review'" 13 Empire Cleveland.
 "Flashlights of 1921" 13-15 Bastable Syracuse 16-18 Grand Utica 20 Empire Albany.
 "Follies of Day" 13 Empire Albany 20 Casino Boston.
 "Follies of New York" 13 Empire Hoboken.
 "Folly Town" 13 Empire Providence 20 Gayety Boston.
 "French Follies" 13 Plaza Springfield.
 "Garden Follies" 13 L O 20 Hyperion New Haven.
 "Girls de Looks" 13 Hyperion New Haven 20 Miner's Bronx New York.
 "Girls from Joyland" 13 Majestic Scranton.
 "Golden Crook" 13 L O 20 Gayety St. Louis.
 "Greenwich Village Revue" 13 Gayety Omaha 20 Gayety Kar's City.
 "Harvest Time" 13 Gayety Detroit 20 Gayety Toronto.

"Hello 1922" 13 Gayety Washington 20 Gayety Pittsburgh.
 "Howe Sam" 13 Gayety Boston 20 Columbia New York.
 "Hurly Burly" 13 Gayety Minneapolis.
 "Jingle Jingle" 13 Columbia Chicago 20 L O.
 "Kandy Kids" 13 Century Kansas City.
 "Keep Smiling" 13 Palace Baltimore 20 Gayety Washington.
 "Kelly Lew" 13 Gayety Rochester 20-22 Bastable Syracuse 23-25 Grand Utica.
 "Knick Knacks" 13 Casino Philadelphia 20 Hurtig & Seamon's New York.
 "Little Bo Peep" 13 Howard Washington.
 "London Belles" 13 Gayety Kansas City 20 L O.
 "Maid of America" 13 Majestic Jersey City 20 Empire Providence.
 "Marion Dave" 13 Empire Newark 20 Casino Philadelphia.
 "Pace Makers" 13-15 Cohen's Newburgh 16-18 Cohen's Poughkeepsie.
 "Parisian Flirts" 13 Penn Circuit.
 "Peek-a-Boo" 13 Lyric Dayton 20 Olympic Cincinnati.
 "Pell Mell" 13 Allentown 14 Easton 15 Reading 16 Long Branch 17 Trenton.
 "Reeves Al" 13 Empire Toledo 20 Lyric Dayton.
 "Record Breakers" 16-18 Academy Fall River.
 "Reynolds Abe" 13 Casino Brooklyn 20 L O.
 "Singer Jack" 13 Columbia New York 20 Casino Brooklyn.
 "Social Follies" 13 L O.
 "Some Show" 13 Lyric Newark.
 "Sporting Widows" 13 Casino Boston 20 L O.
 "Step Lively Girls" 13 Gayety Buffalo 20 Gayety Rochester.
 "Finney Frank" 13 Star & Garter Chicago 20 Gayety Detroit.
 "Til for Tat" 13 Star Cleveland 20 Empire Toledo.
 "Town Scandals" 13 L O 20 Palace Baltimore.
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 "Williams Mollie" 13 Orpheum Paterson 20 Majestic Jersey City.
 "World of Follies" 13 Empire Newark 20 Casino Philadelphia.

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PORTLAND, ORE.

HEILIG—David Warfield.
 BAKER—Baker stock in "Adam and Eva."
 LYRIC—Musical stocks.
 PICTURES—Liberty, "Peacock Alley"; Columbia, "Saturday Night"; Rivoli, "Polly of the Circus"; Blue Mouse, "Over the Hill"; Majestic, "The Lane That Had No

Turning"; People's, "Her Own Money."

Gus A. Metzger, owner of the Rivoli, has contracted with Louise Lovely and her company to make a week of personal appearances in Portland next month. Miss Lovely will present a 20-minute dramatic sketch, with Roy Stewart, Harry Von Meter, Dorothy Valegra and Eugene Burr in the company. They will bring Amos Stillman, cameraman, to make impromptu motion pictures here.

With Harvey Wells as president, A. C. Raleigh as vice-president and G. E. Sanderson as secretary, Screenland Films, Inc., was organized last week to continue the production of Screenland News, a local news reel, and engage in other motion picture enterprises.

Portland's first important dramatic offering of the new year was the appearance Feb. 9 of David Warfield in "The Return of Peter Grimm." Interest was enhanced for the first-night audience by the presence in the company of John Salapala, formerly a member of the Baker stock company here. The bill continues through Saturday night. Next Thursday May Robson in "It Pays to Smile."

TORONTO

ROYAL ALEXANDRA—"Miss Lulu Bett," with Carroll McCormick. Next, Shubert vaudeville with Alice Lloyd and an all-English star bill.

PRINCESS—Mlle. Irene Bordini in "The French Doll." Text, "H. M. S. Pinafore."

GRAND—"Ten Nights in a Barroom" (play).

UPTOWN—Glaser Players in "It Pays to Advertise."

SHEA'S—Vaudeville. Karyl Norman, Mr. and Mrs. Jimmy Barry and others.

PANTAGES—"Three Live Ghosts" (held over for a second week) with first of Pantages road shows—vaudeville.

LOEW'S—"Oddities of 1921" and other vaudeville. Film, Viola Dana in "Life's Darn Funny."

HIPPODROME—Eric Zardo, Denno Sisters and other vaudeville acts. Film, Sessue Hayakawa in "Five Days to Live."

PARK—Vaudeville and film.

Last week window cards and other advertising of Shubert vaude-

vill was a guessing contest as the bill was changed, at the last minute, Hetty King replacing Adele Rowland as the headline act, and other acts accordingly switched, which left Miss King to uphold a rather unusual mixture of acts, but the English artiste upheld her reputation on her third appearance. Business was good.

Henry Miller and Blanche Bala had a good week at the Princess. Edith Taliaferro and Ben Welch, who would draw full houses, but Shea's bill pleased. id packed the house all week. "Three Live Ghosts" at Pantages was such a hit it will go into another week.

Larry Comer, appearing at the Hippodrome last week, gave a birthday dinner in honor of his mother on Friday night which was attended by many performers.

The "Step Lively Girls" company of burlesquers, who look more like a big time act off stage, have a skating club, and instead of coming home early in the morning they retire early and arise about 8 o'clock and skate until lunch time. They attract a deal of attention and are a great ad for the show.

"Chuck" Callahan (Callahan and Bliss, Shubert vaudeville) and his brother Emmett, manager of "The O' Broadway," met on Sunday at the Union Station for a few minutes. One was coming and the other going.

The baggage of vaudeville act alone leaving Toronto on Sunday filled a 40-foot baggage car. Another carload always precedes this on a Saturday night to Montreal.

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BUFFALO

By SIDNEY BURTON
MAJESTIC—Fiske O'Hara, "The Happy Cavalier." Drawing well within limited circle. "Merry Widow" next.
PICTURES—Hipp and North Park, Saturday Night; Criterion, "Foolish Wives"; Loew's "At the Stage Door"; Strand, "Received Payment"; Olympic, "For Your Daughter's Sake."

Business sing-song past week. Fiske O'Hara, following Irish Players at Majestic, only legit offering in town and doing comfortably. Careless booking sends O'Hara in on heels of Dublin Players. Might have cleaned up otherwise. Vaudeville competition settling down for test, with Shubert dropping off. Shea offering heaviest bills in years to capacity. Pictures mild, small houses suffering. "Foolish Wives" opened to fair returns. Advertising heavy for this feature, with results

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George, is a resident of Lewiston, near here. Miss Wright studied the drama under Prof. Baker at Harvard and later abroad. This is her first play to be produced. She left for New York this week to attend rehearsals.

As a result of a number of anonymous letters received by the mayor and fire chief complaining that local theatres are overcrowded, Mayor Schwab called a conference on Monday of a committee of theatre managers to discuss the situation. Reports of special fireman stationed at the theatres were read. The managers asserted they were willing to co-operate in every way and Chief Murphy has stationed men in various show houses to reassure patrons. The agitation is the result of the Washington disaster.

Films valued at \$2,000 stolen from the Niagara Picture Corporation were recovered by the police this week. Two former employees of the firm were arrested in connection with the theft.

MONTREAL
By JOHN M. GARDINER
HIS MAJESTY'S—Walter Scan-

lan in "Irish Eyes." Next week, "The Bat."
ORPHEUM.—Orpheum Players in "Twin Beds."
GAYETY.—"Step Lively Girls."
CAPITOL.—Capitol Opera Co. in "Colonial Garden Party." Film, "Three Live Ghosts."
ALLEN.—Allen Concert Co. "The Wonderful Thing." Mlle. Helen Kroner and Signor Aresoni.
IMPERIAL.—"The Battle of Jutland"; "For Those We Love."
ST. DENIS.—Jane and Miller, Follett's Monkey Circus, Beeman and Grace, d'Alvine, Mlle. Fougere.

The management of Loew's Montreal theatres has inaugurated a beauty competition for Canadian girls resident in this city. Great interest is being taken in the contest, which is proving a good business puller as well. Among the prizes offered are a trip to New York for one week, with all expenses paid and a try-out in the movies.

The Plaza, Montreal's latest, will open in a few weeks under the management of the Independent Amusement Co.

A number of stagehands with the Marie Lohr Co. were laid off here

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when that actress and a new company went to the Hudson, New York.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"The Emperor Jones," first half; "To the Ladies," second half.
GAYETY—"Flashlights of 1922." FAMILY.—Musical stock.
Pictures—"Connecticut Yankee," Star; "Thunderclap," Rialto.

"Forever" was booked and advertised for Loew's Star for this week, but "A Connecticut Yankee" was continued.

The Lyceum is figuring prominently in Rochester's latest and one of its worst outbreaks of crime by reason of yeggs cracking open its safe in broad daylight after slugging and binding the janitor and his wife. Although the crime was committed last week, on the morning following the murder and robbery of a hardware merchant in another part of the city, the police are making little progress toward the solution of either crime.

WASHINGTON, D. C.

By HARDIE MEAKIN

Belasco (Shubert)
Judging solely by applause Mlle was the hit of the new bill. Same act familiar to all and which he showed in this house early in the season, but it didn't seem to make any difference. Belle Story is heading the bill. She, too, was most successful, as was James Watts, who was here a short while ago at Keith's. Alleen Bronson also scored. The Great Manuel opened, doing some thrillers. Could improve his appearance. Eddie Beck and Harry Stone worked hard with their songs and got over, while Jack Merlin, with his cards and pleasant manner of delivery, also registered. He was at Keith's also a short while ago.
Georgia O'Hara in "Suzie from Sioux City," a version of Fred Jackson's "A Full House" with a good cast, was next, and created a great deal of fun, closing intermission. Olympia Desvall's animals closed, the act being another repeat.
Poll's, "Passing Show 1921"; National, Ziegfeld's "Frollic," with Will Rogers.
Shubert-Garrick, return of "Miss Lulu Bett," with indications pointing to good business.
Burlesque, "Sugar Plums," Gayety; "Grown Up Babies," Capitol. Films—Palace, "Back Pay"; Columbia, "Saturday Night"; Rialto, "The Last Payment"; Metropolitan, "School Days."

Keith's
The bill at Keith's this week, though not containing any unusual features, provides entertainment of the highest order. There is a generous supply of dancing and one distinctive novelty. Edna Pierce and Hazel Goff opened well with their musical offering, being followed by Tyrrell and Mack, whose dancing was well received. A switch in the regular programming brought Jeannett Hackett and Harry Delmar in their dance revue on next and they, too, earned much applause. Stella Mayhew came next and as usual went over big. Miss Mayhew has a like, a way all her own that is always welcome. John Cumberland, assisted by Label Cameron and Carroll Lucas, in "The Fall of Eve," were next. The sketch is rather quiet, but amused due to clever presentation. Following intermission Ed Flanagan and Alex Morrison in "A Lesson in Golf" presented a splendid novelty. George Jessell followed and as was to be expected registered a solid hit. He was followed by Cissie and Georgie Sewell in a splendidly gotten together dancing offering.

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DETROIT, MICH.

By JACOB SMITH

Last week was the second best week since Shubert vaudeville went into the Shubert-Detroit, being exceeded only by the week in which Nora Bayes headlined. This week Alexander Carr headlines with his "Tobitsky" playlet that goes over big. The Five Kings of Syncopation with Hattie Althoff and Carlos, dancer, were splendidly received. Their act is full of speed and pep and the whirlwind dancing by Carlos is the greatest ever displayed here. Ford and his dog opens; the Flemings do some excellent posing; Ryan and Lee captured liberal applause with their "nockabout comedy; May Farrell, novel singing act; Sensational Togo does his sensational slide from the gallery to the stage; Walter Brower, good story teller.

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the Garrick. Next, Leo Ditrachstein in "The Great Lover," stopping off here for a week on his way to the Pacific coast.

Walter Hampden in repertoire. Next, Margaret Anglin in "The Woman of Bronze."

Elsie Ferguson in "The Varying Shore" at the New Detroit. Next, Mary Ryan.

"Molly O" playing return engagement at the Madison, first time any picture has been rebooked for that first-run theatre. "Hall the Woman" at the Adams for indefinite run; "Her Mad Bargain" at the New Capitol.

"Nothing But the Truth" is being capably presented this week by the Woodward Players at the Majestic. Business has jumped 50 per cent. in the past two weeks. "Common Clay," as presented last week, was every bit as good as when presented on the regular circuits. It is now a certainty that the Majestic will remain as a stock house.

The Orpheum has changed its

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The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager
5th Floor State-Lake Theatre Bldg., CHICAGO, ILL.

policy again. The Jimmy Hodges musical shows are doing three performances daily instead of ten a week and the running time is boiled down to about one hour instead of two hours and a half. Feature pictures fill out the balance of the program. Prices have been reduced to 25, 40 and 60 cents, evenings.

Robert Peltier, of the Bijou theatre, Mt. Clemens, has also taken over the New Macomb in that city.

Fitzpatrick & McElroy have just opened their new Liberty theatre, Benton Harbor.

There have been some conferences between the local theatre owners, Shuberts and K. & E., relative to some pooling in order to play the biggest shows at the New Detroit, which has the capacity, and dividing the smaller attractions between the Garrick and the Shubert-Michigan.

S. R. Kent, general sales manager for Famous Players, and George W. Weeks, general manager for this section, were visitors here last week. M. H. Hoffman, president of

Tiffany Productions, was also a Detroit caller last week.

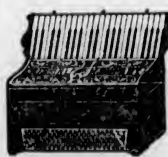
W. S. Butterfield has closed his Orpheum theatre, Jackson, Mich., which town is off his circuit entirely. Famous Players have made an arrangement to play pictures in the house on a percentage basis, dealing directly with the owner.

PHILADELPHIA

By ARTHUR B. WATERS

The Glenside, a suburban house in which ex-Mayor Thomas B. Smith has a part interest, opened last week. Fred G. Nixon-Nirdlinger, head of a chain of picture houses here and one of the syndicate chiefs, turned over his stock in the company controlling the Glenside to Herbert and Mrs. Jennie Effinger. The resignation of Mr. Nirdlinger was accepted at the last meeting of the Board of Directors and Mr. Effinger was appointed to succeed him as general manager.

Despite predictions to the contrary, the plans of the Fox company for building a theatre at the corner of Sixteenth and Market streets seem to be going through. A permit was issued last week by the Bureau of Building Inspection for the erection of a 16-story structure, to be used for a theatre with a seating capacity of 2,400 and stores and offices, at a total estimated cost of \$1,100,000. The structure will be built for the William Fox Entertainment Corporation by Thomas W. Lamb, who also designed it. The



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that makes any sort
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MUST BE YOUNG AND PRETTY

Rehearse One Week; Open Toronto Feb. 29; All Eastern Time; Columbia Circuit.

BRYANT HALL, 725 SIXTH AVENUE.

10 A. M. MONDAY, FEB. 13.

LEWIS TALBOT

lease, negotiated by Jesse Jay Schamberg and C. B. Stein, with the Fox company was signed last July and covers a term of 50 years for the aggregate rental of \$6,000,000.

The Pastime theatre, on Point Breeze avenue, was destroyed by a fire declared to have originated in a stable in the rear of the theatre. The fire occurred between 6 and 7 o'clock Saturday evening, January 28, when there were about 200 patrons in the house. No one was hurt. The Pastime, which seated 1,000 persons, was owned by M. Hann, sojourning at the time in Florida.

Current features at downtown film houses:

"The Iron Trail" (Aldine, second week).

"Sailor-Made Man," "Carmen" and "Four Seasons" (Stanley).

"Four Horsemen" (Stanton, third week).

"Saturday Night" (Karlton, first week).

"Boomerang Bill" (Palace).

"Ten Nights in a Barroom" (Victoria).

"Jane Eyre" (Arcadia).

Through David Bortin, representing both parties, the lease of the Ambassador theatre, 56th street and Baltimore avenue, has been transferred from Sam and George Felt to Fred D. and Eugene Felt, proprietors of the Aldine. The lease is said to cover 10 years and the amount involved is \$200,000.

The first performance given for the benefit of the Stanley Company of America Employees' Beneficial Association, held in the Stanley theatre recently, proved successful. The entire theatre, seating 4,000 people, was sold out in less than 36 hours. The performance was given at 11:30 o'clock, at the conclusion of the regular picture show. A short comedy, orchestral selections led by Victor Herbert, vaudeville acts through the courtesy of Keith's, Shuberts' and Sablosky & McGurk, and Lloyd's "Sailor-Made Man" formed the program. Jules Mastbaum, head of the company, addressed the audience.

B. F. Keith's

The Lightner Girls and Alexander carried away honors in decided fashion. Winnie Lightning was probably the outstanding feature, but she received capable assistance from Vada Russell, the Gosman Sisters and Harry Jans. Action was the middle name of the skit, and the big house liked it. Jack Norworth's songs were generally liked, though there were a few leaden spots in his act. Ed Lee Wrothe and Owen Martin's comedy, "One," is a bright spot on an otherwise average program.

Shubert Vaudeville

One of the best bills of a month or so (excepting "The Chuckles" revue) is headed by Nora Bayes, who, although a repeat this season, has much new stuff and gets it across with a bang. In fact, if anything, the audience was more enthusiastic than on her last visit. Carl McCullough, who has an excellent voice and, what is better, a stage presence and personality above the average soloist, was a close second in popularity. The whole bill went over with more zest and zip than usual.

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FOR THE WINTER
My folks will have to go to work now.
Oswald
WOODSIDE KENNELS

LITTLE PIPIFAX
THE FUNNY LITTLE SAILOR CLOWN
Assisted by
Miss Elsie and Eddy PANLO
"FUN AT THE BEACH"
— PANTAGES CIRCUIT —

NANCY GIBBS
(Assisted by)
PIERRE DE REEDER
IN
"MUSICAL MOMENTS"
Management
Messrs. LEE and J. J. SHUBERT

KYRA
Shubert Vaudeville

CABARET
(Continued from page 29)
under arrest. The prohibition officers tried to explain who they were, but to no avail, the bluecoats insisting that they had just received a message from the agents in the country to stop a car loaded with booze. The two agents were taken to the station house, where they spent two hours of explanation and argument before convincing the police of their identity. So many hoaxes have been perpetrated by the prohibition agents recently, that the police are very wary of releasing booze cars and their occupants on the mere say-so of supposed prohibition enforcement officials.

Liquor prices still remain sky-high and it looks as though they are going higher, for the real stuff. Good rye is at \$105 a case, Scotch up to \$110-\$120; gin, any kind or quality, from \$50 to \$65; champagne, around \$110; and beer, in barrels (120 bottles) from \$60 to \$95, according to grade. A Pilsner, said to be Canadian-made beer, is selling at about \$85 a barrel. It is excellent beer. When bought in seals in restaurants that handle it, 75 cents a seal is charged.

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1493 BROADWAY, NEW YORK CITY
SEE US FOR BIG TIME RESTRICTED MATERIAL ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED
P. S.—Real Comedy Acts New in the East—Communicate.

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Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$20 and \$25. A few extra large Property Trunks. Also old Taylor and Bal Trunks. 26 West 31st Street, Between Broadway and 5th Ave., New York City.

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TRIXIE FRIGANZA
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Next week (Feb. 13)

TOM HANDERS
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DAVE THURSBY announces
Room and Bath...\$18 to \$25 Week
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HOTEL JOYCE
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CENTRAL PARK WEST

JACK NORTON & CO.
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A REAL VAUDEVILLE NOVELTY
PAUL PETCHING
"THE MUSICAL FLOWER GARDEN"
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LAURIE ORDWAY
IRENE FISHER, At Piano

SYRACUSE, N. Y.
By CHESTER B. BAHN
WIETING—Dark first half; "The Emperor Jones" last half. Good advance sale.
BASTABLE—First half, "Follies of the Day." Without any question best burlesque the Columbia Wheel has had. It is Barney Gerard's show and it has been left for Barney to introduce the flapper chorus girl. There are eight of 'em in his chorus. Last half, dark.
ROBBINS-ECKEL—All week, "Saturday Night." Good film and business.
EMPIRE—"What Do Men Want?" Any doubt that the Rialto may have had regarding the future of this playhouse as a film theater has been dispelled. Business is growing weekly.
STRAND—"One Arabian Night," CRESCENT—"Mother Eternal."

— 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 3581.
Eves. 8:20. Mats. Next Mon., Wed. & Sat. 2:20.
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AMBASSADOR, 49th St., nr. B'way.
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The Musical Sensation
BLOSSOM TIME

COMEDY, 41st St., nr. B'way. Eves. 8:20.
Pop. Mats. Next Mon.-Thur-Sat.
MME. PETROVA IN PERSON
in "THE WHITE PEACOCK"
By MME. PETROVA
"Many people in New York enjoy 'The White Peacock'."—Woolcott, Times.

Maxine Elliott's
CLARE KUMMER'S New Play
—THE—
MOUNTAIN MAN
"Fresh, delicious and unapproachable."
—Kenneth MacGowan, Globe.

Nora Bayes
THE FUNNIEST FARCE OF TWO SEASONS
JUST MARRIED
With VIVIAN MARTIN and
LYNNE OVERMAN

BIJOU, 45th W. of B'y. Eves. 8:20.
Mats. Next Mon., Wed. Sat. 2:30.
—THE—
DOVER ROAD
By A. A. MILNE with
Dir. of Gaiety M. Clifton Chas. Cherry

Last half, "Every Woman's Problem."
SAVOY—"The Love Charm."
Free pictures are to be the program at the System theater here for four hours every Wednesday afternoon until March 29, it is announced by Manager Earl I. Crabbe. The free admission rule will govern from noon until 4 p. m. on Wednesdays, and the regular day's program will be offered.

"The Emperor Jones" after its local engagement will play a week of one-night stands in northern New York.
The favorite indoor sport of the vast majority of stars visiting Syracuse is to pan the town from the

PARK THEATRE, Columbus Circle.
Eves. 8:15. Mats. Wed.-Sat. 2:15.
FRANK FAY'S "FABLES"
N. Y. EVE. JOURNAL Says:
"IS SPARKLING MUSICAL REVUE"

WINTER GARDEN, Broadway & 50th St.
—TWICE DAILY—
SHUBERT VAUDEVILLE
WEEK OF FEBRUARY 13
10 Star Acts 10
SMOKING PERMITTED IN BOXES
—and LOGES—

44th ST. THEATRE, nr. B'way. Eves. 8:20.
Mats. Next Mon., Wed. Sat. 2:30.
UP IN THE CLOUDS
"CORKING GOOD FUN."—World.

BOOTH, West 45th Street. Eves. at 8:30.
Mats. Next Mon., Wed. Sat. 2:30.
WILLIAM COURTENAY
—IN—
THE LAW BREAKER
By JULES ECKERT GOODMAN

39TH ST. THEATRE, nr. B'way. Eves. 8:30.
Mats. Next Mon. & Sat. 2:30.
H. B. WARNER
(IN PERSON)
in "DANGER"
TIMELY SEX PROBLEM
A Carlton Production

CASINO, Eves. 8:30. Best Seats \$2.50.
Mats. Next Mon. & Sat. 2:30.
A Carlton Production
JULIA SANDERSON
IN A MUSICAL COMEDY SATIRE
TANGERINE

ASTOR, Theatre, 45th & B'way. Eves. 8:30.
Mats. Next Mon., Wed. and Sat.
CECIL LEAN and **CLEO MAYFIELD**
In the "Laugh-a-Second" Musical Comedy
"THE BLUSHING BRIDE"

SHUBERT, Theatre, 44th W. of B'y. Eves. 8:30.
Mats. Next Mon., Wed., Sat.
ALBERT DE COURVILLE'S
LONDON GAIETY REVUE
"PINS and NEEDLES"
WITH
HARRY PILGER and EDITH KELLY-GOULD.
and LONDON'S BEAUTIFUL GAIETY GIRLS

stage in curtain speeches, with special attention to the lack of patronage.
Fiske O'Hara, at the Wleting with "The Happy Cavalier," however, made a neat little address to his last audience, thanking the folks for coming out, and frankly stating that while the business was far from normal it was as good as economic conditions at present would warrant. With so many folks out of work O'Hara declared he realized there was little money for the support of the theater. But that wouldn't keep him from Syracuse, Fiske promised.

NEW YORK THEATRES

HENRY MILLER'S THEATRE, 124 W. 43d Street.
Eves. 8:20. MATINEES THURS. & SAT. 2:20.
LAURETTE TAYLOR
in J. HARTLEY MANNER'S New Play,
"THE NATIONAL ANTHEM"

REPUBLIC THEATRE, W. 42d Street.
Eves. 8:30. Mats. 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.
Mats. Wed. and Sat. 2:30.
—THE MOST FAMOUS PLAY IN NEW YORK—
THE DEMI-VIRGIN
By AVERY HOPWOOD

SAM H. HARRIS Attractions
CORT WALLACE and **MARY EDDINGER** and **NASH**
in "CAPTAIN APPLEJACK"
—000—
Sam H. Harris Theatre, W. 42d St.
Eves. 8:20. Mats. Wed. and Sat. at 2:15.
Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with **ERNEST TRUEX**
—000—
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

GAIETY, 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 Wed. 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 FOUSSE 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 44th St. Eves. 8:20.
Mats. Wed. & Sat.
"The 1st Year"
By and With FRANK CRAVEN

LIBERTY, Then, W. 42 St. Ev. 8:20.
Mats. Wed. & Sat. 2:30.
LAST WEEK
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 FORINA, CHARLOTTE and many other international stars.
Prices Cut HIPPODROME Matinee
in Two

GEO. COHAN THEATRE—
Broadway and 43d Street
Eves. 8:15. Mats. Wed. and Sat.
ED WYNN
"The Perfect Fool"
HIS NEW MUSICAL RIOT

—MARK—
STRAND
"A National Institution"—B'way at 47 St.
Direction.....Joseph Plunkett
NAZIMOVA
in "A DOLL'S HOUSE"
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE, Conductor

One of these days, he declared, he felt he'd again do capacity here.
Barney Gerard's "Follies of the Day" broke the season's record at the Bastable for opening matinee and opening night attendance. The three-day run will give the house its biggest gross in several seasons.
Hammondsport's (N. Y.) new Park will open about April 1. The Park at present has quarters in the town hall, but will be shifted to the Wood block, now undergoing necessary alterations.

NEW YORK THEATRES

MOROSCO, WEST 45th STREET.
Eves. 8:30 MATINEES
& SAT. 2:30
THE BAT

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
as **KIKI**
A New Character Study by ANDRE PICARD.

LYCEUM, WEST 45th St. Eves. 8:30. Mats. Wed. & Sat. 2:15.
DAVID BELASCO Presents
LIONEL ATWILL
in "THE GRAND DUKE"

N. Y. — NOW — NOW — NOW
TIMES SQ. THEATRE, W. 42d Street.
Mats. Thurs. (Pop.) & 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.
DORIS KEANE
IN HER NEW PLAY
"THE CZARINA"
"DORIS KEANE GLORIOUS."—Eve. World.

LIBERTY, Then, W. 42 St. Ev. 8:20.
Mats. Wed. & Sat. 2:30.
LAST WEEK
GEORGE M. COHAN'S
WHOLESALE MUSICAL COMEDY
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"The 1st Year"
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Mats. Wed. & Sat. 2:30.
LAST WEEK
GEORGE M. COHAN'S
WHOLESALE MUSICAL COMEDY
"THE O'BRIEN GIRL"

FILM REVIEWS

STAR DUST

Lily Becker..... (Edna Ross)
Henry Becker..... (Hope Hampton)
Mrs. Becker..... (Thomas Maguire)
Jethro Penny..... (Charles Muscat)
Penny Penny..... (Vivia Ogden)
Albert Penny..... (Noel Tearle)
Antonio Marvell..... (George Humbert)
Daisy Cameron..... (Gladys Wilson)
Bruce Visigoth..... (Charles Wellis)
Thomas Clemons..... (James Rennie)

First National has released this screen version of Fannie Hurst's story, directed by Hobart Henley, and featuring Hope Hampton, Anthony Paul Kelly's name appears as having adapted the tale for film presentation. He has accomplished about as much as could be expected with the subject in hand. The tale lends itself easily for picturization, though running pretty close to the conventional path with a story off done before. Whatever credit the film will gather can be reasoned out as belonging to Mr. Henley for having held up the continuity of the theme and for supplying various bits of detail as the opportunities, which aren't many, presented themselves. A few elaborate interiors, revealing choice decorative staging, add tone.

The narrative relates how Lily Becker, having a natural talent for music, grows up under a tyrannical mother to be forced into a marriage with one of the rich sons of the Iowa village. She eventually runs away from her husband to inaugurate a career in New York, becomes a mother, goes broke, attempts suicide, finally meeting a young composer who has gone through the same cycle of events. He gives her the confidence to go on until she makes her successful debut in operatic circles. The marriage of the two winds up the conclusion. Mixed in are the incidents of the overbearing and under-cultured husband and his family, the death of the child, a "play" made for her by a theatrical magnate, the death of her husband in a railroad wreck and her premier performance in "Thais."

The smash-up of the trains is a gentle reminder of the train wreck pulled down at Brighton some time ago, when two engines were turned loose against each other with many a camera clicking as it happened and a general admission being charged to witness the event. Henley has worked up the situation to some suspense through coupling the night of the accident with that of the wife's initial stage appearance, interweaving snatches of the theatre and the confusion in the railroad's switch towers as the impending disaster approaches. The scenes showing the dead baby in a crib, with its hands folded, might be eliminated as it rather rubs the wrong way, and especially will it border on morbidity to women.

Miss Hampton will satisfy her following and the general run of fans as Lily Becker. The only instance in which the feminine star is liable to be found fault with is when informed her baby is dead. Beyond that there is nothing of the unusual called for, though her best appeal is made at the time preceding and following her marriage, previous to the running away. Noel Tearle gives a corking performance as the uncouth and gum-chewing husband, seeming to take special delight, as all Englishmen do, in bringing to light the repulsive features of America's choice habit. Tearle does it with enough gusto to make it close to audible, and if it doesn't do anything else, this one mannerism of the character should quiet down whatever chawers there are in the house. The cast lends able support, with Vivia Ogden, Mrs. Mary Foy and Thomas Maguire, allotted the small town roles of the immediate families, making the most notable impression. Gladys Wilson also made a brief chorus girl bit stand out for appreciation.

Showing at the Strand for the current week, "Star Dust" has the personal appearance of Miss Hampton twice daily to help the film, and the women were plentiful in the audience at the time she was to appear.

"Star Dust" will never be a record-breaker, but it should prove an intermediate feature for the larger picture theatres, and if compared to the films shown in the second and third run houses, it's a classic.

THE PRODIGAL JUDGE

Betty Melroy..... (Jean Paige)
Judge Slocum Price..... (Mac Arbutick)
Solomon Mahaffey..... (Ernest Torrence)
Bruce Carrington..... (Earl Fox)
Col. Fentress..... (Arthur Carew)
Charles Norton..... (Horace Braham)
Gen. Quintard..... (Charles Kent)
Hannibal..... (Charles Eaton)
Bob Yancy..... (Robert Milross)
Cavendish..... (George Bancroft)
Bees Hicks..... (Peggy Shanon)

A Vitagraph production directed by Edward Jose, adapted from a novel by Vaughan Kester. About eight reels in length, "The Prodigal Judge" is endless, or apparently so. It is supposed to be a romance of the south in the early nineteenth century—the days of chivalry, when folks slapped each other with gloves

and then went out into the woods with duelling pistols, first bowing profoundly. All of which wouldn't be so bad if related in a worthwhile tale.

"The Prodigal Judge" is about a blustering, middle-aged man whose wife runs away with another, taking with her their child. The husband, Judge Price, promptly takes to drink and degenerates into a pest who "mooches" booze, etc., sinking in the social scale until he becomes a bum. This character is intended to be lovable and to be sympathized with. Instead he is a pest and, as Maclyn Arbutick enacts him, it is more a burlesque than a characterization.

There is a young girl, played by Jean Paige, whose guardian plots to marry her and thus retain control of her vast estate. It turns out he is the man who eloped with the wife years before, and he also tries to make away with the child, who also has a vast fortune coming to him. So the villain goes through the old-fashioned manoeuvres and machinations that we so dearly cherished in the palmy days of 10-20-30 and formed the basis of many a Drury Lane melodrama, many reaching these shores.

You sit through this drive for nearly two hours, vainly striving to keep awake, and when it finally ends you breathe a sigh of relief. The picture is more a travesty on old-style melodrama than a modern film feature.

MORAN OF LADY LETTY

Moran..... (Dorothy Dalton)
Ramon Laredo..... (Rudolph Valentino)
Captain Stenerson..... (Charles Brindley)
Captain Kitchell..... (Walter Long)
Nell..... (Emil Jorgensen)
Josephine Herrick..... (Maule Wayne)
Bill Trim..... (Cecil Holland)
"Chopstick" Charlie..... (George Kuwa)

"Moran of the Lady Letty," at the Rivoli this week, is designated a "George Melford production" from the story by Frank Norris; scenario by Monte M. Katterjohn, with Dorothy Dalton as star. It works into an interesting melodrama of the sea with a wealth of action, and has its dramatic punch in a man-to-man battle all over the deck of a three-masted sailing vessel and into the lofty rigging, ending with the hurling of the villain from the lofty main truck into the sea.

The marine scenes are splendid photographically and all the settings on board ship are tremendously realistic. The attendance was large at the Rivoli Sunday night, probably drawn by interest in the star and by Rudolph Valentino, who heads the supporting company. Miss Dalton appears in a new type of heroine. The sinuous frocks are gone. So are the vampish head-dresses. With bobbed hair falling about her ears and in duck sailor trousers she looks the part of the girlish daughter of the Lady Letty's master. It's an astonishing transfiguration from the typical Dalton roles.

Whether the fans will accept Miss Dalton in an ingenue part of this kind is an interesting consideration. As translated to the screen "Moran" is rather a colorless person, the real star of the picture being Valentino as a rich young idler who is shanghaied and finds himself in the battle with a piratical skipper in shady trade between the California coast and West Mexico ports. As a rough-and-tumble fighting hero Valentino is a revelation. Physically he looks the part, but it comes as something of a shock, probably because he has so long been identified with roles of a daintier kind.

Ramon Laredo is a society idler, much sought after by the debutantes but bored by the artificialities of the gay world. He starts for his yacht moored at the waterfront, but his society friends have tired waiting and sailed without him. He enters into conversation with an old salt on the wharf and by way of a lark accompanies him to a waterfront drinking place. He is drugged and wakes up on the pirate ship at sea.

On the voyage to Mexico on some nefarious scheme the pirate ship finds the Lady Letty, whose cargo of coal is burning. All hands have been asphyxiated in the hold by coal gas, and Moran, daughter of the skipper, alone survives. She is taken aboard the pirate ship, where Captain Kitchell's designs upon her are frustrated by Ramon. Arrived at the Mexican port the plans of Kitchell to sell the girl into slavery to a native outlaw are discovered. Ramon organizes the crew, and when the Mexican bandits approach the ship there is a battle royal. This passage is a lively bit of staging as the outlaws swarm over the sides and are thrown back into the sea.

Kitchell stows away as the ship puts back to sea, homeward bound. Back in San Diego, Ramon hurries ashore to notify his friends that he is safe. During his absence and while the crew is away Kitchell leaves his hiding place and attacks "Moran" in her cabin. Ramon arrives among his former friends during a gay party. The debutantes renew their siege, but Ramon, who has new ideas of life after his experiences, is not interested in social

butterflies. He returns to the ship and "Moran" just in time to save her from Kitchell. This is where the epic battle takes place. It starts in the cabin, takes in most of the decks and then goes into the rigging, ending when Kitchell crawls out to the end of a lofty spar and is thrown into the water, a 60-foot drop. Kitchell out of the way leaves the road clear for the finale embrace.

WHERE IS MY WANDERING BOY TONIGHT?

Garry Beecher..... (Cullen Landis)
Silas Rudge..... (Carl Stockdale)
Martha Beecher..... (Virginia True Boardman)
Lorna Owens..... (Ruth "Patsy" Miller)
Veronica Tyler..... (Kathleen Key)
Stuart Kilmer..... (Ben Deeley)
R. Sylvester Jones..... (Clarence Badger, Jr.)

Bennie Zeidman's initial effort as a producer of films, entitled "Where Is My Wandering Boy Tonight?" reached Broadway this week. It is at the Criterion, which the Equity Pictures Corp. has taken under a rental for three weeks. The picture has a story written by Gerald C. Duffy to fit the title of the old song which was for years the punch in "The Old Homestead," but as a feature it isn't quite in the special class, although it will prove a fairly entertaining picture of the usual grade of program productions.

Its principal trouble at present is too long. The extra footage of a number of scenes give the picture a tendency to be draggy. With judicious cutting the value will be enhanced 50 per cent.

When one considers the title on which the story is based it seems rather a pity a great picture isn't the result. Surely with that material to work on another "Over the Hill" should have been the result. However, when it is taken into consideration that perhaps Mr. Zeidman and his associates had to work on a limited capital this effort must be rated as a rather worthy one.

Originally the picture was brought to New York and submitted to the First National. After a few months' time with no action by the Executive Committee regarding exhibition value that would meet with the approval of the producers the picture went into other hands.

One thing the producers did do was to pick a very fair cast. Cullen Landis, who plays the lead, is a clever juvenile and he makes the most of his opportunities. In the support Ruth "Patsy" Miller and Kathleen Key were the two girls who figured in the boy's life. The former was the little country miss delightfully, while the latter was the fly and flippant Broadway chicken. Virginia True Boardman handled the mother role very nicely and Carl Stockman was the small-town heavy. Ben Deeley as a rounder and Clarence Badger, Jr., in a minor role completed the cast.

The story is a tale of the small-town boy who comes to Broadway to make his way to fame and fortune, but does a Brodie and finally winds up doing a ten-year bit at Sing Sing after he has been crossed by the chorus girl vamp. In a jail-break he saves the warden's life and for that is given his freedom in time to return to the old home town on Christmas eve to be greeted by a lonely mother and the real girl who has been waiting for him.

In detail the production has been badly handled, but seemingly J. P. Hogan and Millard Webb, who directed, cannot be blamed for this. The indications from the screen are that the picture was slaughtered in the cutting. That a chorus girl jumped to stardom within a week and other little things of that order seemingly mean nothing to whoever cut and titled the production.

Photographically the picture has some corking bits here and there. The prison break, with the convicts escaping on a locomotive and the final smash of that engine with another in a head-on collision, furnishes a real thrill. That locomotive smash, had it not been stock and had it been staged for this production alone, would have sent the production cost away up, but as the majority of picture goes of today have in all likelihood forgotten the original locomotive collision they may take this as a real wallop.

JULIUS CAESAR

George Kleine is offering another Italian film spectacle, probably one more of the series of Cines productions, posed and executed in and about Rome. This one is titled "Julius Caesar," and is built around the life of the Roman dictator of that name. The leading role is played by Anthony Novelli, and from a spectacular standpoint the picture compares with the other film features which have come from that country. Like all the Italian screen productions, "Julius Caesar" runs to mad scenes, with a couple of ancient battle scenes that are probably correct in visualizing the costuming and military tactics of those days.

The picture opens with Caesar, aged 20, in love with Cornelia, daughter of Cinna, who is the bitter enemy of Sulla, then dictator of Rome. "Where is thy gratitude to me that thou didst marry the daughter of mine enemy?"

After an exile of 20 years Caesar returns and offers himself as a candidate for consulship, aided by Calpurnia, daughter of the wealthy

Piso. His marriage to Calpurnia occurs.

Step by step the rise of Caesar is traced through the intricacies and mazes of political intrigue and strife with such high spots as the famous battle between the Romans and Gauls depicted in detail—"I came, I saw, I conquered," etc. The Roman senate is magnificently pictured. As a lesson in history it would probably be intensely interesting to a classroom of students.

The production winds up with the city aflame with riot after the murder of Caesar by Brutus and others and the oration over his body by Marc Antony in the market place, wherein he concludes with, "Mischief, thou art afoot, take thou what course thou wilt," and showing Cornelia, his first wife, as his chief mourner.

As a film spectacle "Caesar" compares favorably with the other Italian pictures that have been brought to this country. If sensationally exploited it might attract more than ordinary attention. Without the booming, however, and offered simply on its merits as a picture it would probably not satisfy our cinema habitués.

LITTLE MISS SMILES

Splitting with U's "The Scrapper" on a double feature program, this film is directly opposite as to its characters and location. Where Universal's output deals with somewhat extravagant interiors populated by cast names dripping heavily with the brogue of Ireland, this Fox release has its locale on New York's East Side and unburies itself of the woes of a Jewish family, including Shirley Mason as Esther, the only daughter.

The family includes the mother, father and older brother, who won't work, desiring to be a prize-fighter, always scrapping with the two younger sons and the daughter. Esther is the shining light, looking after all the members of the flat, later failing in love with the young doctor from the mission who is called in when the mother becomes almost totally blind.

The pugilistically inclined brother gets himself mixed up in a shooting affair when he lets drive at his proposed manager, whom he has heard insult his sister, which permits of the doctor taking unto himself the blame and makes way for the situation clearing up.

Miss Mason does nicely, but is somewhat cramped by the surroundings of the locale. The picture must have cost almost next to nothing. There is little beyond the tenement and poolroom interiors, while exteriors deal with ordinary street scenes.

Jack Ford did the directing and has turned in an average piece of work for the subject involved. Nothing to enlarge upon and little to be cut down; must have been pie for the director in turning out "Miss Smiles." It's a picture where the audience knows the finish and can guess all the incidentals after the initial 200 feet.

The cast is not called upon for any exceptional work. Attempts at comedy come to light at various intervals for relief, but the picture will run its natural course without being molested or causing any serious thought from those in front.

BOOMERANG BILL

Boomerang Bill..... (Lionel Barrymore)
Annie..... (Marguerite Marsh)
Annie's mother..... (Margaret Seddon)
Terrence O'Malley..... (Frank Shannon)
Tony, the Wop..... (Matthew Betts)
Chinese Girl..... (Charles Fong)
Chinese Girl..... (Harry Lee)
Chinese Girl..... (Miriam Battista)
Chinese Girl..... (Helen Kim)

"He tried to build a house of love on a foundation of crime," says the sentimental plain clothes man to the youth who contemplates a career of crime. They are seated on a bench in Battery Park. A gangster had just left the boy after persuading him to enter upon "a job" that night. The detective had seen them together, and when the crook departs he approaches the boy and starts to read him a lesson.

At this juncture along passes a man, still young, led by a Chinese girl, but carrying himself like a person either blind or broken in spirit. "See that man," says the detective. "Listen to his story." The tale itself is then told in a cut-back.

It shows Boomerang Bill, otherwise Clark Street Bill from Chicago, a gunman from the Windy City, lately arrived in New York and a bit lonesome. He goes to a Bowery dance, rescues a girl from the clutches of Tony the Wop, a local gangster, runs into her afterward in a restaurant where she is cashier. They fall in love and he decides to go straight. The day before he is to go to work he takes Annie to the seashore, where she tells him she is worried about her mother, who must go to the country for her health.

Bill decides to do one more stick-up job to help his girl out of her dilemma, gets nabbed and is sentenced to a stretch. Realizing he did it for her, the girl promises to wait for him and writes him regularly. One day the girl visits him and tells him her mother is dying. Another man has the money that will save her if she will marry him, but she decides to remain true to Bill. He, however, declines to let her do so, sacrificing himself. Eventually

released from prison, Bill looks into the window, sees Annie surrounded by her mother, husband and baby, and goes back to the Chinese laundry, where the only other person who cared for him was a Mongolian child to whom he had been kind.

The picture flashes back to the park bench, with the noble detective pointing out Bill as an example of evil-doing, and as the shattered Bill fades out comes the sub-title "Verily I say unto you that whatsoever a man soweth that shall he reap."

A mawkish, old-fashioned tale, written by Jack Boyle, with an up-to-date scenario prepared by Dot Hobart, modern direction by Tom Terris. It is a Cosmopolitan production released by Paramount and starring Lionel Barrymore.

The star is altogether too "classy" for a gunman. It is not so much the clothes he wears but the unmistakable "distinction of good breeding" that marks him as anything but a personage of the underworld. Underlying his fine, rugged characterization, his gentlemanly mien obtrudes itself. Otherwise his performance is an excellent one. The only other character of any prominence is Annie, sweetly played by Marguerite Marsh. In the big prison scene, where she is tormented by her love for the man who went to jail to raise money for her, she strongly recalls her more illustrious sister.

Unmistakable care and attention have been devoted to the making of this picture, but there is nothing in the story to lift it out of the category of a program release. As such it should rank as one of the best of the present day.

POSSESSION

Lord Wheatley..... (Reginald Owen)
Constantine..... (Paul Powell)
Mouraki Pasha..... (Max Longuelun)
Hon. Dennis Swinton..... (Harlan Brown)
Captain Martin..... (Marek Numa)
Dimitri..... (Salvatore Lo Turco)
Spiro..... (Robert Monnan)
Vlachos..... (Charles Vanel)
Achmed..... (Carlos Coloma)
Watkins..... (Louis Mondia)
Lady Elynor..... (Malvina Longellow)
Francesca Stefanopolis..... (Jeanne Desales-Guitry)
Panayiota..... (Miss Kassierri)
Olya..... (Marty Roland)
Kertes the Strong..... (Raoul Pasi)

This is an adaptation of the novel "Phroso," by Anthony Hope, produced by Louis Mercanton and handled in this country by R-C Pictures. It has been showing around for three months now, and while it is a corking special, it suffers from lack of a name with American appeal. Another trouble with it is Malvina Longellow, who is disappointing as Phroso, but on the whole the seven reels make exciting, plausible entertainment. A better melodrama for screen purposes it would be difficult to imagine.

Lord Wheatley buys the island of Neopalla, but the natives resent the purchase, wishing to hold it for Phroso, and when Wheatley tries to take possession, he encounters a united opposition. His difficulties are further complicated when he himself falls in love with Phroso and has to rescue her from a Turkish pasha. There is constant action, attack and defense, escape and capture, and always effective sea scenes. Photography and inserts were excellent.

Reginald Owen as a straight lead was attractive, but means nothing here as a drawing card. Max Maxudian made an effective heavy, while some first rate, natural comedy was supplied by Louis Mondia. Other roles were capably assumed, in particular by Raoul Pasi and Salvatore Lo Turco.

SIGN OF THE JACK O' LANTERN

Mrs. Carr..... (Betty Ross Clark)
Harlan Carr..... (Earl Schenck)
Dick..... (Wade Hoke)
Elaine..... (Zella Ingram)
Willie..... (Newton Hall)
The Poet..... (Victor Potel)
Mrs. Dodd..... (Clara Clark Ward)
Jeremiah Bradford..... (Wm. Collins)
Uncle Skyles..... (Wm. Courtwright)
Mrs. Holmes..... (Mrs. Raymond Hatton)

Hodkinson state right release in six reels based upon the story by Myrtle Reed, the screen version of which was written by Lloyd Ingraham, also the director, and David Lirkland. The scenario writers have developed considerable worthwhile comedy from the Reed script, which in screen form has many valuable assets in the comedy line.

This is a rural comedy with the action taking place in an old New England homestead. The homestead has been left to the nephew of a man who during his life had been annoyed by his grating relations, his beneficiary being one of the few who had not imposed upon him during his lifetime. Immediately upon the new owner taking possession, his relatives put in an appearance to take up their residence with no intent to pay their share of the expenses. This continues for some time with the owner finally declaring them out. Upon reaching this decision his dead uncle's lawyer presents a document which informs him that now that he has taken the action the dead man had wanted to take all through his life, but did not receive the courage, he would receive \$10,000 additional from the estate.

The comedy is largely developed by the number of types employed. In this respect the cast has been well selected with the two leads, Betty Ross Clark as the young wife

and Earl Schenck, gaining the just returns with two straight roles. No great cost was necessary in the making. The greater portion of the action takes place in a limited number of interiors, none of which have necessitated a large financial outlay. Hoddinson can look for results with this state right picture, as it provides the proper comedy punch for neighborhood houses. Hart.

MAKING THE GRADE

Irving L. Lesser presents "Making the Grade," a David Butler production based upon the story "Sophie Seminoft" by Wallace Irwin, which appeared in the "Saturday Evening Post." The picture is being released through the First National exchanges but does not have the First National stamp.

The Irwin story misses in screen form largely due to the slipshod manner in which the picture has been made. The story is made jerky and ridiculous at times in the screening. The director has made little attempt to turn out a finished product.

The theme deals with a wild young American who goes to Siberia with the army. While there he marries a Russian peasant girl. Returning to the States, he brings her with him. Upon hearing of the marriage his mother disowns him, with the father sticking, however, forcing the boy to go out and make his own way. This he does as a laborer.

David Butler Productions produced the picture with David Butler as its star and Fred J. Butler as director. Other members include Lillian Lawrence, Will R. Walling, Jack Cosgrove, Helen Ferguson, Alice Wilson, Otto Lederer and Jack Rollins.

Only at a 5-cent admission charge can this picture give film patrons their money's worth. Hart.

HEADIN' WEST

Bill Perkins.....Hoot Gibson
Potato Polly.....Gertrude Short
Mark Rivers.....Charles LeMoine
Red Malone.....Jim Corey
Honey Groux.....Leo White
Ann Forrest.....Louise Lorraine
Barnaby Forrest.....George A. Williams
Stub Allen.....Frank Whitson
Judge Bean.....Mark Senton

A western comedy drama of the regulation Universal type, starring Hoot Gibson. Photographically it is far and away ahead of the usual U photography, and the direction makes for action right from the start. For these two items in the picture Alfred Latham is to be given credit for the former and William Craft for the latter. The picture made an impression at Loew's Circle, New York, where it served on a double-feature bill with the Fox release, "Any Wife," starring Pearl White.

The story and scenario were the work of Harvey Gates, who struck on a novelty for the opening of his picture. He has Gibson as a hobo stealing a ride on a mail aeroplane and dropping off via the parachute route at the point where he wants to land. This bit and the landing give the picture a thrill at the start and the follow-up is the usual ranch stuff with gun-play, bucking horses and a wild ride.

The scenes for the greater part are exterior on a ranch, the U back lot being used. Gibson shows up on the ranch where the owner has died but short time previously. A nephew of the deceased owner is the heir to the place, but no one suspects that the airplane tramp is he.

On a neighboring ranch there is a girl who has just returned from a fashionable school. She is the daughter of the wealthy cattle baron and she and the boy fall in love. Charles LeMoine, foreman of the ranch on which the boy has landed and where he has been employed as a dishwa her, thinks it would be a great joke to palm him off as the heir on the "stuck-up girl" who has been passing up the rough cowpunchers since her return. But the boy at the last minute turns the tables and proves himself the real heir and there is the usual happy ending.

In direction Craft has managed to give the picture numerous touches that lighten it in a comedy way and two of the characters that aid materially in this are Gertrude Short and Leo White. LeMoine makes a good heavy and at one stage of the picture puts up a corking fight with Gibson, but the hook-up between the star and Jim Corey earlier in the story is the prize battle of the film.

Louise Lorraine makes a pleasing lead for the star and rides well besides looking pretty. Fred.

ANY WIFE

With Pearl White starring and Herbert Brenon as the director this production has at least two features worthy of advertising. But that about jets it out. Miss White does not make an extraordinary impression, and as a matter of fact is beginning to appear slightly mature, while Mr. Brenon's direction is naught that demands extended comment for its effectiveness.

The title of "Any Wife" is one that may have box-office value, but in the same breath the implication that the thoughts of any wife run in the direction the story suggests is a direct insult to the womanhood

of our country. Even though the writer, director and producer have employed the time-worn expedient of the "dream" to "take the curse off," the fact the suggestion is there remains.

The story is that of a wife who is dissatisfied because her husband cannot give her all the attention she craves. The unfolding of the tale is handled in such a manner the twist is given to the audience at the last minute. Up to that moment the action carried little but a heavy meller suggestion.

A successful business man lives in the suburbs. He has a wife and child. One morning he receives a wire that it is necessary to cross the continent to protect his business interests. He wishes his wife and son to accompany him. When reaching his office he discovers the plans necessary for him to take with him are not completed and so he asks one of his office executives to bring the plans to the house that night. This employee, one of the he-vamp type, takes it upon himself to arrive at the house prior to the arrival of his chief. While waiting he presents the wife with tickets for the dog show and requests her to permit him to escort her there.

After he leaves the house she has not determined whether or not to accompany her husband, and apparently decides not to do so. From then on the action indicates her running about with the he-vamp and the final return of the husband, who finds her in the arms of his employee. This leads to a divorce, with the husband taking the boy, a life of degradation with her seducer, although she is married to him, and at the end a leap from a bridge into the river.

At that point she awakes from the dream and immediately starts packing to accompany the husband on the trip.

It is the last few hundred feet with the comedy touch that saves the picture from utter condemnation.

Playing on a double feature bill at Loew's Circle, New York, with a Hoot Gibson Universal it failed to stir the audience until the laughs came during the last couple of minutes. Fred.

THE POWER WITHIN

Job Armstrong.....William H. Tooker
Mrs. Armstrong.....Nellie Parker Spaulding
Bob Armstrong.....Robert Kenyon
Dorothy Armstrong.....Dorothy Allen
Count Cyril Bazaine.....Robert Bentley
Pauline.....Pauline Garen
Little Bobby.....William Zohlman

"The Power Within" is an Achievement Film Co. production, written by Robert Norwood, directed by Lem Kennedy, distributed by Pathe. It tells the old, old story of a successful business man, satisfied with himself and regarding himself as sufficient unto himself. This works out all right for years until a series of disasters befalls him, culminating with a breakdown in health. Until that time he finds no need for spiritual comfort, but is finally made to "see the light" through the beauty of soul of a little French peasant girl who comes to him as the widow of his son, bringing with her a grandchild.

Having arrived at the psychological moment when the old man's cup of bitterness is full to overflowing, the daughter-in-law is enabled to straighten out the problems confronting the unhappy old man—the whole designed to teach a strong moral lesson.

William H. Tooker gives an effective performance of the old man, visualizing his mental transition to a nice, and Pauline Garen makes a sweet and wistful French girl. The remainder of the cast is reasonably competent. Adequately directed. A pleasing program feature. Jolo.

THE SCRAPPER

Released by Universal, featuring Herbert Rawlinson, with the screen version having been taken from the original story by R. G. Kirk, which appeared in the Saturday Evening Post. Showing at a second run house and splitting top honors for a "double feature day" the film satisfied, though falling to reveal anything of moment throughout.

For an Irish neighborhood house this picture is about perfect, perhaps constructed for that purpose. With the exception of two characters, who are the flies in the ointment and get their proverbial just desserts, the entire membership is cast in roles of Irish-Americans, with sub-titles in brogue.

Rawlinson as Pat Malloy, a young construction engineer who is assigned to a job of putting up a building that is to be completed upon a stated date, falls in love with the builder's daughter. He forces through the theme, lending to the part a breezy assurance and appearance that should meet the approval. There's not much else for Rawlinson to do besides whispering words of love in the ingenue's ear, all of which is flashed in detail on the screen. He does partake in a fist fight that clears up the labor trouble, permitting the building to be completed on time. This puts him in strong with the girl's father and he closes out to the usual climax.

Gertrude O'mstead as the girl is

pleasing in looks, though so far as work is concerned has little to do outside of sitting with Rawlinson and then having him chase her around the interior sets.

Direction and photography have been averagely taken care of, even if the story does fall to explain how young Malloy, recently graduated from college, is driving a corking raceabout and walks right in to boss the constructing of a steel skyscraper. That and his overcoming of the incidental delays in the work by means of the one fight seem to be the deficiencies in the scenario.

Appealing to purely an Irish clientele, "The Scrapper" should get by if placed in conjunction with another feature to bolster it up. The film can't stand alone in other than the smaller houses. Skip.

FRENCH FILM NOTES

Paris, Jan. 25.
The exhibitors here have a long and varied list of claims, and if certain relief is not forthcoming they threaten to close. The managers' union has accepted an invitation to attend the three day's congress organized by the Alsace-Lorraine of entertainment caterers at Strasbourg, May 25 next, and suggests the following items, among others, for discussion: Equal treatment for moving picture halls and theatres; suppression of the special tax on picture entertainments; the adoption of the Bokanowski-Ramell bill; a tax of 10 per cent. on all entertainments and luxuries; revision of the poor rate collected only on entertainments and at present not imposed on other industries; the suppression of special municipal taxes on entertainment tickets; less fees for official attendants (police, firemen, etc.); suppression of the compulsory attendance of municipal firemen during performances (charged to managers); suppression of local censors and the institution of one board of examiners whose visa shall be final; religious entertainments to be taxed the same as regular kinemas; relief for exhibitors in devastated regions, abolishing of the abuse of the Dramatic Authors' Society, which claims a certain number of seats for each show (and has them sold to the public at the door of the theatre); diminution of the royalty claimed from kinemas by the Music Composers' Society and suppression of the percentage exacted for the charity box of the Authors' Society; revision of the decree of 1921 instituting the ad valorem duty on foreign films; abrogation of the decrees of 1914 relative to the use of non-inflammable films, or fixing at least three years before the adoption of the measure to enable renters to dispose of celluloid stocks.

COAST PICTURE NOTES

Los Angeles, Feb. 8.
Tod Browning has finished directing "Peterman," the first screen story from the pen of Louis Victor Eytinge, American prison-author. Herbert Rawlinson is the star of this new Universal special.

Shooting commenced last week on "Robinson Crusoe," a new Universal serial in which Harry Myers of "Connecticut Yankee" fame plays the title role and Joseph Swickard of the "Four Horsemen" plays another important part. Eighteen episodes of "Robinson Crusoe" are to be turned out. The serial will differ from the usual daredevil type inasmuch as there is none of this scheduled. Bob Hill is directing.

Mary Miles Minter has finished "The Heart Specialist" under Frank Urson's direction for Famous.

"Beyond the Rocks," with Gloria Swanson starred, is nearing completion. Sam Wood is director. The picture is Elinor Glyn's novel adapted by Jack Cunningham. Rudolph Valentino plays the male lead. Miss Swanson will next begin work on "The Gilded Cage," also under Mr. Wood's direction.

Robert B. McIntyre, Goldwyn casting director, is en route to New York at the request of Samuel Goldwyn to assist in the search of "new faces" for the screen. Paul Bern, Goldwyn scenario editor, is due here from New York this week.

Thomas Meighan commences this week on "Our Leading Citizen," by George Ade, adapted by Waldemar Young. Lois Wilson has the feminine lead in this picture, which will be directed by Alfred Green. Meighan just finished "The Proxy Daddy" for Paramount.

A new comedy, "The Bottle Baby," under making at U, will have most of its location scenes through the courtesy of William Wrigley, Jr., famous gum king and owner of Catalina island, who donated his yacht and island to Craig Hutchinson, the director.

Neely Edwards has just signed a contract to appear in Universal comedies. Gil Pratt, formerly Harold Lloyd's director, will supervise Edwards' pictures.

J. Allan Boone, director of pub-

Berlin picture theatre owners have their backs against the wall due to the new municipal taxes which threaten to throttle the entire industry over there. At a meeting of German cineman owners and film dealers it was decided to "use all possible and impossible means" to fight the tax.

Will H. Hays plans to save the picture industry \$50,000,000 yearly by establishing branch clearing houses in the principal cities and doing away with the present competing exchanges maintained by individual producers. The plan calls for the erection of new structures costing between \$250,000 and \$300,000 each, with the American Railway Express Co. to be appointed the film industry's "postal service" and distributor for all producers.

What may establish a precedent took place at Utica, N. Y., when the Alhambra Amusement Co. Inc., of that city was awarded a favorable verdict of \$17,500 against Associated First National Pictures, Inc., by a jury in the Supreme Court before Justice Louis M. Martin. The Utica theatrical firm brought the action for \$40,000 against First National, alleging that the latter concern had repudiated a contract to deliver exclusive features and then sold the franchise to a competitor.

"State regulation of motion pictures" was the subject at the non-partisan discussion in the National Republican Club Saturday afternoon. Those who spoke for censorship of the screen were Motion Picture Commissioner Joseph Levenson, Charles Urban, Mrs. C. B. Smith of the New York State Federation of Women's Clubs and Professor S. B. Heckman of City College. Against the censorship program were arraigned Rupert Hughes, Rufus S. Cole and Mae Murray, who made more or less of a non-committal statement, saying: "If we are to have censored pictures I think the candidates for the position of censor, whether men or women, should be examined with as much care as persons serving on a jury."

How the picture industry has affected Los Angeles is shown upon the analysis of occupation issued by the Federal Census Bureau. The data reveals that in 1910 the city contained 339 actors and 216 actresses, with the year 1920 showing

NEWS OF THE FILMS

an increase to 2,239 for the men and 1,311 for the women. Within the same period there has been no marked increase in newspapers, but the list of authors, editors and reporters has jumped from 320 to 695, while the mark for women in the same line of occupation has soared from 104 to 312. Photographers, male and female, are totaled at 1,146 and chauffeurs at 8,923, which includes three women.

Florence Deshon, picture actress, died in St. Vincent's Hospital, New York, Feb. 4. The medical examiner's office report read: "Death from gas poisoning, accidental." Miss Deshon was found unconscious in her apartment at 120 West 11th street, Friday night, with a gas jet partly turned on. Max Eastman underwent a blood transfusion operation in the hope that it would aid Miss Deshon, but she never regained consciousness.

The injunction suit which James Forbes, playwright, had instructed Joseph P. Bickerton, Jr., to bring against the Vitaphone was adjusted last week. Forbes objected to the use of "The Show Shop" title on a Larry Semon comedy, which showed at the Moss Cameo theatre, the film company changing the title to "The Shop." A summons and complaint were out, but Vitaphone recognized the author's claim before they were served.

The Williamson Realty Company of Binghamton, N. Y., which erected the Symphony Theatre, has passed out of existence, the dissolution of the corporation following the recent sale of the theatre to the Kodeco Company. In the Williamson Realty Company were A. S. Williamson, Harry E. Flory and Milton Flory. They also operate the Flory-Williamson Company of Binghamton.

The Hippodrome theatre of Carthage, N. Y., will be operated for the next year under lease by Robert Wagn, and W. H. McGarry, with the former as managing director. The house will be devoted to films.

Ralph W. Rhodes of Marion, O., will direct the Mozart theatre orchestra, Elmira, N. Y. Rhodes is a graduate of the New England Conservatory of Music, has directed theatre orchestras in Little Rock, Ark., and Camden, N. J., and for some time was musical director with Lyman Howe's pictures.

Ambassador Hotel for a limited engagement, to teach several hundred extras how to waltz in the manner fitting the picture. Elaborate ballroom sets have been built.

Wallace Reid starts this week in "The Dictator" for Paramount. Lila Lee will have the supporting lead. The picture will be directed by James Cruze.

Johnston McCulley, who has been here writing a sequel to "The Mark of Zorro" for Douglas Fairbanks, plans to go to Colorado Springs this week. He will return to make his permanent residence here.

Luis Ross, picture idol of Mexico, is studying American motion picture making at Goldwyn's studio.

A series of birthdays has been celebrated by several prominent members of the film colony during the past seven days. Today is King Vidor's birthday. J. L. Frothingham celebrated his Monday, Feb. 4 was an anniversary of Neal Burns' birth. Christie studio had a party. Maurice Tourneur had his last week, as did Frank Lloyd, who is directing Norma Talmadge.

Director George Melford has returned from Burlingame, Cal., where he had been making exteriors for "The Cat That Walked Alone." Dorothy Dalton's latest for Paramount. Milton Sillis and Wanda Hawley have roles.

Norma Talmadge's production of the "Duchess de Langeais" will probably be finished at the United studios this week.

Dorothy Phillips is on location in San Diego for "The Soul Seeker," which Allan Holubar is directing. Fox.

Gus Peterson, chief cameraman for Benjamin B. Hampton, is now a director on Hampton's staff. Peterson was elevated to the position last week, replacing Eliot Howe, who died recently. Peterson is the fourth cinematographer to become a director.

Constance Talmadge starts work on a new picture next week.

"Trouble" is the title chosen for Jackie Coogan's production just completed at United.

Thomas H. Ince's "The Brotherhood of Hate" company returned this week from Sonoma. Lambert Hillyer is directing this feature, which has Lloyd Hughes and Marguerite de La Motte.

INSIDE STUFF

ON PICTURES

Harry Schwalbe, of First National, says that no picture is entitled to have an exhibition value of \$500,000 put upon it these days. Despite this, First National's contract with Joseph M. Schenck for the Talmadge girls calls for a payment of something like \$275,000 upon delivery of each Norma Talmadge negative, and about \$225,000 for each Constance Talmadge negative. This means that these pictures must gross considerably over \$400,000 for First National to get out whole. Schenck pays Norma \$8,000 and Constance \$6,000 per week straight salaries.

One of the largest film distributing organizations is having considerable trouble with its producing units through inability to pay over moneys due for rentals played and paid for. It is more or less of a co-operative organization. The trouble seems to be that the various offices throughout the country are behind in their remittances to the home office, making it impossible for the main office in New York to supply accurate and up-to-date statements to its producers who need money to carry on. Several of the more important producers are understood to have banded together to demand accountings on pain of appealing to the courts to appoint a receiver.

Al Lichtman's trip to the coast is for the purpose of making a new deal with Associated Producers to act as their representative at First National. There is a question whether the A. P. officials will care to meet Lichtman's demands, which are understood to be quite heavy. Before leaving he was offered a salary of \$100,000 a year to take charge of Universal's sales department and turned it down. This is regarded as a pretty stiff salary, in the face of the fact that Arthur Zukor's stipend from Famous Players is but \$50,000, and Messrs. Schwalbe and Williams are on First National's payroll at \$25,000 a year.

A couple of years ago Eugene O'Brien invested \$18,000 in the purchase of a flat in one of those co-operative apartment house ventures, happy in the belief he owned outright a home in New York for life. Since then some of the others welched and up to date O'Brien has paid in something like \$45,000 to protect his original investment—and is not through yet.

Universal's "Foolish Wives" at the Central, New York, is said to have taken around \$7,000 last week, probably representing a loss to the producer. Speculation as to the chances of the company getting its investment, reported at around \$1,250,000, back, is lively in the trade. The general view is that the Broadway showing scarcely reflects all of the film's possibilities. While the New York proposition appears to be an assured loss, Universal probably will get a return from its foreign rights, particularly in South America. U. is one of the few concerns that distributes directly in Latin-America. There is no censorship in Central and South America. When "Foolish Wives" is cut and edited for exhibition in Mexico and points south it will have in its footage pretty much all the spicy material deleted for the showings in the United States. There is a large demand for such lurid stuff in the southern republics and such cities as Rio Janeiro (where U. has its own exchange), Buenos Aires and Mexico City the possibilities are considerable for a clean-up. The enterprise will tie up a large amount of capital for a considerable time, but the losses probably will be much less than the trade at first estimated.

The Reform Bulletin, published by Rev. O. R. Miller in the interests of the New York Civic League, of which he is superintendent, asserts that "The movies have engaged Will Hays and Joseph Tumulty to enable the producers to elude the law and all political control." This startling statement comes in the course of a long and bitter attack on the screen and a demand for a Congressional investigation. An attempt to find the source of Miller's information as to Tumulty's connection reveals that once when the first rumors of an investigation of Famous Players by the Federal Trade Commission, attorneys for the film company called upon the law firm of which Mr. Tumulty is a member in search of certain information. Otherwise no mention appears on the record concerning President Wilson's secretary, who naturally is a Democrat and, next to Rev. O. R. Miller, the last man Hays would be likely to select as an aide. The Reform Bulletin points out that the New York State Theatre Owners will hold a convention in Albany next week. "Evidently the object of calling the convention at this time and place," says the organ, "is to stampede the Legislature for a repeal of the censorship law." The reformers call upon their followers to importune their representatives to uphold the present law, which "has not yet had a fair trial."

Charles Ray's agreement to become a United Artists' star calls for two productions only which are to be in the nature of a test of the star's commercial popularity. The United holds extensive renewal options on Ray's services thereafter, exercisable at their choosing. Ray's manifest duty apparently being for the purpose of proving his mettle to enter permanently under the "Big Four" fold and make the combination a quintet.

Coincident with his return from Miami next week Will S. Hays is expected to make some definite announcement in Washington regarding the association of picture interests he has been engaged to head and the policy of the organization he is to form. It is practically assured that Courtland Smith, brother-in-law of Arthur Brisbane, will be appointed to the post of secretary of the organization, although the names of Tarkington Baker and Charles Pettijohn have been mentioned in this connection.

One of the plans for the bringing about a saving in the industry which Hays has in mind is the consolidating of the exchanges of the various companies and utilizing the American Railway Express as the distribution medium.

Al Lichtman is getting ready to make another trip to the coast to negotiate another contract with the Associated Producers. The reason is that the Executive Committee of the Associated First National turned down all compromise propositions the sales manager offered. Lichtman was proffered the sales managership of First National at a salary that would be less than what either Harry Schwalbe or J. D. Williams is getting, and that does not mean a figure anything like \$75,000 which he is stated to have refused. The sales managership of First National, coupled with a proposition to handle the Associated Producers product on a basis of five per cent. of the gross, would have been a sweet berth, but the A. P. would not stand for the five per cent. arrangement. Lichtman then presented a proposition that he be general manager of First National on the basis of one half of one per cent. of the gross of the organization, and that was the final proposition the Executive Committee passed up.

New York State's censors appear to be divided upon the desirability of having Will H. Hays as mediator of the film trade. Chairman Cobb, of Watertown, recently put his o. k. on the selection, expressing the hope and belief that his rule would bring reforms. Censor Joseph Levenson, the other male member of the three-cornered body, took a slam at Hays in a public speech the other day, hinting that the appointment was made at the instance of the producers who were seeking to acquire respectability by association with an eminent political personage who might be expected to wield a good deal of influence over the lawmakers of the nation.

Once in a while there is a real stunt pulled by a press agent that not only gets over, but leaps beyond that and works out into a reality that will be a general help to the business at large. Such a stunt was that which Joe Lee pulled in Minneapolis a few weeks ago when he offered

to insure the public against the playing of the picture he was boosting playing any other house in the town at a cheaper rate of admission than what it was being offered at during the current engagement. Lee was in the town in the interests of the Swedish Biograph and had rented the Metropolitan there for the showing of "Sir Arne's Treasure," one of the features made by the organization. Lee conceived the insurance idea and closed for an actual policy with Sam Behrendt, president of the Behrendt-Levy Co., insurance brokers of Los Angeles. The wallop that he put over in press work and advertising on the strength of it developed the first advance sale that a picture attraction ever had in Minneapolis.

The details of the affair worked out so successfully the insurance people are now trying to elaborate on the scheme and make it a practical one for the entire country, taking in the smaller towns especially. In those towns where there is one big house and three or four small opposition theatres the plan that is now in process of evolution might be worked out successfully with the big house getting a guarantee of no second or third run booking on big features with the pay a small increase on the regular first run rental. The producer and distributor would get about an even break on the plan, for it would do away with the necessity of the overhead for a second and third run sales, and the house manager would make up the difference in the rental in the increase in business that he would get through the absolute guarantee that the picture would not play any of the other houses.

Although Dorothy Dalton is the nominal star of Paramount's current release at the Rivoli, "Moran of the Lady Letty," Rodolph Valentino is the stellar attraction from the woman's angle. No better proof is necessary than the advance billing at the Broadway, New York (vaudeville pop house), which announces the "Lady Letty" feature for next week mentioning Valentino as the sole star without any reference to Miss Dalton.

FORMER WIFE FIGURES

Los Angeles, Feb. 8.

F. Richard Jones, head director for Mack Sennett, is defendant in a suit for divorce filed here last week by Josephine Bank Jones. Mrs. Jones' chief allegation is that her husband continually visited

and talked over the telephone with his former wife, Carroll Guthrie Jones. Jones is said to have an income of \$100,000 a year, of which \$750 a week is alleged to be his salary.

The present Mrs. Jones was married Dec. 6, 1920, in Ventura. They separated Sept. 5, 1921.

FATE OF CENSOR REPEAL

Senator Walker's Bill Goes Into Hands of N. Y. Republicans

Albany, Feb. 8.

Senator James J. Walker, Democratic minority leader in the State Senate, yesterday introduced a bill to repeal the State Motion Picture Censorship law, enacted last year under the G. O. P. whip, although the measure does not call for an appropriation, but, on the other hand, would eliminate an appropriation with the abolition of the Film Censorship Board. It was referred to the powerful Finance Committee, and its fate will now rest purely with the Republican leaders.

If a measure does not receive the endorsement of Republican leaders once it finds its way into the Finance Committee, it is almost certain to remain there. The film censors this year asked for \$11,000 to carry on their work during 1922, but it is not likely more than \$30,000 will be granted them. When the board was created last summer \$70,000 was appropriated for it.

Lynn Reynolds' Alimony

Los Angeles, Feb. 8.

Cited for contempt of court by being in arrears with alimony due his wife and two children, Lynn F. Reynolds, film director, was last week ordered to pay his wife \$500 a month for three months. The director was said to be earning a salary of \$1,000 a week.

Jesse L. Lasky presents a
George Melford
PRODUCTION
"Moran of the Lady Letty"
WITH DOROTHY DALTON

"Action speeds through every foot."—*New York American.*
"One of the best things Miss Dalton has done."—*N. Y. Telegraph.*
"Excellent entertainment."—*N. Y. Tribune.*
"One of the finest portrayals of Miss Dalton's career."—*N. Y. Telegram.*

With a Great Supporting Cast including Rodolph Valentino and Walter Long

From the World-Famous Story by Frank Norris—Scenario by Monte M. Katterjohn

The Greatest Sea Story
Ever Screened!
A Paramount Picture



(3-col. adv. Mats at exchanges)

ALL IN READINESS FOR N. Y. CONVENTION

Fight for Censor Repeal Item of Principal Interest

Albany, Feb. 8.

Everything is in readiness for the annual convention of the Motion Picture Theatre Owners of New York State to be held here next Tuesday, Wednesday and Thursday, Feb. 14, 15 and 16. More than 1,600 exhibitors, producers and others identified with the film industry are expected to attend the convention.

Albany hotels will be taxed to the limit, and rooms will be at a premium while the movie men are in the city. Managers of the hotels are in a quandary as to how to accommodate all those who have made reservations. Reservations for nearly twice as many rooms as are available. The hotels here are always overcrowded the first three days of the week during the legislative session. Roy S. Smith, executive manager of the Albany Chamber of Commerce, a committee from which is co-operating with the Albany Theatre Managers' Association in making arrangements for the convention has issued an appeal to owners of rooming houses to list them with him.

The convention will formally get under way at 3 o'clock on Tuesday afternoon, when Mayor William S. Hackett will welcome the visitors. A special train conveying 275 people, including Marcus Loew, Adolph Zukor and others, as well as the various screen stars, will arrive here at 5:30 o'clock in the afternoon, being scheduled to leave the Grand Central terminal at 2 o'clock.

A hearing on the bill of Assemblyman Louis A. Cuvillier, Democrat, of New York, to repeal the Motion Picture Censorship law is scheduled at noon Tuesday, and all delegates who arrive in Albany in time will attend it. Leading men in the film industry will speak in favor of the repeal measure.

On Wednesday, business sessions will be held from 10 o'clock in the morning until 5 o'clock in the afternoon. The big event of the convention—the movie ball—will take

7,000 HOLLYWOOD RUMORS DISSOLVE AS POLICE FLOP IN TAYLOR MURDER

Dead Director Well Thought Of—No Philanderer— Opinion on Coast No Women Involved—Re- formers Active as Usual

Los Angeles, Feb. 8.

To date the police and the newspapers are completely baffled in regard to the slayer of William D. Taylor, one of the principal directors of Famous Players-Lasky. The slain director who met his death last Thursday during the early hours of the morning was buried yesterday. It was a day of mourning for all Hollywood. The conspicuous points of the funeral were the collapse of Mabel Normand, and the absence of Mary Miles Minter. Both have been prominently mentioned with the facts of the case that are thus far known.

Neither the police nor reporters on it have had anything definite or any reliable lead to work on. The cops are handing out the usual chatter, and may be keeping some of the real facts quiet because of the prominence of some of the people involved. On the surface it

seems that every possible clew has been run down without result. About 7,000 Hollywood rumors have passed into thin air.

The police and press have made undoubted efforts to dig up a scandal angle on the matter, but they have failed, although any number of highly-colored reports have been broadcasted on the latest "scandal of the films."

Taylor was highly regarded in film circles, and the insiders here refuse to believe any of the scandal rumors. Mabel Normand, Mary Miles Minter and others were undoubtedly crazy about Taylor, but he was no philanderer, and the general opinion is that they are not involved. Unquestionably they talked too much, and at present pressure is being brought to bear to keep them quiet.

Locally, the Hearst papers have been giving the case a tremendous lot of space and playing up the scandal angles, but the "films" has

begun to let up on the story. The film leaders here are deploring that a tremendous scandal of filmdom is being built up out of a murder mystery with the printing of unfounded rumors and dirt angles not justified by the facts of the case. Everybody who ever knew Taylor, even Tony Moreno, has been dragged in, suspected and questioned.

Of those involved the general suspicion points to Sands, the former valet of Taylor. It is believed that he was fully aware of all of Taylor's past and had been blackmailing the director. There is a probability that Sands was somewhat mentally wrong in the event that it was he that committed the crime.

The ordering of the arrest of Sands by the local police is taken as proof they have been unable to find any clew in either Los Angeles or Hollywood that points to anyone located here.

Peavey, the negro valet employed by Taylor at the time of his death, was arrested three days before the crime was committed in another part of the town and was out on bail. The charge against him was a serious moral offense. There doesn't seem a possibility Peavey was connected with the murder.

All the anti-vice society bugs and the local reformers are taking a fling at the picture colony here and in Hollywood because of the case,

and the rumors to the effect that a number of the producing firms may leave here for the east have been rife for the last three or four days. This hardly seems possible because the amount of money invested here by them make such a move a most costly one.

Adolph Zukor, head of the Famous Players-Lasky, by which firm the slain director was employed, is reported on his way here. It is possible that he might take some steps tending to a moral house cleaning at the Lasky lot on Gower street, Hollywood. There are three or four people connected with the plant whose affairs have the tendency to influence others there, but that is perhaps as far as the matter will go.

Washington, Feb. 8.

The directors of the Chamber of Commerce here are planning to make a bid for the location at Great Falls near here of the motion picture producing interests in the event that the Taylor murder and the attendant scandal in Los Angeles makes it imperative for the producers to seek quarters elsewhere. At a meeting last night A. E. Seymour, secretary of the chamber, was instructed to get into touch with Postmaster General Hays to attempt to verify the rumors of the reported transfer of film activities.

place at the State Armory in the evening. Twelve screen stars have promised to attend the ball, it is announced. They include Bert Lytell, who was a favorite here in stock at Harnarus Bleecker Hall before his entrance into the movies; Harry Carey, Mae Murray, Dorothy and Lillian Gish, and Mary Alden.

In connection with the ball the General Electric Company of Schenectady is planning to bring to this city approximately five tons of electrical apparatus, which will be installed and furnish the light for filming the crowd of dancers. These lights have an intensity of some-

thing like 500,000,000 candlepower.

The convention will come to a close with a banquet at the Ten Eyck on Thursday night. Former Governor Martin H. Glynn, editor and publisher of the Times-Union, was obtained this week to speak at the dinner, at which Senator James J. Walker, Democratic minority leader of the State Senate, will preside. Other speakers will include former Senator J. Henry Walters, formerly Republican majority leader of the Senate; former Senator George F. Thompson of Niagara Falls, former Speaker of the Assembly Thaddeus Sweet, Supreme Court Justice Almet F. Jenks of New York, the Rev. Newell Dwight, Hilles of New York, and Marcus Loew.

The booths of the producers will be established in the tea room of the Ten Eyck, each one having a space of 48 square feet. Twenty booths will be installed.

REHEARSING?

Los Angeles, Feb. 8.

That Larry Semon damaged furniture to the extent of \$2,500 and then moved out of a house she had rented him without giving her a month's notice, constitute charges made against the film comedian by Mrs. Jennie M. Davis, property owner of Harvard boulevard, who is suing for damages totaling \$2,850 which includes one month's rent on the house.

Mrs. Davis' accusations were denied by Semon.

WANT TO MOVE "ORPHANS"

Chicago, Feb. 8.

The D. W. Griffith people would like to move "The Orphans of the Storm" (film) out of the Great Northern into another theatre.

They don't like the Great Northern for the picture, as it is not doing overly well there.

NO F. P.-METRO DEAL

Los Angeles, Feb. 8.

Setting at rest rumors that a deal had been made by Famous Players-Lasky to take over the Metro studio, Jesse L. Lasky, vice-president of the Famous Players-Lasky corporation, said there has been nothing done nor will there be any action on the matter and that it is dead for all time.

POLLARD BETROTHED

Los Angeles, Feb. 8.

Harry "Snub" Pollard, comedian of the Hal E. R. studios, and Marie Mosquini, who has appeared as Snub's sweetheart in several screen productions, are to become man and wife shortly. They announced their plans for a little honeymoon last week and following the ceremony will visit Australia and the parents of the bridegroom-to-be.

WASHINGTON BUSINESS NORMAL AFTER THEATRE DISASTER

Coroner's Jury Hears of Faulty Construction of Knickerbocker Theatre—Crandall Reopens Other Theatres

Washington, D. C., Feb. 8.

The expected slump in business after the Knickerbocker disaster of last week failed to materialize. Business after Tuesday night picked up to close to its usual standard. This was true of the picture houses as well as the legitimate and vaudeville theatres.

Harry M. Crandall opened his other houses Saturday night. The crowd at his Metropolitan on F street were waiting in the street to gain entrance for the second show.

During the past week theory after theory has been presented as to the cause of the collapse of the roof of the picture house, and the death list was increased by two. Col. Edward H. Shaughnessy, the second assistant postmaster general, having died of his injuries, as well as Miss Carolyn Ushaw, niece of Congressman Upshaw of Georgia.

Another death directly due to the shock of the disaster was that of R. W. Buckley, associated with Crandall in his theatre properties here. Mr. Buckley died Monday at his home in Palm Beach, and the attending physician announced his death was directly due to nervous prostration brought on as a result of the Knickerbocker disaster. Mr. Buckley was treasurer of the Metro Theatre Co., and first became associated with Crandall in the early days of pictures. Recently in connection with his other duties he was actively engaged with the Kinograms, a news weekly.

The first hearings before the coroner's jury were held yesterday. Much startling as well as sensational evidence was brought out.

Robert Henry Davis, engineer and computer in the district building inspector's office, told the jury the steel construction which supported the roof of the Knickerbocker was weak; it did not come up to the building plans and the insufficiency of the construction should have been discovered by proper inspection.

Mr. Davis frankly stated the plans for the building from which the permit was issued contained no dimensions, only setting forth in some instances the general measure of the steel to be used. The witness said he had been working on the plans ever since the collapse and that the information he was offering had been gained by computation. He stated that in the case of the main truss it was nine inches shorter than the plans would indicate by computation.

J. E. Donaldson, an iron worker on the building, testified he was laughed at when he reported to the superintendent that in his work he noted the beams over the stage were considerably short, and at that time he said he would never go into the building again. He stated others with him at the time heard him make his report to the superintendent.

Some 30 witnesses were ready to appear, and among these were Major Brown, assistant engineer of the district, and Inspector Healy, who testified that they could not tell what caused the accident. Several witnesses were cross-examined and considerable evidence was gained in this manner, all pointing to faulty construction.



You Franchise Holders, Strengthen Your Local Standing by Driving Home the Fact That Your Franchise Gives You ABSOLUTE OWNERSHIP in Your Community of a Steady Supply of the Finest Pictures From the Greatest Stars.

A Solid Week of First National Will Do It

There'll Be a Franchise Everywhere

VIRGINIA REFORMERS RENEW CENSOR FIGHT

Lost Last Year, But Determined to Put Bill Through Now

Richmond, Va., Feb. 8. A new bill has been introduced in the Virginia Senate and a parallel measure is being prepared for the House of Delegates creating a board of picture censors with broad powers. It is backed by a strong reform ring, the same that came close to putting censorship over two years ago.

In that Legislature the bill passed the Senate by unanimous vote and probably would have passed the House of Delegates except that a last minute deadlock on a prohibition enforcement appropriation occupied the time up to adjournment and left it dead on the calendar, together with several other bills that were regarded as certain of enactment. The sponsors of censorship were greatly encouraged by their near-victory and are renewing the fight at this time with redoubled determination.

The new bill was drawn and is being supported by the same interests, prominent among which are the ministerial associations of the state. It provides for a board of three censors at a salary of \$3,000 to be appointed by the governor with the approval of the Senate.

It requires that each film entering the state must be passed by the board and all pictorial advertising matter examined and approved. A fee of \$2 is to be charged for each original film and \$1 for each copy before it can be exhibited.

DIVORCES GOETZ

Los Angeles, Feb. 8. Thelma Goetz was granted a divorce from Ronald Goetz, film actor, in the local courts last week. The wife's chief complaints against her actor husband were his alleged association with other women, a bad temper and habit of cursing. The Goetzs were married in England following a pretty war romance. The wife is the daughter of a prominent London attorney.

SCHENCK-TALMADGE FUTURE DISTURBS FIRST NAT'L PEOPLE

J. D. Williams Arrives in Los Angeles—Wants to Adjust Schenck's Contracts—Schenck Reported Having Distributing Plan—Neilan With Him

Los Angeles, Feb. 8. The arrival here tonight of J. D. Williams, general manager of First National, and also of James Grainger, Eastern representative of Marshall Neilan, following in the wake of the advent on the coast within the last few days of Felix Feist and Al Lichtman, is taken as an indication of a general shakeup in the picture field.

The purpose of the trip West of Williams is to bring about an adjustment of the contract which First National holds with Joseph Schenck for the productions of Norma and Constance Talmadge. Grainger, who left New York hurriedly after Williams took the train, it is believed, is here to protect the interests of the director in a deal whereby Neilan may become associated with Schenck, and the latter if breaking away from First National, would carry Neilan with him.

During the past few months it is understood Schenck has had a releasing and distributing organization of his own in mind and that Feist, his general manager, has been in communication with exchange managers throughout the country lining up the skeleton of an organization to handle the Talmadge pictures, as well as any other product Schenck might arrange for.

With Feist and Lichtman both on the ground, it appears the matter will be threshed out during the next two weeks. Lichtman is through with the Associated Producers, and now only retains whatever small percentage comes in weekly on pictures booked before they went over

COMING FIGHT FOR CONTROL OF NEW YORK EXHIBITORS

Sydney Cohen Wants National Organization's Man to Replace William Brandt at Annual Election—Cohen Reported Apprehensive of Brandt's Standing and Prestige

Who is going to be the next head of the New York Theatre Owners' Chamber of Commerce?

Behind that question lies the beginning of what promises to be one of the bitterest fights in exhibitor ranks in some year, with the control of the Chamber of Commerce as the objective.

At present the Chamber of Commerce has at its head William Brandt, who organized the body, and under whose leadership it has become the most successful functioning exhibitor organizations in the country. Incidentally, it is one of the strongest financially, having over \$20,000 cash in its treasury at this time.

The New York Picture Theatre Owners of America, the Sydney Cohen National organization, would like to obtain control of the local body. To that end it may offer in nomination Feb. 28 a ticket for officers of the Chamber of Commerce which, if elected, will throw the control of the organization into the hands of the national organization. Cohen will not be mentioned on the ticket, but those on the inside are predicting John Manheimer will be the Cohen candidate for the post of president of the chamber.

Cecil DeMille Coming Back

Cecil DeMille, who has been abroad the past two months with his art director, Paul Iribe, is on the ocean due here some time this week. He leaves New York almost immediately to start work on a new production, "Manslaughter."

In the event of the election of Manheimer, the position of Cohen would be strengthened, and the strong treasury of the Chamber of Commerce might easily be diverted to the national organization's treasury by a vote of the officers of the chamber, a move that would materially strengthen the financial standing of the national body.

The strength of the Greater New York organization has been seen in the fact that they donated one week's five per cent. tax saving to the national organization, the check amounting to approximately \$10,000. This check was turned over to the national body within the last week.

The question of who was responsible for the lifting of the five per cent. film tax is one that has been much discussed among insiders. The local organization was, in a great measure, responsible for the government action in removing the tax. It is that, Cohen and Iribe were considered unusually intimate. With the passing of the tax and the taking over of the credit for the boon by Cohen, a rift occurred between him and Fox, it is said.

Cohen, a short time after the passing of the repeal measure in Washington, was tendered a dinner by the Chamber of Commerce, but

this was refused by the leader of the national exhibitor body. He may have felt that those ready responsible for the lifting of the tax would be roused sufficiently by such an affair to come out in the open and lay their claims for credit for the repeal of the tax measure before the exhibitors, and thus wipe out all the glory accruing to Cohen.

As to the actual functioning of the national and the local organizations, the latter has, during the past two years, effected more lasting benefits for its membership than the national organization. The manner in which Brandt operates independently with his organization has made him a favorite in the exhibitor ranks, and he looms as the biggest in the exhibitor field, who might be considered to displace Cohen at the head of the national organization. Cohen, it is said, is seeking to protect his position at the head of the national body by knocking the props from beneath Brandt and taking the control of the local organization.

Within the past year the local organization started a fight for a uniform film contract to be adopted by all of the exchanges. The national organization asked to be permitted to take the move over, but in 12 months it failed to advance the idea or carry it through, and within the last few weeks it returned the data regarding it to the local organization without having consummated any of its aims.

During the coming week an inkling of the forthcoming fight will be made public during the State Convention in Albany. After the return here and the nominations take place the fight will be on in earnest.

BASES \$40,000 CLAIM ON PLAYERS DEFAULT

Fox Sues Sennett When "Farmed Out" Actress Quits Before Film Is Finished

Los Angeles, Feb. 8. Suit for \$41,817 damages was filed in the Superior Court last week by the William Fox Vaudeville Co. against the Mack Sennett Comedies Corporation bringing to the attention of the courts for the first time the question of whether a motion picture producer has legal rights to "farm out" film actors or actresses under contract. The case is a test of the picture producer's reselling power of his contracted players. Such activities have long been carried on by baseball organizations.

The complaint sets forth that the plaintiff and defendant entered into an agreement whereby Harriet Hammond, an actress under contract with Sennett, was to play a leading part in a feature picture to be made by Fox. Sennett, in return for her services, was to receive \$300 a week.

As contracted, Miss Hammond is alleged to have commenced work Sept. 14 as leading woman in "The Fast Mail" in which Buck Jones, Fox star, was featured. On Oct. 14, the Fox people alleged she quit the company and refused to continue with the picture although it had only been partly completed. As a result of Miss Hammond's action the plaintiff alleged it became necessary to re-take the picture which incurred an expense equal to the amount of the damages asked.

Although not stated in the suit, the Fox people claim Miss Hammond quit the company following its refusal to use a double in an explosion scene to which it is said by the Fox company Miss Hammond's mother objected. Jacques Jaccard was directing the picture and reported to his employers that the scene was absolutely without risk.

The inside of the case, which will probably be threshed out in court, shows that Miss Hammond has been a Sennett bathing girl for some time and had recently been given a couple of leads in which she showed to advantage. It was on these grounds that Director Jaccard chose her for the supporting lead in the Buck Jones picture. At that time Miss Hammond was idle as the re-

Won't Wed "Splendid Boy"

Los Angeles, Feb. 8. Rumors that Marjorie Daw and Johnny Harron, brother of the late Robert Harron, were engaged to be married brought a denial from the film actress last week. She added, however, that "Johnny is a splendid boy."

ZUKOR BELIEVES IT'S CLEANUP TIME AT F. P. L. LOT ON COAST

Left This Week for Los Angeles—Film Scandals Have Uniformly Involved Famous Players-Lasky People—Three or Four in Row

Alph Zukor left for Los Angeles Wednesday. The head of the Famous Players organization is reported as having stated he was at the end of his rope as far as studio conditions were concerned. That three international scandals had developed at the West Coast studios of the concern was more than he could stand, and he intended cleaning up when arriving on the Pacific slope Zukor is quoted as stating.

The first of the scandals rose to the breeze last spring when a young

woman scenario writer committed suicide. The underground reports were to the effect one of the principal executives of the Famous Players organization was involved with her. At the time several of the publications building up circulation by promulgating the scandals of the industry were reported as having been brought up to prevent the publication of the facts.

This affair had not died down when along came the Arbuckle case. It also had its beginning in the Famous Players studios, and the details regarding that scandal are still fresh.

Atop of this the Taylor murder and the attendant mess involving practically all the names of prominence of the screen both on and off the Famous Players-Lasky lot. The Boston affair is well enough known in the film industry itself to need no more than passing comment, but here again, it is pointed out, the original party that caused all the Massachusetts grafting and the investigating which followed was also a Famous Players-Lasky arranged affair.

"KNIGHTHOOD" STARTED

Marion Davies started work this week on the filmization of "When Knighthood Was in Flower," under the direction of Robert G. Vignola. It is designed as a big special.

ARBUCKLE'S MISTRIAL SURPRISE TO INSIDERS

No Chance of Conviction, They Knew—Women Reversed Testimony

San Francisco, Feb. 8. The disagreement of the jury in the second Arbuckle trial was a complete surprise to the insiders here. On the surface they knew that there wasn't a chance of a conviction being handed down, but they did look for a better break than a disagreement, although the comedian personally expressed little hope last Thursday after the jury had been out for 24 hours.

At that time his wife made a statement to the effect that Roscoe had lost hope of being acquitted and that "he no longer cares."

The reversal of the testimony of Zey Prevost and Alice Blake were the real surprises. One had planned a trip to New York long before the trial ended, but now she will have to remain on the scene until the new trial is called. The date set for the third jury to hear the case now is March 13, fixed by Judge Harold Louderback after the suggestion of Gavin McNab, chief counsel for Arbuckle, was concurred in by District Attorney Brady.

PAULINE FREDERICK ELOPES

Los Angeles, Feb. 8. Pauline Frederick and her second cousin, Dr. Charles Alton Rutherford, prominent in Seattle, eloped Saturday and were married in Santa Ana.

It is rather a coincidence that her former husband, Willard Mack, is honeymooning here while headlining at the Pantages this week in a sketch entitled, "Second Night."

EDNA PURVANCE STAR

Los Angeles, Feb. 8. Edna Purvance is to be featured in a series of pictures which Charlie Chaplin will produce. Upon completion of his present picture for United Artists, Chaplin will launch Miss Purvance as an independent star. She has been the comedian's leading woman since he first galloped favor as a screen star, although offered contracts elsewhere.

LOCAL FILM STUNT

New Orleans Manager "Shoots" Workmen of Local Plants

New Orleans, Feb. 8. Manager Piazza, of the Orpheum, has hit upon another scheme to boost business. He has entered into an arrangement with a local commercial film company to make pictures, showing the activities of large industrial concerns, and is presenting them on Tuesday night, the lightest of the week, at the close of the regular performance.

The employees have been anxious and eager to see themselves in pictures and generally buy their tickets in blocks of hundreds. Last week the Woodward-Wright ship chandlery firm purchased 350 tickets, and with the filming of the American Sugar Refinery plant, a sell-out is assured for next Tuesday.

It was Piazza who first put forward the automobile license scheme, now used in all Orpheum theatres.

Friday, February 10, 1922

FREE SHOWS IN PICTURE PALACES TO PLAY PART IN FORD'S PRESIDENTIAL CAMPAIGN

Empty Seat Problem May Be Solved for Exhibitors by Scheme of Detroit Flivver King—Educational Preparing—Better Than Cart-Tail Oratory

Another sign Henry Ford is grooming himself to enter the race for the presidency in 1924:

With the Muscle Shoals all but delivered to him by Congress, giving the Detroit automobile maker presence among farmers for a low priced fertilizer (that experts say he cannot deliver), the Ford vision, or campaign management is now closing in on another sensational innovation of national interest.

The fresh blast of the Ford forge, according to premature report, solves the problem that has been giving motion picture leaders the country over the headaches of their lives, and the disposition of the picture

temples of large seating capacities throughout the country that are now, save perhaps alone in New York, addressing their silent plays mostly to empty benches.

The plan of the Ford vote-getters of the future, according to negotiations said to be in tangible evidence, apprehends nothing less overwhelming than giving free picture shows in the big auditoriums, with the programs mostly educational and topical, interwoven with just enough political propaganda to keep the gratis audiences from falling asleep. The plan, as outlined, is subtler than electioneering from the tail end of a cart weeks or months ahead of a nomination or election, because, as planned, the purpose accredited to

Ford will be in no wise distinguishable as a Ford move at first.

The scheme to use the theatres in the way indicated is to begin with 10 of the largest film auditoriums in the country. With the 10 established as centers for disseminating entertainment and information of a popular sort, additions are to be made from time to time. The completion of the chain will dot the country with auditoriums, all working full time at giving a free public a free show.

No expense is to be spared to make the programs super-attractive. Cameramen, it is claimed, are already signed up for the exploration of new travels not now on the shelves of the educational distributors. Nor is anything worth while in the current collections of interesting places of the world to be missed from the programs of the big free shows. Topicals of the sort the public has shown it likes are to be features of the free bills. These topicals will take in the entire country and be fast-fired stuff, cities that

are the scenes of pictorial happenings in the afternoons showing prints that same evening. Systems of interchanging the reels have been devised, and the whole works all along the lines of the units of theatres are to be kept whirling.

About the only thing not so far considered by the devisers of the project is the opposition the plan will generate among the picture interests, big and small, that will be commercially affected by the proposed free show plan.

The joker in the first showings of the proposed complimentary programs, it is said, will not be visible to the public patronizing them, for the reason that the free shows will be explained during their initial weeks or months as commercial advertising campaigns of this, that and the other of the world's proprietary commodities, whose interests will meanwhile have been bought up, or into, by the accredited designers of the new colossal plan of finding an easy way to Washington's Pennsylvania avenue.

ADVANCE DEPOSIT BILL IN MASS. WITHDRAWN

To Be Re-edited—Say Producers Hold \$500,000 of Exhibitors' Money

Boston, Feb. 8.

Judge J. Albert Brackett, appearing for the theatrical interests, was given leave to withdraw his bill designed to make deposits paid by theatre managers to producers for the use of films trust funds by the Committee on Legal Affairs at a hearing Tuesday.

Judge Brackett in speaking for the bill pictured the managers as doing business under precarious conditions. Nearly half the houses in this State, he said, had to close last summer because they could not make a profit and he also stated that probably three-quarters of the Boston houses were not making their expenses now.

This condition he ascribed partly to the conditions imposed by producers and partly to the demands of musicians and stage hands. He called attention to the fact that orchestra leaders get \$150 a week, musicians \$78 and stage hands \$75.

Nathan Yammins of Fall River, a theatre owner, said the picture industry is the only business he knows of where the "honor system" is not used in the matter of credit. Producers require deposits from all theatres on films and are compelled to take many films they don't want in order to get those they do want, he declared. He estimated the amount of money tied up in this way as \$500,000 in Massachusetts and alleged that some producers do business on no other capital than the deposits exacted from exhibitors.

In reply to questions Judge Brackett said he would have no objection to changing the wording of the bill so that it would not necessarily affect deposits made in other lines of business, such as gas and electric lighting companies, and to allow for such a change leave to withdraw the bill in its present form was granted by the committee.

waiting to be announced, Powers walked into Cole's office and presented his credentials.

INTER JUDGMENT AFFIRMED

Los Angeles, Feb. 8.

The original judgment obtained by Mary Miles Minter against the American Film Co., Santa Barbara, for \$2,500, was sustained by the Superior Court this week.

The film star charged, while working on a special picture, a severe toothache necessitated a week's layoff. Permission to temporarily postpone for the purpose of receiving dental treatment was granted by her director, Lloyd Ingraham, but the efficiency expert on the film concern subtracted the amount sued for.

Mae Murray Going to Spain

Mae Murray, accompanied by Director Robert Z. Leonard and several of the principals of her company, are planning to sail for Spain to take a number of scenes for a forthcoming production to be called "Fascination."

LABORATORY INCREASE

Want to Turn Out 1,500,000 Feet Weekly on Coast

Frank E. Garbutt, special technical adviser to the production department at the Lasky studio on the coast, is due in New York next week to confer with Frank Meyer, head of the Famous Players laboratory in Long Island.

The object of his visit is to formulate plans for the enlarging of the coast laboratory to permit the turning out of 1,500,000 feet per week. The present Lasky laboratory produces 600,000 feet and the Wilshire studio laboratory, an annex of the Lasky studio, has an additional capacity of 350,000 feet more.

FIRST NAT'L LOSES

UTICA CONTRACT SUIT

Alhambra Co. Receives Verdict for \$17,500—To Be Appealed

Utica, N. Y., Feb. 8.

A jury in the Supreme Court here rendered a verdict Friday in favor of the Alhambra Amusement Co., a local corporation, for \$17,500, against the Associated First National Pictures, Inc., establishing a precedent which may bring about a series of similar suits all over the country. The First National attorneys served notice of appeal immediately. The action was based on a breach of contract, and the amount of damages asked was \$40,000.

During the five days the case lasted, Harry O. Schwalbe, J. D. Williams and Ralph Clark, all of First National, testified, as did also Walter Vincent, of Wilmer & Vincent; Arthur H. Whyte, owner of the Amsterdam Theatres Corp.; Murray Hawkins, Hugh Rennie, Harry L. Knappen and others.

Prior to this verdict the Court of Appeals, in the case of the Broadway Picture Co., against the World Film, held that damages from a breach of such contract could not be shown by loss of profits, for the reason that it would be impossible to forecast whether the weather would be good or bad, and as to the possibilities of the drawing powers of various films.

The testimony of Arthur H. Whyte, for a number of years an executive with Famous Players, was to the effect that profits in the film industry mounted high; that he had never heard of a company starting to compute them, beginning with 10 per cent., but anywhere from that amount to a possible 300 per cent.

Nathan Robbins, head of the allied Robbins interests, offered some testimony regarding the respective drawing abilities of various stars in the vicinity of Utica. He stated Mary Pickford was a poor drawing card in that section, while Norma and Constance Talmadge are excellent box office attractions; that Charles Ray outdrew Lionel Barrymore, while Jack Pickford and Anita Stewart were at the bottom of the list.

The counsel for the First National decried their pictures in his summing up, stating a franchise in First National was not a thing of great value and that its pictures were no better than those manufactured and distributed by other organizations. Counsel for the theatre corporation lauded First National pictures.

Paul Selznick has purchased from Herman J. Garfield the rights for Ohio to the film feature, "The Parish Priest."

POWERS IN R.-C.

Becomes Managing Director—Negotiated with Bankers

A brief announcement was made from the Robertson-Cole offices this week that arrangements have been completed by which P. A. Powers has become financially interested in the corporation and its subsidiaries, and will occupy the position of managing director.

It is understood Powers negotiated his deal with Graham & Co., London bankers, who had invested a large sum of money in the company.

J. S. Woody and Fred Quimby were also reported within an ace of buying in. They rode up in the same elevator in the R.-C. building the other day with \$250,000 worth of securities to close with Cole, and sent in their names. Without

ADVANCE OF PICTURE RIGHTS PRESAGES RETURN TO NORMAL

\$35,000 Offered for Screen Rights to "Six Cylinder Love"; Also "Capt. Applejack"—Refused by Both—"Three Twins" Goes for \$7,500

FOX GIVES UP WOODS' OVER \$100,000 LOSER

Films Go Out of Chicago—Legit Resumes Feb. 20—Fox Paid \$6,000 Weekly

Chicago, Feb. 8.

Through an arrangement with A. H. Woods, William Fox will give up possession of the Woods, Feb. 18. Fox had a lease of 30 weeks on the house from Woods at a rental of \$6,000 a week, to expire April 14.

Business with Fox films has not come up to expectations. Fox is said to have sustained a loss exceeding \$100,000 during the period he has been operating the house. He projected three of his pictures there from Sept. 1, last, the final one being "The Connecticut Yankee," which closes Feb. 18.

Feb. 20, the house will again blossom forth in the legitimate ranks with Elsie Ferguson opening there in "The Varying Shore."

STARTING "A BLIND BARGAIN"

Raymond McKee, whose engagement to Mary Frances White has been announced, has just completed work on the Goldwyn production of "A Blind Bargain."

During the last week a revival has occurred in the buying of picture rights. The market is far from being as strong as it was two years ago. That \$35,000 was offered for the screen rights to "Six Cylinder Love," and the same amount for "Captain Applejack" indicates prices are returning to a somewhat normal basis again.

Lewis & Gordon, associated with Sam H. Harris in "Six Cylinder Love," refused the \$35,000 offer. Al Lewis stated it was their intention to gamble somewhat on what they would receive for the film rights to that piece. Sam Harris also refused the offer for "Applejack" and placed a price of \$50,000 on the screen rights.

The sale last week of the screen rights to "The Three Twins" for \$7,500 revealed a rather interesting line of the market. Four years ago Charles Dixon held the screen rights to the musical comedy at \$35,000. Less than a month ago it was offered in the market at \$3,500, the price being forced up to the sale figure through the medium of three companies bidding. Universal wanted it for Harry Myers and Burton King for his new producing unit. It was finally secured by Jack Noble who is about to start an independent producing company which will release through Pathé.

MUSICAL SOCIETY MET WITH DEFENSE BY PA. EXHIBITORS

Alleged Illegal Combination—Court Reserves Decision—Society Attempted to Enforce Payment for Copyrighted Music

The American Society of Composers, Authors and Publishers, which sued 61 Pennsylvania picture exhibitors for the unauthorized performance of their copyrighted music, were met with a concerted defense interposed by the Pennsylvania Picture Theatre Owners' Association, to the effect there is no damage to the copyright owner of a song when it is being played or performed for profit; that it benefits the publisher rather than damages him because of the "plugging," that the musicians play only excerpts of their music in the accompaniment to the screen action and that the theatre owner pays for the hire of the musicians, which in itself should license them to play music. The theatre owners also maintained the American Society of C. A. & P. is an illegal combination in violation of the Sherman anti-trust act.

Ex-Judge Haight of special counsel for the plaintiff moved, before Judge Thompson in the Philadelphia Federal Court to strike out the answer, the court reserving decision.

Among the 61 defendants are included several Nixon-Nirdlinger houses and some owned by John S. Evans, president of the Pennsylvania Picture Theatre Owners' association.

FAKE "FILM SCOUTS" MENACE SCHOOL GIRLS

Syracuse on Lookout for Grammar Grade Hang-ers On

Syracuse, N. Y., Feb. 8.

Syracuse's drive to stamp out juvenile immorality took a new turn today when the police and the Department of Public Instruction spread the dragnet to catch men posing as motion picture operators who have been making improper advances to grammar school girls.

All students have been instructed to report at once any strangers who accost them. The methods of the men sought by the authorities have been to engage girls in conversation as to the possibility of "shooting" motion picture scenes in the vicinity of the grade schools. This has opened the way for further questioning as to the students' desire to appear in pictures.

Consent is followed with the men's suggestions that they undergo certain tests. The "examination" results in the girls fleeing for assistance and the equally quick disappearance from the scene of the movie men. In some cases the "tests" are made in grammar school ante-rooms.

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ORPHEUM MOVES TO CHICAGO

SCHOOL CHILDREN LIKE PICTURES OF "BLOOD AND THUNDER" TYPE

Parents-Teachers' Assn. of Buffalo Takes Survey—50,000 Children Attend Film Theatres at Least, According to Statistics

Buffalo, Feb. 15. Fifty thousand Buffalo school children paying admissions aggregating \$8,000 weekly attend local movies at least once every week and almost a quarter of that number go every other day in the week, according to a survey just completed by the Parent-Teacher association of this city. The survey, covering all of the public schools, brought some revelations as to local tastes and conditions.

Fully 80 per cent of the 50,000 children prefer "blood and thunder" films and "pictures that scare you," the downtown schools, Mary McKford appears to have lost favor, the preference going to heroines of rapid-fire serials, and to wild-west, war, and jungle films.

In the better residential sections, movie attendance is much higher than downtown, with tastes turning toward "Polyanna" pictures, and novel and educational films.

With the endorsement of the Parent-Teachers association, a number of community theatre managers are giving special Saturday shows for children. The films shown are selected and approved by the association and the parents are cooperating by allowing their children to attend regularly every Saturday.

BUSINESS BETTER

Middle West Report an Increasing Patronage in Former Dull Territory

Akron, O., Feb. 15. Industrial improvement around the Akron-Canton district is being reflected in increased theatre patronage, say local managers. It is the first increase noted since 1918. This section has been unusually dull theatrically for many months.

Work started this week on the long-delayed Commodore Perry hotel and theatre building. It is expected to be completed by next January.

SOME ROTTERS IN FILMS, SAYS D. W. GRIFFITH

Speaks Mind in Cincinnati—Censor Says Pictures Imperil Nation's Morals

Cincinnati, Feb. 15. In an interview here by D. W. Griffith, brought about through the Taylor murder, the director said:

"There are a lot of rotters in the film industry. The sooner they are eliminated the better. Given a little time they will be swept out one way or another. To hold a great industry to account because a few brainless people of low morals do some scandalous things is unworthy. It is no more fair to hold a religious cult to account for the misdeeds of one pastor.

"Only a few good pictures are being made. The public is nauseated with pretty faces. Gradually producers have come to realize this. They are demanding something more, talent, personality and experience.

"Another reason for the box office slump is the money shortage. People are not buying as many shoes as they did and they are not buying as many theatre tickets."

Mrs. Evelyn Snow, Ohio's chief film censor, has said in a statement that the picture business imperils the morals of the nation. "There is too much big money behind the moving picture business," Mrs. Snow stated. "America is amusement mad. There is no more home life. It will take all the Will Hays in the world to clean up moving pictures."

Mrs. Snow offered as her excuse for passing the Dempsey-Carpentier fight picture, showing here this week, that it is less demoralizing than some suggestive criminal films.

EXECUTIVE AND BOOKING OFFICES LEAVING N. Y.

Decided at Directors' Meeting Last Week of Big Western Circuit—Rever's to Condition of 15 Years Ago—Chicago Considered More Advantageous Vaudeville Booking Point—Martin Beck Consents—Board of Control to Be in Charge

M. HEIMAN, CHAIRMAN

The executive and booking offices of the Orpheum circuit (vaudeville) are to be removed to Chicago within the very near future, according to the story of action taken last week at the circuit directors' meeting in the windy burg.

It was also decided at the same (Continued on page 30)

ALL AMERICAN RECORDS GOING TO "LIGHTNIN' "?

Chicago, Feb. 15. "Lightnin'" Chicago run is predicted to extend into a second season. If so, it will break all American records away from Broadway. The comedy is at the Blackstone, headed by Frank Bacon. No booking has been asked for the show after the Chicago date. The week stands are being played by the "Lightnin'" company, headed by Milton Nobles.

The show opened Sept. 1 in Chicago. It has been playing to virtual capacity right along. It is claimed the weekly gross is around \$22,000. "Lightnin'" ran for three years at the Gaiety, New York. The original intention to save the big city time for the Bacon company may result in Boston and Philadelphia not seeing the show until 1924. Both stands are reserved for the Bacon company.

POLICE CLEANING UP "STAGS"; NO MORE 'ROUGH OR LIMIT' SHOWS

District with Restaurants Closely Watched—Police Interference for Undressing—Clean-up Idea Good One, Vote Legitimate Show People

ERLANGER & SHUBERT TRAVELLING TOGETHER

Going to Chicago to Look Over Town—Shubert House to Be Decided There

A. L. Erlanger and Lee Shubert are going to Chicago the latter part of the current week, to look over the situation there.

It is not definitely settled which house will be given over to Shubert vaudeville next season, but the choice at present is between the Great Northern and the Garrick. It now plays Woods' Apollo.

LEWIS IN REP

Sothern and Marlowe's Lead May Go Out On His Own

Kansas City, Feb. 15. It is probable Frederick Lewis, for many years leading man for Sothern and Marlowe, will head his own Shakespearean repertory company next season. It is known that plans for such a move are being considered and have the approval of Mr. Sothern.

The Sotherns are contemplating sailing for England in May and do not expect to return for a year. Should Mr. Lewis's plans work out some of the members of the Sothern-Marlowe company may be seen with the new star until the Sotherns return for the 1923 season.

STOCK SPLIT WEEK

The 14th Street theatre, New York, which has tried several policies during the present season, now has a split week stock policy. An Italian dramatic stock company appears in the house the first three days of the week, with the last half being given over to a Yiddish organization.

Forces are at work tending toward a clean-up of the stag entertainment field in New York City. The police are taking more than a passive interest in the performances and agents in this field at the present time. To date, there have been a number of raids made on stag affairs recently given.

At present it is stated that the police of the inspection district which covers the theatrical section where the greater part of the restaurants and agents are located are supposed to be watching the stag bookings carefully and checking up on the nature of the performances that are contracted for and given at this type of affair.

During the past week there was a raid made at a restaurant on Lower Seventh avenue, at which the performance was stopped and the performers sent home, although no arrests were made. Two future affairs at the same establishment are on the book for investigation. The possibility is that anything tending to suggestiveness is to be reason for the breaking up of the parties.

As far as the police are concerned, stories and parodies, as well as straight dancing, will be permitted, but the moment undressing starts or the show gets "too rough," the police are going to step in and, after giving a warning, will make arrests.

They have listed at this time a half dozen girls who have been in the habit of appearing at these affairs and "going the limit" for collections, after they have performed the regular turn they were engaged for. This half dozen the officials are going to eliminate unless they change their method of operating. There are also six agents who cater particularly to this form of booking

(Continued on page 2)

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BRITAIN'S FILM REGULATIONS MAY EMBARRASS EXHIBITORS

Not Yet Published, New Rules Expected to Bring Storm of Protests—Licensing Authorities, Magistrates, Police and Inspectors to Be Dealt With

London, Feb. 15. The control of the cinema throughout the country by the Home Office carries with it a serious situation. The new regulations are very drastic; so radical from previous regulations that they are apt to close a number of the houses unable to conform with the demands. The regulations, not yet published, will doubtless arouse a storm of protest from exhibitors when they become generally known. If they are enforced as they now stand, with no modifications, it will spell ruin to hundreds of showmen. The big exhibitors will, in some cases, also find difficulty in meeting the demands, owing to lack of space, but the little men will be hit the hardest, not only by lack of space, but through inability to pay for the alterations. Both big and little will suffer jointly by the additional power to inflict annoyances these new regulations give local authorities, such as licensing authorities, magistrates, police and all sorts of inspectors.

BATAILLE'S SOCIETY COMEDY

Paris, Feb. 15. Another society comedy of Henry Bataille was presented by Sylvestre at the Theatre du Vaudeville Feb. 10 entitled "La Chair Humaine" ("Human Flesh"), and was fairly received.

Felix Huguenot holds the lead, supported by Palock, Jeanne Granier, Falconetti and Delys. Huguenot is splendid in the last two acts. The first act occurs 20 years previous to the other two, consequently the roles are doubled. The plot is a war story resembling "Autre Film," now playing at the Theatre Arts, but in this case the wife of the man opposes recognition of his illegitimate son, who withdraws with his own mother. The title signifies flesh sacrificed during the war and in it Bataille criticises the slackers.

It will not attract like "La Possession" at the Theatre de Paris.

"LA BELLE POULE" A FAILURE

Paris, Feb. 15. The Mathurins is another house changing its bill frequently the present season. Presented there Feb. 6, a new three-act piece by Marcel Nadaud, called "La Belle Poule," dealing with a sympathetic matured lover who goes to Buenos Ayres and thought wrecked on the steamer "Belle Poule," returning home to find his mistress installed with another, who condescends to retire because he is unable to properly support the woman.

This farce is handled by Polin, Etcheperre and Allen Andree and can be listed as a failure.

Trebor and Brizon are now trying to run this little house on the same lines as the Michel.

MILLER'S CONSERVATIVE MGR.

Gilbert Miller, who has a half interest in the English presentation of "The Bat," is in receipt of characteristically conservative cable information concerning its success in London from his general manager there, T. B. Vaughan.

On the opening night he receives no word from his manager. The second day the cable read: "Prospects hopeful." The third day the word was: "Should say success is sure," and on the fourth day: "Delighted with enormous success."

FAY COMPTON'S 3D MARRIAGE

London, Feb. 15. Fay Compton is engaged to marry Leon Quartermain. Miss Compton is 27 years old and this will be her third husband, the other two being Pellissier and Lauri DeFrece.

Willeite
KERSHAW
GARRICK THEATRE
LONDON

PEGGY O'NEIL'S FILM

Star of "Paddy" to Make Pictures of Play.

London, Feb. 15. "Paddy, the Next Best Thing" will probably be transferred from the Savoy to the Shaftesbury. Extra matinees are being given to cope with the demand for seats.

Peggy O'Neill, the star, will make a picture version of the piece when the London run is finished.

"Sarah of Soho" will be presented at the Savoy, Feb. 23, with Gertrude Elliott in the leading role.

"LOVE," FAIR SUCCESS

Paris, Feb. 15. A comedy by Paul Gerdal at the Comedie Francaise sounds risky. However, a three-act piece by this author entitled (after some dispute with other writers who had a prior claim on the title) "L'Amour" ("Love") was presented by the House of Moliere Feb. 11. It met with a good reception from friends at the dress rehearsal. From the public point of view it can be described as only a fair success.

The roles are held by Francell, Massart, Rollin, Mesdames Brigleot, Regent and Alvar, who unfold a mythological story in modern form.

DAVIDSON JUGGLING NAMES

London, Feb. 15. Paul Davidson, who recently ran a short and unsuccessful Yiddish season at the Scala and told wonderful stories of big capital and far-reaching plans for establishing Yiddish theatres here, is now behind a movement for a national theatre and appears to have some influential names to juggle with.

He says the object of the theatre is not gain but the elevation of national dramatic art.

STEP INTO HIP SHOW

London, Feb. 15. Clarice Mayne retired from the principal boy role at the Hippodrome owing to her husband's (James W. Tate) death. The part was taken on short notice by Dorothy Ward. Shaun Glenville is in Walter Hale's role.

NO BOXING WITH GERMANS

London, Feb. 15. The Home Office has prohibited boxing matches arranged for German champions, on the ground such presentations are not likely to teach the English anything about boxing.

PAUL MOUNET IS DEAD

Paris, Feb. 15. Paul Mounet, the famous actor, who recently retired from the Comedie Francaise, died Feb. 10, aged 75, of heart disease.

STOLL REFUNDING

London, Feb. 15. Sir Oswald Stoll is returning money subscribed for his Liverpool super-kinema, and the allotment has been stopped.

IRISH PLAYERS CHEERED

London, Feb. 15. The Irish Players opened at the Ambassadors Feb. 13 and met with an enthusiastic reception. The performance was stopped by cheers.

CHALIAPIN ON WAY HOME

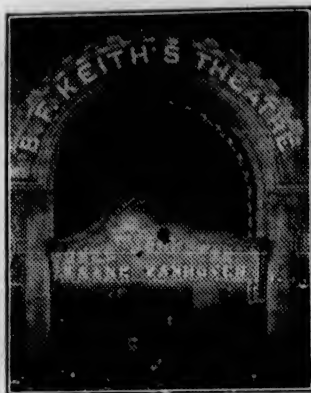
London, Feb. 15. Chaliapin reappears at Royal Albert Hall, Feb. 18, and then returns to Russia.

Doris Eaton on Other Side

London, Feb. 15. Doris Eaton, of Ziegfeld's "Follies," is here to star in the next International Artists' production.

Cyril Maude's "Dippers"

London, Feb. 15. Cyril Maude opens in a new comedy, "The Dippers," in the provinces prior to a West Eng. engagement in April.



Ned Norworth's spoken picture of Frank Van Hoven as near as possible from memory, having heard his picture repeated by a friend of his. Van carries one trunk full of drawers both sides, and has them packed with cards, pictures, bills of where he has played, programs, and puts the glass top off the dresser on his bed, generally gets rooms with two beds and puts his typewriter on the glass and writes to friends, managers, agents and who knows who, hours at a time; always has a little something hanging around, and will write while you talk for hours. And his man Billy says: "Mr. Norworth, does Mr. V. H. ever go to bed?" "Billy, I tried to get him to stop writing at five this morning; don't blame me."

P. S.—If I didn't get Ned just right I have to laugh. Any way, I've got his idea of what he's getting at, and he is one grand little boy. And what a little pet of a mother he has. I'd give a week's salary to see his mother and mine together. Well, anyone that tells me life's a fake, is all wrong.

FRANK VAN HOVEN

"JENNY" GOOD

Edith Day Scores in Empire Production

London, Feb. 15. "Jenny" was produced at the Empire, Feb. 10, and proved to be an excellent show. It is a variation of the "Cinderella" story with a fine production and average music.

Edith Day was in great form and scored heavily. The comedy is rather weak, but when this is strengthened and pulled together, the piece will likely be a big success.

"TELEPHONE" PLAY REVIVED

Paris, Feb. 15. After a couple of months with vaudeville and a like period with "La Chaste Suzanne" ("The Girl in the Taxi"), operetta, Leon Volterra presented, at the Eden, Faubourg Montmartre, Feb. 9, a farce, "Le Coup de Telephone," by Paul Gavault and Georges Berr. The revival was nicely received. The leads are held by Max Dearly, Mesdames Clairville and Saint Bonnet.

FILM HIT AT COVENT GARDEN

London, Feb. 15. The Wanger film season at Covent Garden has thus far proved a big success. His presentation there of the French super film "Atlantide" was greeted on the premiere by enthusiasm on the part of a huge audience.

Wanger is a pioneer and is setting the fashion for Sunday film premieres.

Fire in Lee White's Home

London, Feb. 15. Fire broke out at Lee White's London home during the owner's absence in the provinces with her husband, Clay Smith. The servants had a narrow escape. It was quickly subdued with-out much damage.

"Justice" Liked in Revival

London, Feb. 25. John Galsworthy's "Justice" was revived at the Court and met with an excellent reception. It augurs well for the season.

The production is fine and the acting brilliant.

Arthur Bouchier Ill

London, Feb. 15. Arthur Bouchier is seriously ill of pneumonia poisoning.

"Lady of Rose" Postponed

London, Feb. 15. The production of "The Lady of the Rose" at Daly's has been postponed owing to changes in the cast, etc.

ENGLISH ACTORS CRUSADE AGAINST BAD MANAGERS

Actors' Ass'n. May Appeal to Other Trade Unions for Enforcement—Need Other Assistance—Defaulting Houses to Be Boycotted

PAVILION'S 6 PER CENT

London House Paying Dividends—Government's 15 Per Cent

London, Feb. 15. The Pavilion has announced the payment of a six per cent dividend, free of income tax.

The chairman complained the government took 15 per cent of the proceeds, whether the show was a success or not.

SAILINGS

March 21 (New York to Southampton), Sophie Tucker (Aquitania).

Reported through Paul Tausig & Son, 104 East 14th street, New York:—March 9 (from Cherbourg to New York), Seven Rieffensch (Peninsular State); March 2 (from Antwerp to New York), Three Phillips, Yong Kai Wong Troupe, Yong Wong Troupe (Finland); Feb. 21 (from Lisbon to New York), Five Ernestos (Braga); Feb. 11 (from New York to Antwerp), Scall and Scall (Finland); Feb. 7 (New York to London), Herman and Shirley (Aquitania).

"My Son" Closed

London, Feb. 15. "My Son" closed at the Ambassador, Feb. 11.

POLICE AFTER STAGS

(Continued from page 1) and these are also on the police suspect list.

One of the agents has in the past been an offender and on one occasion he was mixed in an affair where two of the girls appearing were arrested. He stood by them and it cost him considerable money to hush up the affair and secure the release of the girls. Recently he was almost arrested when the police broke in on a "club" that he had booked where the show "went to the limit." On this occasion the girls were not arrested because the husband of one managed to secure her release and the police permitted the other offender to go. A woman agent in Times square also has been the subject of police action several times.

During the last year the club agents, due to the fact that the majority of commit as have been compelled to cut their appropriations for entertainment, where there were straight shows given, have forced to look to the stag field as a source of revenue to keep their business going. They have stood ready to supply almost anything in the way of entertainment for these affairs. The ease with which both they and the performers got away with the rough stuff has so emboldened them that they have recently not stopped at anything. This fact has gotten to police ears and the decision to clean up came forthwith.

The clean-up isn't a bad idea at all, say legitimate show people, for sooner or later something would have broken loose that would have gotten into the daily press and then the whole of the show business would have had another nasty scandal laid at its doors.

At this time there seems to be an inside fight in the stag booking field which might wind up in a violent manner, for the crooks bookings have brought threats of "knock off that guy," and the like. Someone has been "tipping" the police from the inner circle of the agents. When the search discloses just who the tipster is, there may be something doing, and then the police will have real reason for cleaning out the entire nest of stag agents for the general good of the show business.

BIG SUCCESS IN EUROPE

ELKINS FAY and ELKINS

"MINSTREL SATIRISTS"

PLAYING MOSS, STOLL and Principal Circuits.

Direction, W. S. HENNESSEY

London, Feb. 15.

The actors here are starting a crusade in earnest against bad managers and those not paying standard wages.

They intend to divide the country into divisions and investigate matters thoroughly. Where theatres are found booking defaulting companies, the houses will be boycotted.

The actors will probably appeal for support from other trades unions as a boycott from the Actors' Association alone is scarcely likely to be effective.

Membership in the association is by no means universal and actors are plentiful, so the defaulters are hardly likely to engage association members and the class of theatre booking such companies won't care about threats unless other trades unions support the movement.

TWO CLOSING

"Night Cap" and "Divorcement" Ending London Engagements

London, Feb. 15.

"A Bill of Divorcement" finishes its run at St. Martine, March 4. It will be followed by the new Galsworthy play, "Royalties," and Barrie's "Shall We Join the Ladies."

"The Night Cap" concludes its engagement at the Duke of York's, Feb. 26, to be followed by a new Pinero play.

AMERICANS IN EUROPE

Paris, Feb. 15. Rosalie Miller, soprano, is at Monte Carlo, prior to a concert tour in Italy.

Nina Payne, dancer, is appearing in the Folies Bergere revue, Paris.

E. M. Schoelback, of Los Angeles, is in Rome, to shoot episodes connected with the Conclave.

Sydney Thatcher, of Washington, the London representative of the Philadelphia "Public Ledger," has sailed for the U. S.

Henry Russell, formerly manager of the Boston Opera, is in Paris.

H. M. Wellmon, conductor of the world-famous International Orchestra and Singers, has been giving a series of concerts with his company in Paris.

Faye Atkins, of New York, is in Paris, having crossed from London by the air service.

ENGAGEMENTS

Stanley Jessup, "Madame Pierre." Clarence Derwent, "Back to Methuselah."

Mollie Dodd, "Up in the Clouds" (to replace June Roberts).

Albert Bruning, "Back to Methuselah."

J. C. Huffman, "The Rose of Stamboul."

Louis Wolheim, "The Hairy Ape." Henry Herbert, Earl Carroll theatre Feb. 20.

Queenie Smith, "Just Because." Stewart Baird, "Little Miss Raffles."

Ernita Lascelles, "Back to Methuselah."

Edna Walker, "The Blushing Brides."

The Lockfords, "Rose of Stamboul."

Charles Trowbridge and Nellie Graham, "Just Because."

Cecil Yapp, "Madame Pierre." Beatrice Allen, "Broken Branches."

Fay Marbe, "Little Miss Raffles." Ali's Arabs, "Make It Snappy" (Cantor).

A society has been formed for the purpose of brightening London. Among its members are many lights of the stage, artists and men of letters, but so far, despite a terrible amount of talk in the papers, they have only been able to get the Savoy hotel to put its Thames Embankment side lights full on in the evening. Still the society has a plenty of ambitious plans, their hearts are good, if only the abortive practices of the L. C. C. when the birth of anything likely to make life more worth the living is mentioned will let them. Meanwhile Julian Wylie is actively preparing a new revue with the title "Brighter London" for the West End (we think the Ambassadors) in about two months time with Nelson Keys as the "star."

PENNA. STATE POLICE EMPLOYED TO STAMP OUT CARNIVAL CRIMES

Health Department Puts Constabulary at Command of Authorities—Warns Mayors and Fair Men of Menace of Disease in "Sewer's" Wake

Harrisburg, Pa., Feb. 15.

The Pennsylvania State Department of Health through its director, S. Leon Gans, has opened a state wide war on "The Sewer of the Show Business," directing a campaign of education to all mayors and burgesses and to the presidents of fair associations, "in the interests of public health."

Pertinent facts have been assembled to show that venereal diseases commonly follow in the wake of the travelling carnivals, say the health authorities.

A new move in the fight on the disreputable carnival is the purpose of the Pennsylvania health officials to employ the State Constabulary. Director Gans' communication to local officials carries this offer of co-operation: "In order to co-operate we will have the state police notify us in advance of any exhibition to be presented in any given locality. They in turn will take the necessary steps to enforce the gambling and obscenity laws; in this manner overcoming any advantage which a carnival may have in getting a definite location for their show in the state."

The Health Director's letter to the local authorities follows:

"To all Mayors and Burgesses: "The so-called amusement institution usually referred to as the traveling carnival has been a definite spreader of venereal diseases. The usual personnel of such a group is of the lowest order and the female contingent are in many instances commercial prostitutes.

"These facts together with the stimulation engendered by obscene exhibitions result in a wake of venereal diseases which from an economic standpoint alone is most damaging to a community.

"It is with no desire to curb legitimate amusement nor attempt to regulate the morals of a community that this communication is being forwarded to you. On the other hand, in the interests of public health, it becomes our duty to inform you that the granting of a license for an amusement of this kind, called by whatever name, is taking a risk with public health.

"You are advised that this department therefore strongly urges the refusal of licenses for such amusements in the State of Pennsylvania.

"It is gratifying to note that a large number of mayors and burgesses have already taken this step. If you are one of them we congratulate you, if not, please give the matter careful and conscientious consideration.

"We shall be pleased to enlighten you further if any questions regarding this matter come up. In order to co-operate we will have the State Police force notify us in advance of any exhibition to be presented in a given locality. They in turn, will take the necessary steps to enforce the gambling and obscenity laws; in this manner overcoming any advantage which a carnival may have in getting a definite location for their show in the state.

"Please appreciate, however, that this will only be done in connection with local authorities, and it is sincerely trusted that their services will not be necessary to any large extent; this owing to a compliance generally through the state with the above suggestions.

"S. LEON GANS, A. A. S., U. S. P. H. S., Director."

The separate communication to presidents of fair associations covers the same general ground and carries this additional statement:

"While we are not personally interested in morals, we have nevertheless discovered that undue sex stimulation caused by unworthy concessions, usually result in a wake of venereal disease.

"Will you not give this matter careful consideration at the meeting when you definitely arrange for concessions. This purely in the interests of public health."

N. Y. PROPOSES MORE TAXES ON SHOWMEN

Bill to Tax Unincorporated Trade Would Hit Theatre Managers

Albany, N. Y., Feb. 15.

Theatrical managers are confronted with a 4 per cent. state tax on income and profits under a bill just introduced in the state senate by Senator Frederick M. Davenport, of Clinton (Rep.), amending the present tax law.

This is one of a series of sweeping tax reforms introduced after six months of elaborate consideration of revenue problems. It would affect everyone engaged in business in the state, but showmen declare it bears particularly hard on them. Hitherto partnerships and individuals have been exempt from taxes outside of personal income imposts, but the new proposal represents a radical departure in the tax policies of the state. If it is enacted into law property taxes will be discontinued for partnerships and unincorporated individuals, and in their place a 4 per cent. impost will be fixed.

The new bill amends the old tax law by inserting a new article designated No. 17, which imposes the annual 4 per cent. tax on net income derived from any trade or business carried on in this state for gain by an individual, trust, estate or partnership, other than a trade in which gain is derived principally from professional service and in which no capital expenditure is required or only as compensation for such service.

Lawyers who have examined the proposal which has been sent to the committee on taxation and retrenchment of the senate are of the opinion that it will apply to merchants, theatre proprietors and the like, but will not operate against performers.

Another proposal before the senate puts an annual tax of 10 cents a square foot upon outdoor advertising signs, excepting signs on the immediate premises of a place of amusement. The same proposal was up in the last session, but failed of passage. It is sponsored by Senator Douglas Robinson, who has intimated that it is being opposed by a powerful lobby and he proposes to push it through if he can. Political wisecracks are of the opinion that it may go through, but they declare the proposition cannot stand the test of constitutionality.

Other new bills are Mr. Pritchard's proposal to license billiard rooms (a new step in the direction of restricting personal liberty), backed by the successor of Senator Elton R. Brown, who in turn took the seat of Senator Cobb, now chairman of the Picture Censor Commission, and a bill by Mr. Slacer to limit the alcoholic content of all liquors to 24 per cent. (apparently designed to make druggists put more water in prescription whiskey).

20% REDUCTION MAY 15

Chicago, Feb. 15.

Railroads west of Chicago have announced that beginning May 15 (instead of June 15) this year that they will put into effect a reduction of 20 per cent. in the cost of all round trip railroad fares from Chicago to the Coast and return.

This will be a saving to individual acts and shows traveling on the Orpheum, Loew and Pantages circuits for a four-month period.

Marge Coate on Full Weeks

Marge Coate has been booked for a full week in 10 of the Loew houses around New York, opening this week. Davenport & Curran arranged the booking.



HOLLINS SISTERS
In "MIRTHFUL MOMENTS"
Direction:
BILLY JACKSON AGENCY

SHUBERTS' UNIT-SHOW DOES \$16,400 IN CHI

Takes Vaudeville Box Office Record at Apollo—Drawings All Over

Chicago, Feb. 15.

The box office record at the Apollo for its first season—in Shubert vaudeville was broken and established last week, when the Shuberts' unit show, "The Whirl of New York" did \$16,400.

The Apollo has been up to \$16,000 as its high mark and has dropped as low as \$8,800 while playing vaudeville. The house has been a sure indicator of the show within, invariably doing business with a good bill. "The Whirl" has been drawing all over the Shubert time it has so far played, having taken other records in the Shubert houses before reaching here. It's a condensation of the legit attraction of the same name, originally intended to be called "The Belle of New York," and first planned as a revival. The Shuberts reproduced "The Whirl" for their vaudeville.

Roberts Back at Palace, New York

In another week or so, Benny Roberts will return to the leadership of the orchestra at the Palace, New York.

Since leaving the Palace some months ago, Roberts has been at the New York Hippodrome.

TAX MAN AT VARIETY'S OFFICE

Revenue Agent Cadwalader Woodville, assigned to Variety's office, 154 West 46th street, to aid professionals in making out Federal Income Tax returns, started Wednesday. He will remain on duty daily until March 15, the final date for filing. The revenue man is available to artists and showmen from 9:30 until five o'clock. The various income tax forms may be obtained at Variety's office for those who do not require Mr. Woodville's aid.



JEAN SOTHERN SCORES

At Keith's Hamilton, New York, last week, Jean Sothern disclosed a complete new act, entitled "Girls Will Be Boys," by Paul Gerard Smith, and it won the hearty approval of the audiences as well as the booking managers. The former demanded speeches and the latter offered engagements. What more could be desired? Miss Sothern is assisted by Musical Director Liebman and a stage carpenter. The act is booked by E. K. NADEL of the PAT CASEY AGENCY.

SHORTS IN FAMOUS PLAYERS SQUEEZED AS PRICE JUMPS

Sellers for Quick Return Disappointed When Stock Is Bid Up Determinedly—Attention Drawn to Loew

AVONS WON'T WORK; DON'T FEEL LIKE IT

Refuse to Accept Assignment by Shuberts—Act Laying Off—Injunction Unenforceable Abroad

The Avon Comedy Four has done no stage work since served with the injunction order obtained by the Shuberts, restraining the four male vaudevillians from appearing under other than Shubert management.

Joe Smith is said to have called at the Shubert office, where he was informed the Shuberts wanted him to play in Shubert vaudeville. Mr. Smith is reported to have answered that he and his companions did not feel like working just now.

At the time the injunction was granted the Shuberts the Avons were appearing under contracts issued out of the Keith office. They had left the Shubert management, alleging a breach in their vaudeville contract, on which grounds the Shuberts applied for the restraining order. It was reported the Keith office had issued instructions the Avons were to receive full salary until appearing for the Shuberts, but whether this contemplated a long delay or merely the week the injunction might have been served is not known.

While the Avons could not appear in the U. S. for other theatrical management than the Shuberts, the injunction is not enforceable abroad.

The Shuberts' contract with the Avons is for \$900 weekly; Keith's paid the quartet \$1,500 a week.

MABEL McCANE'S ACT

A production act is being staged by Jack Mason for Mabel McCane. It is to carry about 20 people, including principals, and its title is "The Fourth Queen."

Famous Players was run up to 82½ this week during a swift coup to drive in a new short interest which had gradually grown up as the time for a dividend vote of the board approached. These quick manoeuvres seem part of the new pool's plan. The syndicate management appears to be a keen judge of the inside position and when the balance between longs and shorts gets top-sided the price is promptly worked to the disadvantage of outsiders. It is common gossip in Times Square and in "the Street" that this Famous Players coterie is as well handled a group as the whole list presents, both in its present makeup and in the personnel of the old market pool which it succeeds.

Lost Their Guess

Not a few of the wisest of film trade players were astray in this newest twist. They were impressed by the drop of the stock to around 77½ last week and when the price recovered to 79½ last Friday they liquidated, firm in the belief that they would be able to get in again around 74. Instead of that the quotations took the upward course on the re-opening of the market Tuesday following the holiday and got into new high ground on the movement just above 82, an advance of nearly 2 points from the Saturday close.

The short players probably put out their lines during last week with (Continued on page 35)

MAY THOMPSON WOULD DIVORCE McCULLOUGH

Action Started in Rockland Co.—Commissioner Examines William Haig

Syracuse, N. Y., Feb. 15.

Taking of evidence here disclosed the blighted romance of graceful May Thompson, the dancing star of "You're in Love" of a few seasons ago, and Carl McCullough, her comedian-husband, whom she married after warbling the love songs of the popular comedy with him. William Haig, appearing here with Betty Byron in "The Book on Vaudeville" at the Temple, was the first to be questioned in the opening of proceedings brought by Mrs. McCullough to free herself from matrimonial bonds.

Haig appeared before Attorney R. B. Martin, as commissioner, to answer questions which will be forwarded to Rockland county, where the former star will seek her freedom. Haig identified the photographs of the dancer and her husband and gave evidence concerning an alleged occurrence in the St. Dominic apartments in San Francisco last summer.

McCullough and Haig were then touring on the Orpheum circuit. They were close friends and shared the same apartment. Haig apparently did not relish the task of appearing as star witness against his friend, but in obedience to the court summons, told what he knew concerning a lively party.

Developments during the past few days proved the couple had parted and Rockland county was selected by the wife for her divorce action. Syracuse was picked as the city where Haig's testimony was to be taken because he soon jumps into Canada. Haig said he had known McCullough for four years and also is acquainted with his wife. McCullough, he said, is now playing in Shubert vaudeville in Philadelphia, while Miss Thompson is appearing in a Broadway musical play.

Many questions were answered of Haig for purposes of establishing the fact that a stunning woman who visited the San Francisco apartment one July night after the performance, did not resemble Miss Thompson as she is professionally known.

LOEW'S VAUDEVILLE OUT OF CLEVELAND: LIBERTY AND METROPOLITAN DARK

Unemployment and Too Many Theatres Assigned for Withdrawal—Loew Has 11 Cleveland Theatres—All But Two Darkened Ones with Pictures—Keith's New 105th Street Sets Back Loew's Liberty—Loew's State to Add Feature Act to Pictures

Cleveland, Feb. 15.

The Loew Circuit will be without a vaudeville stand here after Saturday when the Liberty and Metropolitan, both of which the playing vaudeville and pictures, close that policy for the season.

The future policy of the houses has not been decided, with a strong possibility they may remain dark. This leaves the Keith houses, 105th Street and Keith's, Shuberts', Ohio and Miles' in possession of the vaudeville field.

The new Loew State will continue with pictures and will add one feature vaudeville act to the picture program, from time to time when a suitable "name" is available.

The decision to close the Metropolitan followed an announcement that vaudeville was to be discontinued at the Liberty Saturday, but would continue at Loew's Metropolitan.

Unemployment and too many theatres during present restless industrial conditions are given as the reason for the closing of the houses. The Liberty patronage received a big set back with the opening of Keith's uptown 105th Street house in close proximity.

The Loew interests control 11 houses in this city, all of which will be operating a straight picture policy after this week, with the Liberty and Metropolitan temporarily dark.

The loss of the Met and Liberty means that Loew acts will jump from Dayton to Chicago, coming from the South.

SING SING SHOW

Prisoners at Prison Again Entertained by Vaudevillians

Sing Sing, N. Y., Feb. 15.

The Mutual Welfare League of Sing Sing Prison submits the following in appreciation of the volunteer entertainment given as mentioned.

Through the courtesy of O'Neill & Briggs of the Victoria, Ossining, as well as the artists, the inmates of this institution were again accorded a treat in the form of a vaudeville show on Lincoln's Birthday.

The first act was Labelle Bros., acrobatic, giving a very creditable performance and warmly applauded. Next was Nat Burns, singing and dancing, was fine and kept the house happy.

Burke and Burke, in a flirtation act, were handicapped, as they were unable to use their props and drops, but they, nevertheless, gave a good performance and amused the house for 15 minutes. Jack and Tommy Weir in a singing skit have pleasing voices, and the knack of putting their numbers across in great style.

Three Compton Sisters in songs and dances put over a good act in general. They wore pretty frocks and knew how to put their act over.

Entire bill made a real hit with the men. The show ended with a five-reel Metro feature, "Golden Gifts," with Alice Lake.

HART DIVORCE SUIT

Madge Hart has withdrawn her motion for \$500 alimony and \$5,000 counsel fees in her separation action against Max Hart and instead will continue her original divorce suit begun last year.

H. S. Hechheimer will make a similar motion for support and lawyers' fee in the divorce suit. An unknown woman is named in the complaint, although Adele Forrest has figured in the affidavits of the several previous suits Mrs. Hart started and dropped at divorce times.

Utica Prospers

Utica, N. Y., Feb. 15.

Theatres are showing heavier receipts this week than in any week since the holidays, for Utica has an automobile show and Dollar Day, simultaneously. Both always bring thousands of suburbanites to town.

"FLU" DID IT

Business Falls Off With Epidemic Publicity

The "flu" scare was blamed by local theatrical men for the light attendance noted around the local vaudeville houses last week. According to the managers and bookers, business took a decided slump after the dailies began publicizing the epidemic.

People remembering the fatalities from the disease during the war period were chary of public gatherings and avoided the theatres and other public gathering places as a result. The fact that the health department assured the public that this spell of influenza wasn't particularly malignant didn't appease the timid.

A return to normal attendance is looked for from now on.

FAR EAST TOUR

J. D. Barton Arranging for Vaudeville Troupe for Orient

J. D. Barton, who managed Julian Eltinge's tour to the Orient last season, is preparing another specialty show for the Far East. Appearance in vaudeville will precede the foreign bookings. The show will be headed by Pollay Anna, a dance star, formerly of the Royal Opera House, Budapest. She recently appeared in a private Sunday performance at the Belmont, New York.

Miss Pollay Anna will open shortly at the Palace, New York, and will work westward, via the Orpheum, leaving that circuit at San Francisco. Assisting her in her turn will be Josef Bolays, with Elsie du Grande, a Gypsy violinist, and James Kurucz, pianist.

Other acts will be used for the foreign bookings, which were arranged for by M. Kushiaki, an agent in Japan.

CURTAIN RUNG DOWN ON WILLARD MACK'S ACT

Author-Actor Forced to Stop Sketch Through Audience Jibes—Illness the Cause

Los Angeles, Feb. 15.

During the playing of Willard Mack's sketch, "Second Sight," at Pantages last Friday night, the curtain was rung down as the playlet had about half proceeded. Mack, in the principal role, appeared helpless. He was fumbling lines and arguing with the audience, which had shouted, "Where's the bootlegger?"

The audience from the previous show noting the actor's condition had remained for the final performance, which gave the theatre a crowded attendance.

Mack was reported to have been under a physician's care here and, in his weakened condition, it is said, medicine containing alcohol affected him. His sketch finished out the week and he left with his company and new wife for Salt Lake City, where he was due to play Pantages there this week.

Mack accepted the local Pantages engagement while honeymooning here.

"CABARET GIRLS" DISBANDED

Kelly & Kahn's "Cabaret Girls," which started the season as an American wheel show, dropped off that circuit six weeks ago, and played a week on the Burlesque Booking Office Circuit, has closed for the season, the company having been disbanded.

Better Business at Howard

The Howard, Washington, which replaced the Capitol as the American wheel stand in that city, and reported as closing last week, will continue with the American shows, business having taken a turn for the better last week.



PEACHES!

A striking photograph of "Janet of France," who returns to the New York Keith theatres, opening at the Riverside, New York, this week (Feb. 13).

According to one critic, "The trenches of Montmartre and the barbed-wire entanglements of the Folies Bergere are reflected in the charms and broken English of Janet. The playlet shows the rather unconventional way of getting a bride; that is, unconventional according to American customs. But que voulez vous? Janet is really tres chic, and her eyes are quite irresistible when they dance to the tune of her delightful Yankee slang."

Janet is under the personal direction of E. K. NADEL of the PAT CASEY AGENCY.

KEITH OFFICE TAKES SINGLE FOR AFTERPIECE

Tommy Gordon Agrees to Produce, with Members of Bill Playing

Tommy Gordon will open for the Keith office as a single act Feb. 27 under a new arrangement by which Gordon agrees to put on an afterpiece later in the show, with a cast recruited from members of the bill.

Gordon's last vaudeville venture was as a partner of Waite Hoyt, the Yankee pitching star.

TEAM INCORPORATES

The vaudeville team of Jimmy and Betty Morgan have incorporated as the Morgan Productions to produce a new play, "Moonlight," in which they will assume the stellar roles. Sylvester R. Curtis, a Louisville, Ky., banker, and H. S. Hechheimer complete the directorate.

"CHUCKLES OF 1921" AT SHUBERT, CINCINNATI

Shubert Vaudeville Playing Cincinnati First Time—Week Only

Cincinnati, Feb. 15.

The Shubert next week will have Bedini's "Chuckles of 1921," a regular Shubert vaudeville unit-show. "Chuckles" comes in here for a week as a fill-in with regular legitimate attractions booked to follow, among them "The Last Waltz," "Honey Dew" and Thurston.

Ben Heldingsfeld, attorney for the Shuberts, says the Bedini show entrance does not mean vaudeville will be here permanently.

Cincinnati has been a mooted spot for the Shubert vaudeville time through the Shuberts' associate, Congressman Jos. L. Rhinock, also being in association with the Keith interests in several Southwestern cities, including Cincinnati.

KALIZES RECONCILED

Amelia Stone Drops Suit and Will Rejoin Husband in Act

Amelia Stone (Mrs. Arman Kaliz) has dropped her separation action against Arman Kaliz (Stone and Kaliz), and will resume vaudeville dates with her husband in the "Temptation" act. Miss Stone originally appeared as a two-act with Mr. Kaliz, but on his suggestion retired temporarily, allowing her husband to head the girl act revue.

One of the other members of the "Temptation" act was mentioned in the legal proceedings Mrs. Kaliz started two weeks ago. Respective counsel succeeded in reuniting the couple Harry Saks Hechheimer acting for Kaliz.

COLORED MURDERER, 20 YRS.

Elmira, N. Y., Feb. 15.

John Siggs, a colored porter, who shot and killed Harry Wallace, of the Eleanor Pierce and Co. act, Nov. 29, last, was brought to trial in the Chemung County Court Feb. 9. He was convicted and sentenced to 20 years in Auburn Prison on a charge of second degree murder.

Siggs was permitted to plead guilty to the second degree murder charge, the court holding that if a first degree charge was made against him it would necessitate collecting a large number of witnesses which included several vaudeville artists who are distributed throughout the country.

The murder was the outcome of an argument between Wallace and Siggs in a local hotel.



AILEEN BRONSON

COMEDIENNE

"THE SUNSHINE OF THE STAGE"

"VARIETY"

Aileen Bronson held 'em nicely with her convincing kid characterization in "Late Again," the Andy Rice skit, constructed frankly to exploit Miss Bronson's precocious school girl character. The conversational exchanges are bright and entertaining, the laughs rippling right along consecutively, Miss Bronson, by deft shading and a well-developed technique that embraces all there is to know concerning vaudeville values, bringing out the high lights perfectly.

PICTURE
TO
COME

JOSEPH H. GRAHAM

STAGE DIRECTOR

TOLEDO THEATRE, TOLEDO, OHIO

TOLEDO "TIMES"

"The Toledo Players" give a corking performance. The deft hand of Stage Director Joe Graham is evident throughout.—Mitchell Woodbury.

FRANCHISES FOR LEGITIMATES IN SHUBERTS' NEW VAUDEVILLE

Shubert Combination Vaudeville Next Season Appears to Strike Showmen Favorably—Six Vaudeville Acts and Review to Every Program—Shuberts Out to Sign 250 or More Turns—Herk-Spiegel Side Operating Affiliated Theatres Corporation

Applicants for Shubert vaudeville franchises next season appeared early and often this week, after the plan as reported in last week's Variety, for a Shubert combination vaudeville entertainment of six acts and a revue for each unit next season had been concluded. It was signed last Thursday night.

Among those who will receive franchises it is said (with no one person allowed to hold over two) are associates of the Shuberts in the legit, from both the Shubert and the Erlanger side.

The first franchises to be issued will run for five years, with the unit show to pay a weekly fee of \$50. Theatres on the circuit also will pay a \$50 weekly fee. All vaudeville acts and revue principals engaged will have their contracts pass through the Shubert vaudeville office. It will charge the acts the customary 5 per cent. commission and pass upon everyone other than choristers engaged by the producers. Every show is to travel under the banner of Shubert vaudeville, which will also designate every theatre playing the shows.

Shubert vaudeville wants 250 vaudeville turns or more for next season. According to report, the Shubert booking office will give them a 35-week contract. It is understood the "20-in-24" and other timed contracts with a marginal period for open weeks is to be done away with next season on the Shubert time.

The Affiliated Theatres Corporation is the official title and concern that will operate the revue end of the Shubert combination unit show. It holds eight directors. The four on the Shubert side include Lee and J. J. Shubert, who have appointed as their co-directors, in addition, William Klein, their attorney, and L. Lawrence Weber, who may be interested in the Shubert vaudeville, but holds no interest otherwise in the Affiliated. The four other directors are I. H. Herk, Max Spiegel, Ed. Beatty and Forrest P. Tralles of St. Louis. Mr. Tralles, who represents the Butler estate in St. Louis, is not expected to be active.

The Affiliated is incorporated for \$50,000 shares of common stock at a par of \$100. The stock is equally divided between the Shubert and Herk side. Both sides have signed an agreement for 10 years, to jointly operate Shubert vaudeville. The officers of the affiliated are Herk, president; Spiegel, treasurer, and Beatty, vice-secretary.

One report says the Affiliated stock has been equally divided and placed in escrow with the contract understanding existing that none of the stock can be negotiated in any manner without the consent of all parties on both sides.

The Affiliated will be governed by an Executive Committee. Franchises will pass through and be approved by that committee, which will also have the direction of the important matters in connection with the review portions of the entertainment. The unit shows will not all be similarly composed. Each is to have six acts or more and the revue, but the manner of running the show may be left to its producer or the Executive Committee. A voting trust has been arranged for in the Affiliated. Both sides concerned and provision made for adjustment of difference in opinion over policy or other matters.

There are 29 theatres now available for the new 35-week plan and the entire circuit of 55 theatres will be in readiness to open next Labor Day, it is claimed. Herk has agreed to contribute theatres in Minneapolis, St. Paul and Milwaukee to the circuit. The Herk-Spiegel theatre in Buffalo is another. The Shuberts will furnish three of their present list that may be selected with others they have picked out.

The agreement, between the Shuberts and the Herk sides is that either may have the privilege of se-

lecting a theatre in an open city, but must within 30 days thereafter offer the other side an opportunity to buy in equally on the house, or both sides may agree to place the acquired theatre in the Affiliated corporation. If the other side rejects the proposal, the side purchasing the house may operate it as its own.

The Affiliated has a working capital to start, it is said, of \$100,000, made up by those now actively in the Affiliated and the same amount contributed by each. None of the Affiliated stock is to be offered for public sale or subscription, it is claimed.

The Shuberts reserve the right, according to the account, of sending in an extra attraction to any unit show reported under the standard imposed. The extra attraction may cost up to \$2,000 weekly and must be paid for by the show up to the time such correction of the performance, as directed shall have been completed. The entertaining status of the unit is to be determined by a board of three censors to be appointed. None of the cen-

sors it is said will be connected with any of the men interested in Shubert vaudeville.

Showmen along Broadway seemed to favor the new Shubert vaudeville plan. The legitimate producers appeared much interested, asking many questions and particularly concerned as to what a Shubert unit would cost for weekly operation, what it could play to at \$1 top, and if the \$50 weekly fee was high or low. The showmen who understand those things said they thought the \$50 weekly charge a low one. One experienced showman stated he had anticipated the weekly fee would be \$100 with a bonus for the first franchise holders. No bonus is to be exacted.

It is likely Herk will shortly sever his business connection with the American burlesque wheel. This is Herk's second season as a New York theatrical operator. He came here from the west to take charge of the American wheel and has been talking off and on to the Shuberts over the revue and vaudeville proposition since the Shubert vaudeville started.

HYNOTIST'S "SUBJECT" TAKEN HOME BY MOTHER

Marajah in Mystic Act Accused by Schultz of Detroit

Herkimer, N. Y., Feb. 15. Leonard Schultz, 13, object of the exorcism of Jack Marib, of Detroit, professionally known as "Marajah," a hypnotist, on Sunday was taken from Herkimer, where the "Marajah" was playing in a mystic act, by his mother, Mrs. Augustus Schultz, of 1525 Sheridan avenue, Detroit, and Josephine Pleskey, said to be the sweetheart of young Schultz. Schultz' mother and his sweetheart arrived here Saturday from Detroit, where they learned last Monday for the first time in six months the nature of the act. Young Schultz was the subject for "Marajah."

The young man, who is a tool-maker by trade, was influenced to leave his home, his mother claims, through "Marajah," who for three years resided in apartments over the Schultz home in Detroit. Schultz himself manufactured much of the equipment used in the act, it is said. Money, letters, etc., sent by the mother to the young man were never received by him, police say. His letters told of great suffering while on the road, his mother asserts.

Mrs. Schultz told the police a year ago "Marajah" exercised influence over her daughter, Gladys, 14. Young Schultz left for Detroit with his mother and sweetheart Sunday afternoon. His father, who owns a cafe in Detroit, is said to be well to do.

The young man was in an extremely nervous condition when he left Herkimer. He has been out with the act for less than a year. Mrs. Schultz told the local police "Marajah" was forced to flee Canada for some act there.

The authorities may take action on a report that "Marajah" gave advance information on stock market activities while the turn was playing here. The district attorney is now conducting an investigation into this matter.

RANNON SECRETLY WEDS

LYNN, Mass., Feb. 15. The secret marriage of Virginia Ricker, daughter of Mrs. Ada Lovejoy, to Fred Rannon of the vaudeville team of Carey, Meagher and Rannon (son of Mr. and Mrs. Thomas Rannon, both of this city), has leaked out, after the young

couple made every effort to keep the knowledge of the ceremony from their friends.

They were married several weeks ago at the rectory of St. Mary's church, in this city, and were attended by Yvonne Daigle and George Carey, a member of the same vaudeville team, as the bridegroom.

The older Rannon is a well known baseball umpire and was at one time a member of the old Boston National club.

CRIMINAL CHARGE DISMISSED

Judge Max Levine, sitting in the 12th District Magistrate's Court last week, dismissed the criminal complaint lodged against Abe Mittelman, a Pennsylvania osteopath, accused by the People of the State of New York on the complaint of Regina Smith, of performing an illegal operation on Helene King (vaudeville).

Miss King was operated upon Sept. 10, 1921, and died Oct. 2, 1921, at the Fordham hospital, New York, the accused being charged with homicide and released under \$5,000 bail.

Judge Levine dismissed the complaint for lack of proof. Mrs. Smith is the girl's mother. Herman F. Spellman acted for the defendant.

SHUBERTS CHEATING

Chicago, Feb. 15. It looks as though the Shuberts are commencing to cheat on their vaudeville billing to hide return dates.

This week the advertising for the Apollo carries only "A Southern Gentleman" to describe Walter Brower, without mentioning the Brower name, and Jolly Johnny Jones is advertised as "Stage Door Johnny." Both are repeaters at the Apollo this week.

SALLIE FISHER ALARMED

Los Angeles, Feb. 15. Upon receiving a wire her child was seriously ill in the east, Sallie Fisher left the Orpheum bill last Saturday, starting eastward. At Salt Lake she received a reassuring telegram and returned.

Losing the Saturday and Sunday performances, Miss Fisher is holding over at the Orpheum this week.

Johnny Cantwell Injured in Crash

Johnny Cantwell (Cantwell and Walker) was severely cut about the head and body as the result of an auto accident in Hackensack, N. J., Friday night. The injuries necessitated his removal to the Hackensack hospital.

Cantwell was en route to his home at Ridgefield Park, N. J., when the car he was in and a large auto truck had a head-on collision.



"DEMAND THE ORIGINAL"
**BETTY—
MARTIN and MOORE**
NEW ORLEANS "STATES"

It is seldom that an acrobatic act gets a big hand. Betty Martin and Philip Moore stopped the show literally. Philip does some hazardous feats on the rings and Betty goes him one better by her agility and suppleness on the rings. Both are fine specimens, and their act is a treat.

**BOOKED SOLID—
Direction LEW GOLDER**
TALK No. 9

WILTON PAYS \$1,250

Settles Collins' Suit Out of Court

Johnny Collins' suit against Alf. T. Wilton for a dissolution of the Wilton Collins vaudeville agency and an accounting of the profits was adjusted out of court last week. Julius Kendler (Kendler & Goldstein) represented both litigants.

The cash settlement is said to have been around \$1,250, the same amount Wilton offered Collins last August to buy out his interest in the agency.

Collins held a five-year copartnership agreement with Wilton dating from March 30 last.

MUSIC PUBLISHERS SWEARING

Chicago, Feb. 15. All employees of the music publishers in Chicago this week signed slips forwarded to them from the Music Publishers' Protective Association swearing that they were not paying any acts money or giving them other gratuities for singing their songs.

All of the statements after being signed were sworn to before a notary public.

MEETING FOR PROFESSIONALS

Testimonial meetings of the Ninth Church of Christ Scientist are held every Wednesday at noon at the Morosco theatre, West 45th street. The attendance of this church is made up mostly of professionals who are unable to attend the regular Wednesday evening services in other churches. The Sunday services are also held at the Morosco theatre at 11 a. m. and 3 p. m.

PITTS. SEASON ENDS; AT NIXON NEXT SEASON

**Shubert Vaudeville Withdraws
This Week from Duquesne
—House Against Them**

Pittsburgh, Feb. 15. The Shuberts' first season of vaudeville here closes Saturday. A New York report to the management here confirmed the exclusive story in Variety last week that the Shuberts would house their vaudeville next season in the Nixon theatre, which has always been one of the two best legit houses here, and for many years devoted to Klaw & Erlanger productions, and that the Nixon shows will go to the Pitt, which is owned by the Shuberts, and which has had spotty success in the last two years. It is certain that no agreements have been drawn up as yet.

The Felt Brothers, of Philadelphia, who successfully ran pictures in the Duquesne before the Shuberts put their vaudeville there, and who took the former Shubert house and made a big success with their pop vaudeville, are believed to be negotiating with the lessors of the Duquesne, Kaufmann's Department Store, for the purpose of showing at least a few more feature films there. Original lease between them has not been carried out, is the report, and if the showing of the films continues to draw at the Duquesne, as it did formerly, the Felt will continue the policy.

SHEA'S BOOSTS SCALE

**Buffalo Vaudeville House Sets Top
at \$1.50**

Announcing increasing cost of bills made move necessary, Shea's, playing Keith's big time bookings, has advanced its night scale to \$1.50 top, with a 75-cent top for matinees.

It's the same scale charged here this week by the Teck for Shubert vaudeville, with "The Whirl of New York" the attraction. This is the Shubert's final week of their temporary vaudeville at the Teck, which has not the capacity to support a big time show at the dollar top price.

The increasing cost of the Shea bills seems to have started when the Teck opened early in January with Shubert vaudeville for a month's run, continuing until this time.

STAGE CHILDREN WARNED

Oklahoma City, Feb. 15. Announcement that theatre managers would be prosecuted for violation of the child labor law if they allowed children under 14 years of age to appear on the stage in Oklahoma City theatres was made by County Attorney Forest L. Hughes recently. An act alleged to have appeared on the stage of the Orpheum theatre and reported by the labor commissioner is said to have caused the announcement.



TRIXIE FRIGANZA
THE JOYFUL PEP-TIMIST

SAN FRANCISCO SHOWS

ORPHEUM

San Francisco, Feb. 15. The Orpheum clientele is being well fed up on comedy, which has been a feature of the bills for the past few weeks. It again comes to the front in the current week's program, every act of which contributes laughs.

With no striking headline feature, the top billing was divided between Dave Harris and Band and the production act, "A Dress Rehearsal," with the Four Mary Brothers in their second week. The latter turn carried off the laugh honors of the bill. Harris with his syncopators scored substantially. The talk failed to impress. Harris participates in all of the band's selections, and it would not be amiss if he permitted the musicians to jazz it up on their own account. The bass viol worked proved one of the outstanding hits of the act. "A Dress Rehearsal" produced laughs from the start with the introduction of principals and the burlesque rehearsal providing capital entertainment all the way.

Bobby Adams and Jewel Barnett did exceedingly well in the No. 2 spot with good comedy numbers. Miss Barnett appears in a stunning gown at the piano and participates in the singing. Miss Adams, in a gingham apron, supplies the comedy via a tough number and nut style that landed smashingly. The Ward Brothers cleaned up nicely with their poker game chatter, topped by stepping which landed them in the hit column.

Ben Bernie, next to closing, provided another big laughing period with his fiddle and patter. His opening remark that, after having heard Dave Harris play the cornet, he felt safe, struck the house as funny. Pallenberg's Bears closed the show with the house remaining intact. Emile and John Nathane gave the show a bully start, winning heavy appreciation with their nifty lifts and spee dactrobits.

Josephs.

PANTAGES, 'FRISCO

San Francisco, Feb. 15. Light attendance greeted a neatly arranged bill at the opening show Sunday. Larry Kelly and Co. in "The End of the Road" headlined. The playlet aroused keen interest and carries a punch that is sure-fire. Kelly's personality guaranteed its success. Durbar and Turner, a mixed team, scored a hit next to closing. The couple start strong with the yodeling and nut stuff, but allow their turn to weaken in the middle. The finish, including nut antics by the girl and eccentric dancing, lands heavily.

Mabel Harper, assisted by Ethel Fitzpatrick at the piano, was warmly received in the second spot, the comedy and nut numbers securing results. Shaw's Sporting Dog Revue closed the show successfully. The dogs are presented in an interesting manner with good showmanship displayed. El Cota with comedy xylophone work secured fair returns. Swan and Swan, man and woman team, opened with juggling. The man is versatile, his work being of the highest order. His partner detracts from the value of the act.

Josephs.

HIP, 'FRISCO

San Francisco, Feb. 15. The current week's bill was the best that the Hip has had in some time. It was agreeably lacking in dumb acts. Pesel Duo, man and woman, with harp and better class songs, started things off nicely. Adams and Gerhuc talked, sang and danced neatly in the No. 2 spot. Mack and Co., presenting "A Friendly Call," an oldtime comedy sketch, kept them laughing. The dancing girl and bagpipe work proved winning specialties.

Ibert and Fish, mixed team, provided a hit next to closing. The man's comedy and announcements at the piano went over for excellent results, with his partner's eccentric make-up good for howls. The singing finish and Lambert's burlesque dancing stopped the show. Kee Tom Four, a male quartet in Oriental garb, closed the show, securing good results for neat routine and good harmony.

Josephs.

Work is being rushed on the New Curran theatre, and at the present time it looks as if the new house will be ready for occupancy next August.

When in SAN FRANCISCO

MEET AND EAT

With DAVE LERNER

ECONOMY LUNCH No. 2

24 ELLIS STREET—NEXT TO CENTURY THEATRE

CHIEF OBJECTS

Frisco's Police Head Repudiates Thelma Harvey

San Francisco, Feb. 15. Chief of Police Dan O'Brien of San Francisco was disturbed last week when some well-meaning friend in New York sent him a clipping regarding a statement made by Thelma Harvey, a dancer, arrested in the east for wearing an alleged indecent costume.

From the newspaper clipping sent it appears Miss Harvey, when she got out of jail told her troubles to a New York newspaper and stated that while in San Francisco she frequently danced at the home of Chief O'Brien, to entertain guests there; that she wore the same costume as that to which the New York police objected, and, furthermore, that this same costume had received the official sanction of the San Francisco police department.

Chief O'Brien, in a statement, announced he had never heard of Thelma Harvey, and did not give parties in his home at which dancers in bead costumes were engaged as entertainers.

CUT-RATE PLAN

Rusco Gives Out Reduction in Coupons for Robson Show

San Francisco, Feb. 15. A new stunt to boost business and to gracefully reduce the admission prices from \$2 to \$1 was tried out with success by W. A. Rusco, who brought May Robson in "It Pays to Smile" to the Auditorium, Oakland. Tickets bearing coupons and reading "People's League Ticket" were distributed to all of the big stores in Oakland and given out free to purchasers. With the ticket, theatregoers were able to buy an orchestra seat for \$1.

The San Carlo Opera company, playing in the Century the same week, failed to draw as well as was expected.

"ORPHANS" LOOKING FOR TIME

San Francisco, Feb. 15. D. W. Griffith's newest feature "Orphans of the Storm" appears to be having a tough time in finding a house to show. Both the Century and Columbia were approached for time but the bookings were such that it appeared no time could be given to the picture. The Columbia, however, has discovered that it has four weeks open after the engagement of Ethel Barrymore, who comes March 6. The picture people want six weeks and an effort is now being made to switch another show so that the six weeks can be given to "Orphans."

NOT MARRYING ART HICKMAN

San Francisco, Feb. 15. Rumors of the engagement of Mrs. Sidi Wirt Spreckels to Art Hickman, former orchestra leader at the St. Francis hotel, and now at the Ambassador hotel, Los Angeles, were current here last week. Mrs. Spreckels denied the rumor although Hickman would say nothing.

Mrs. Spreckels is the widow of the late Jack Spreckels. Through her attorney, John L. McNab, the following statement was given out: "The Los Angeles rumors of Mrs. Spreckels' engagement are absolutely and also positively denied. Mrs. Spreckels is not contemplating matrimony at this time."

BUSINESS GOOD AND BAD

San Francisco, Feb. 15. Oliver Morosco's "Wait Till We're Married" at the Columbia has been doing poor business. The show failed to catch on, despite fine notices on the show and its star, Terry Duffy.

Kolb & Dill, with their new comedy, "Give and Take," at the Century, are going over with a smash.

JUMPS TO DEATH

Mary "Billie" Newell Leaps Out of Moving Automobile at Oakland

San Francisco, Feb. 15. Mary "Billie" Newell, a cabaret entertainer, was killed in Oakland last week when she leaped from the automobile of William K. Heathorne, a traveling salesman. Heathorne stopped his car, picked her up and took her to the Emergency hospital, where she was pronounced dead. The police held Heathorne for a time while investigating the circumstances of the young woman's death.

Heathorne told the police Miss Newell insisted upon going to a certain address to see a friend. He took her there and then started for her home, when she suddenly insisted upon returning to the friend's home. Heathorne refused to take her back, when, without warning he says, she jumped out of the car while it was going at full speed.

RIALTO BANKRUPT

Frisco House Has Liabilities, But No Assets

San Francisco, Feb. 15. The Rialto, a picture house controlled by Dan Markowitz and Abe Jackson, filed a voluntary petition of bankruptcy here last week, stating liabilities were \$38,000, with no assets.

M. L. Markowitz of the Strand has taken over the house temporarily.

"BILLIE" RHODES' DIVORCE

San Francisco, Feb. 15. William Jocklema, formerly publicity man for the Tivoli, and who last year married "Billie" Rhodes, the picture star, is in the divorce courts in Los Angeles.

"Billie" Rhodes filed a bill in which she charges that among other things Jocklema kicked her out of bed, offered to give her grounds for divorce for \$10,000, and was unkind to her friends.

SEPARATION AND DIVORCE

San Francisco, Feb. 15. The team of La Rose and La Rose, doing a trapeze act, separated in Oakland last week, when the woman member filed suit for divorce against her husband.

She gave her name as Mrs. Adeline Kelsey and named the defendant as Albert E. Kelsey. The team was playing with Franklin Brothers circus.

L. R. Crooks Leaves T. & D.

San Francisco, Feb. 15. L. R. Crooks, formerly associated with Turner & Dahnen in an executive capacity, and who organized the T. & D. Jr. Corporation, of which he was also general manager, has retired from that concern as a result of dissension among the stockholders.

Crook is succeeded in the T. & D. Jr. organization by Jean Emick.

FRISCO ITEMS

San Francisco, Feb. 15. Mlle. Marceline d'Alroy has been engaged by the Alcazar to appear in "Cornered."

Carroll Johnson, former box office man at the San Francisco and Los Angeles Orpheums, and who later became manager of the Orpheum shows playing Sacramento and Fresno, is booked for Fox Film Exchange in Los Angeles.

There appears to be a race for completion between the Golden Gate, the Orpheum, Jr., house, and the new Warfield theatre, Loew's house. The Golden Gate expects to be ready to open in April. It is not thought the Warfield will open until later. The two theatres are across the street from each other.

Because of the booking of Monte Carter in musical comedy stock in the Spreckels, San Diego, opening Feb. 18, a number of road shows have been kept out of that city.

Herman Heller, orchestra leader at the California theatre, and his wife, Irene Heller, filed suit in the Superior Court here last week against George A. and Arthur Cummings for \$20,699.85 damages. Heller charges that Mrs. Heller received permanent injuries as the result of an automobile accident for which the Cummings brothers are alleged to be responsible.

OBITUARY

JOE RAYMOND

Joseph R. Raymond (Joseph R. Eintrach), 44 years of age, died suddenly, Feb. 13, of pneumonia at Ward's Island, New York City. The deceased had been an inmate of the institution for six years, suffering with a weakened mind. He had been looked after for luxury necessities during his stay there by

in musical shows, building up quite a following that is still reported to be hers. Raymond claimed he had been often approached with a view of being divorced, but said at first he had asked \$10,000, which was refused. After that, Raymond stated he had concluded to hold Miss Gerard to her legal wifely status, and would not consent to a divorce under any circumstances. For a long while when in New York before his commitment to the Ward Island institution, Raymond believed he was being shadowed by private detectives employed by his absent wife. Also surviving the deceased are

IN FOND MEMORY OF OUR DEAR PAL

HENRY LEWIS

Who Departed This Life January 31st, 1922

MAY HIS SOUL REST IN PEACE

Mr. and Mrs. Jack Goldie
Mr. and Mrs. Max Brooks

TO MY LITTLE PAL

MARJORIE KINGSTON

Who Passed Away February 11, 1922. MAY HER SOUL REST IN PEACE

BOBBY BLISS

three brothers and a sister, non-professionals, living at 332 Eleventh avenue, Astoria, L. I. Interment was at Washington Cemetery, Coney Island, N. Y., Feb. 14, with

IN FOND MEMORY OF

HAROLD McCLELLAN

Who died February 12th, 1922 "MAC," OUR TRULY LOVED PAL.

BABS, HARRY AND DENIS

DU FOR

services at Rothschild Lurial Parlors, 208 Lenox avenue, New York City.

MAX HEIMAN

Max Heiman, 70 years old, who was engaged in the wagon show business in the middle west for 35 years until his retirement 20 years ago, died at his home in Lexington, Ky., Feb. 9. He was the father of

IN LOVING MEMORY OF MY DEAR DEPARTED FATHER

MAX HEIMAN

Who Passed Away February 2d, 1922 at Lexington, Ky.

May His Soul Rest in Peace

MRS. GUS BARTRAM

Mrs. Gus Bartram, wife of Gus Bartram of Bartram and Saxton.

RUSSELL B. FROST

Russell B. Frost, 29 years old, who appeared with "The Gumps" last season, died Jan. 25, at San Antonio, Tex., of tuberculosis. Frost appeared with several road attractions which included "Time, Place and the Girl," "Three Twins," and was also in vaudeville with his wife under the team name of Foster and Clark. Interment took place at his home, Memphis, Tenn.

MARJORIE KINGSTON

Marjorie Kingston, 20, one of the chorus girls in "Hanky Panky" (vaudeville), died Feb. 11 at the Cassidy Hotel, Wilmington, Del., from pneumonia. The remains were shipped to her parents at 829 Dorchester avenue, Dorchester, Mass., for burial.

Mme. Maranette, 73, widely known as an equestrienne, died at her home in London, Mich., last week. The deceased began her career as a bare-back rider on her father's farm at the age of six. She spent 44 years with circuses, until age forced her into retirement several years ago.

Luigi Denza, Italian composer, professor at the Royal Academy of Music, died in London, aged 76 years. He was born in Italy, but had resided in England since 1875.

Service and Rates to the Profession

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SCENERY BY EDWIN H. FLAGG STUDIOS

1 AND 2-DAY VODE STOPPING AROUND N. Y.

**Suburban Towns Fined \$100.
Daily Cost Too High—Try-
ing Pictures at \$25**

Suburban towns in the vicinity of New York city, playing vaudeville one and two days a week, have dropped their vaudeville shows to a marked degree within the past two weeks.

Business conditions in the small towns have necessitated the withdrawal of the vaudeville bills, the theatre managers having found that the \$100 outlay necessary for a vaudeville show has not brought the necessary returns to make the policy a paying proposition.

In the towns in which the vaudeville has been eliminated, pictures are being used, it having been determined that a picture at a rental under \$25 a day draws sufficiently well to give the house an advantage over the cost of the vaudeville bills.

LOEW'S ACTS

**Hazzard Short's Two Production
Turns Booked**

"Click Click," the Hazzard Short production act, headed by Al Girard and Florrie Millership, which closed February 4 at the Orpheum, New Orleans, and was brought back to New York to be disbanded, will reopen in the Loew time, playing the larger houses around New York.

In addition to "Click Click," Short's "Bits and Pieces," with Jack Patton and Loretta Marks, has been booked into the New York Loew houses for four weeks, commencing Monday. Both acts were originally produced for Joseph Santley and Ivy Sawyer, who appeared in them during production engagements.

HARTFORD TAKES BIG TIME

Business at the Grand, Hartford, Conn., recently opening with Shubert vaudeville, is reported so good the booking arrangement has been extended until May.

The house formerly played burlesque, the vaudeville going in on trial.

It is the first time Hartford has had big time vaudeville. The Shubert admission is \$1 top.

Poli's is the opposed Keith-booked vaudeville, its policy being split week and usually a small time show. Max Spiegel control the Grand.

CHINESE TROUPES IMPORTED

Arrangements have been completed for the importation of three Chinese acts for circus work through Wirth Blumenthal & Co. The Chinese troupes include the Yong Wong Troupe (8 people) for Sells-Floto; Yong Kai Wong Troupe (5 people) for Hagenbach-Wallace, and the Canton Troupe (5 people) for the John Robinson circus.

The three troupes, never appearing in this country, are the first to be imported in several years. They will be used in vaudeville upon the completion of their circus contracts.

ERIE'S COLONIAL CLOSING

Erie, Pa., Feb. 15. The Colonial, Erie, Pa., will discontinue vaudeville Feb. 26. The house is owned by A. P. Wescher. It is closing, following wholesale laying off of local labor employed in Erie industrial plants.

The Colonial has been booked through the Keith office by Arthur Blondell. Early this season the house had Shubert opposition vaudeville at the Park, withdrawn after a few weeks, due to light attendance. The Colonial may play a picture policy.

OPPOSITION AT MIDDLETOWN

Middletown, N. Y., Feb. 15. The Stratton, playing straight pictures, started Keith pop. Vaudeville the last half of last week.

The house will continue the picture policy the first half of the week on account of advance picture bookings. Four acts of vaudeville and pictures will be the last half policy. The opposition is the Strand, playing independent vaudeville.

Three Month's Strike Settled

Memphis, Feb. 15. The strike of the musicians at the picture houses has been settled, after the men had been out for three months.

ORPHEUM'S WARD DIES

**Baby Adopted by Hennepin Staff
Succumbs to Pneumonia**

Minneapolis, Feb. 15. "Old Timer," the Hennepin theatre baby, is dead. On Sunday, the baby was abandoned in the nursery room of the new Junior Orpheum theatre. It was taken to a hospital when the mother could not be found. Later employees of the theatre adopted him and officials of the theatre announced he would be placed on the theatre's payroll and receive a regular allowance until he was 21. The baby contracted pneumonia. A trained nurse and baby specialist were employed by the theatre employees. The baby died Feb. 7.

Funeral services were held at Lakewood chapel. The body was cremated. The only mourners were theatre employees. Now the Hennepin staff do not know what to do with a \$100 bank account they started for the little fellow.

RINGLING AND RICKARD

John Ringling was in New York for a few days last week, but returned to Florida. It was stated by Ringling's friends he came north for the purpose of witnessing the Bennie Leonard-Rocky Kansas bout and denial is made that he journeyed to New York in connection with the Tex Rickard case.

Ringling and Rickard are jointly interested in some phases of the Madison Square Garden lease. Circus people believe that arrangements will be made before the opening of the big top season for the disassociation of Rickard and Ringling, irrespective of what happens in the legal proceedings brought against the fight man.

The Rickard affair has occasioned country wide publicity which is regarded as undesirable for the circus and measures probably will be taken to separate the two names for trade purposes.

No announcement of the opening of the Ringling Bros.-Barnum & Bailey circus at the Garden has been made so far, but everybody connected with the show is assuming that the usual time—the last week in March—will be followed as a matter of course.

DIXIE DIXON WAS CHORISTER

Dixie Dixon, who died Jan. 22 at the Harlem hospital, from what Chief Medical Examiner Norris of New York, following an investigation, announced to be an overdose of heroin, was at one time a chorus girl in a New York stock burlesque organization. Miss Dixon, as far as inquiries among wheel producers developed, never worked for a wheel organization.

According to the New York dailies this week, Miss Dixon's family has engaged Harry Bertram, a Danville, Va., attorney, to carry on a further investigation with a view to ascertaining whether Miss Dixon met with foul play or really died from an overdose of drugs.

COLLINS WITH FINK

A booking and producing theatrical partnership has been formed by John J. Collins and Henry Fink. Their offices are at 1493 Broadway.

Johnny Collins is the former Keith booker who left the Keith offices about two years ago to form an alliance with Alft T. Wilton that was later dissolved.

Henry Fink is well known as a producer in vaudeville and restaurants. He formerly operated the largest cabaret-restaurant in Brooklyn, and stands well among show people.

MIDGETS FOR SELLS-FLOTO

The Sells-Floto circus has signed a foreign midget troupe of 10 people. The midgets, of German origin, sail shortly and will be used as a ring act in addition to side show work.

Circuses heretofore have limited midgets carried to the side show, owing to the delicate constitutions of the little people.

W. & V. CLOSE ALTOONA

The Orpheum, Altoona, Pa. (Wilmer & Vincent) will close Saturday. For several weeks the house has been trying various policies in an effort to remain open in face of local unsettled conditions. Five acts and pictures, tabloids and features and three acts and features have been tried with indifferent success.

Frank O'Brien of the Keith office is the booker.



TAXIE

The Canine Thespian with Ed Allen, now playing twenty-sixth week, finishing Orpheum and Interstate circuits.

San Antonio "News": "True Pals" was the act that registered 'home.' Everybody likes a dog, and an intelligent one like 'Taxie,' presented by Ed Allen in an everyday sort of sketch, holds the interest from the time he makes his entrance upon the stage. You are convinced in a very few minutes that the bulldog certainly understands human language, and you are forcibly reminded of how glad a man should be to have such a pal.

Taxie's business representative is E. K. NADEL of the PAT CASEY AGENCY.

LOEW'S ATLANTA OFFICE SHORTLY DISCONTINUING

**Loew's Southern Houses to Be
Directed from New York
— by Ed Schiller**

Atlanta, Feb. 15. The Loew office in this city, in charge of Ed Schiller, will be shortly discontinued, it is said. The office has been open for several years.

The Loew's southern houses will continue to be directed by Schiller, who will thereafter make his headquarters at the Loew building in New York.

CLOSING LOEW'S MET

**Second Loew House in Cleveland
Giving Up Vaudeville**

Cleveland, Feb. 15. Loew's Metropolitan, Cleveland, playing vaudeville since the closing of the local Liberty, will close March 19.

The Metropolitan, which is close to the new Keith's 105th Street, has not been doing the business the circuit expected.

Leo Morrison Leaves Keith's

Leo Morrison, one of the younger booking staff in the Keith offices, New York, resigned and left there Saturday.

The young booker has steadily risen on the staff after several years, until he had become assistant to L. B. Samuels, in the handling of the bills for the important Keith's New York big time houses Mr. Samuels books. When his superior was lately away recovering from an illness, Morrison assumed charge of the books during his absence.

Interstate Building in Houston

Houston, Tex., Feb. 15. Houston is to have a new theatre building which will house the Interstate Amusement company interests here. It has had a lease on the Majestic for 19 years. The new theatre will be called the New Majestic.

The Interstate will retain the present Majestic, playing its vaudeville in the new house, to have 500 more seating capacity, with an inter policy in the old, when the change occurs.

BALTIMORE CHANGE

**Shuberts Alter Show and Cut Prices
—Coupons, Too**

Baltimore, Feb. 15. The Shuberts' Academy this week started its new vaudeville policy acts and pictures, with a 25-cent top for matinees and 75-cent top at night.

The change appeared to improve business at the opening shows, though there were many coupon tickets out. The Academy has a coupon rule that only the first 100 presented for any performance shall be honored. This often leads to confusion around the box office.

The Shuberts are reported negotiating with A. L. Erlanger, who recently leased Ford's, for the switching their vaudeville from the Academy to Ford's for next season. The switch has been held up due to a clause in the lease held by Erlanger for Ford's which designates that only first-class attractions may be played in that house. Loew's Hippodrome is two blocks away from Ford's.

NORTHERN N. Y. CIRCUIT

Watertown, N. Y., Feb. 15. Northern New York towns and villages will be united in a new vaudeville circuit, if present plans materialize. The lineup of the new wheel calls for Carthage, Malone, Potsdam, Ogdensburg, Canton, Gouverneur and possibly Lowville.

The Walter J. Plimmer Agency is mentioned as behind the proposed circuit.

The Alamac Hotel, Atlantic City, has been sold for \$1,250,000 to the Victor Co., of which Myer Cravis is president. Improvements will be made and an addition built as soon as the lease held by the Mack Latz Co. expires in about a year.

VAUDEVILLE AGENTS

HIT BY HIGH RENTS

**May Petition Marcus Loew to
Let Up Some Over Summer
—Winter Bad Enough**

A committee representing the vaudeville agents with offices in the Loew Annex is being formed to wait upon Marcus Loew with a request that their rents be reduced during the summer months.

The leases in the Loew building were taken at a time when rents were at their highest, with several of the agents having experienced difficulty making payments during the winter. With little probability for an improvement in theatrical conditions for the next few months, the tenants believe they will be unable to live up to their leases during the summer months.

HIP CHANGES JULY 1

**Cleveland's Big House Changing
Management During Summer**

Cleveland, Feb. 15. The present lease of the Hippodrome held by the Keith interests expires July 1; next, at which time the house will be taken over by Walter Reade. The Keith vaudeville at the Hippodrome will be moved to the new Keith house, now under construction.

According to the present plans, the Hippodrome will play a picture policy under the Reade management. The Hip also will be used for concerts.

The Hippodrome is the largest of the local theatres, with a seating capacity of 3,500.

AMONG THE WOMEN

By THE SKIRT

Queer sort of a show at the Palace this week. None too easy to sit through, either. And the Monday matinee audience showed it. No enthusiasm was worked up until Mabel Ford finished her act, although Thelma and Marjorie White and Anna Wheaton furnished some applause.

A typical circus act, the Cyrene Troupe, had the three girls in short blue dresses edged at the hem with violet ribbon. Millicent Hower wore a grey dress made simply with a silver girdle and three rows of steel beads at the hem.

Marion Vadie (with Ota Gygi) for her first dance was in blue silk trimmed with orange-colored flowers. A dress of gold lace opened at the front, showing rose net.

An effective costume was in black and white diamond-shaped blocks with a red sash. Four girls in the act did a lot of bare-leg dancing that might have been all right if you could forget Johnnie Dooley in his Turkish towel.

The Whites are two adorable kids, first in pink checkered pinafores and then in white rompers. Solo numbers were done, one in a red velvet Russian costume, the other in Scotch plaid. They finished in delightful little pink chiffon frocks made very short-waisted and ruffled at the hem.

Miss Wheaton (with Harry Carroll) was in white chiffon made with a full skirt elongated at the sides. Flowers circled the waist. A Wistaria-colored taffeta was made with a long tight-fitting basque. An ermine cloak worn at many opening nights was also shown. It had a chinchilla collar.

Miss Ford in a nice act recalled all the old-time dance music. A hoop-skirted dress was of white lace; a pointed girdle was of black velvet. A Spanish dance was done in silver and red with long white fringe. For a hard-shoe dance Miss Ford wore short pants and coat of mauve. Along the same lines was a jet costume faced in henna.

Lucky Doris Keane! What actress wouldn't have wanted the title role of "Czarina," at the Empire. It is the treat of this hectic season. There is but one word for it—superb.

Miss Keane was indeed the queen in all her clothes, and it is a great credit to the designer. Of an early period, the skirts were all wired. Royal red velvet was the first dress, heavily jewelled with pearls and rubies. A close-fitting cap of pearls bound Miss Keane's head, upon which rested what looked like an inverted pan. A second gown in the first act was of a negligee, pink and white in little puffs covered by a grey taffeta mantle embroidered in gold. From the sides hung long ends of blue and mauve chiffon. A real Russian costume with headdress was of a figured material in a cream ground. Red boots were worn. A grey dress made with the full extended skirt was trimmed profusely with lace.

Miss Keane looked her best and her youngest in a riding habit. A long full cloak trimmed with silk and military braid covered the black riding togs.

Lois Meredith and Phyllis Alden were pictures in their old-fashioned hooped skirts, one pink, the other blue. The men were picturesque in their court clothes. Basil Rathbone wore a red velvet cloak any woman might envy.

Something must have gone wrong with the ventilating plant at the Strand Tuesday. Coming in from the street for the 4 o'clock show, the air inside was horrible. But the air, good or bad, couldn't make the picture, "Fog's Paradise," better or worse.

Scientifically it was superbly done. What story there was is taken from the book, "The Rosary," and without credit.

Dorothy Dalton, always a screen pleasure, is a dancer in a western daze, wearing the usual Spanish mode of dresses. But it was quite ridiculous for Miss Dalton to appear in a tank-town theatre dressed in a cloak and evening frock at the Metropolitan opera house.

Mildred Harris, also featured, reminded one of Hepner; she wears so much hair. Miss Harris is also a dancer in the picture and her costumes were most lavish. They followed close fitting lines with abundant pearl trimming.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC

Chicago, Feb. 15.
Julian Hingge the magnet which drew the best Monday night audience at this house for a long time. His entire endeavor impressed both species of the sex. Hingge did four numbers, the same catalog used by him when here several months ago. He was called upon for a curtain speech. Dave Schooler, with his quartet of feminine aids, was accorded the next spot. Schooler is assisted by Maretta Nally, recalled as having been seen hereabouts last summer at a south side cabaret which she suddenly left, and Ellen Hoyle, Ina Alcova and Peggy Vane. His offering is entitled "Music Hath Charms," and lays its origin to Schooler and Herman Timberg. No doubt the piano solos rendered by Schooler are his contribution, with the other portion emanating from the Timberg domain. The basic structure is novel and would be acceptable were it mounted in showmanlike fashion to get the selling value out of the turn. However, Schooler, being the principal, takes the center of the stage for himself and utilizes the major portion of the time allotted to his piano specialties and to further the idea he is attempting to drive home "the creation of melody."

Relief is furnished by Miss Nally when she struts out as "Syncopeation" after the other three girls as "Harmony," "Rhythm" and "Melody" have conveyed the fact that he must stick to the artistic and not let his brain be stagnated by jazz.

The scenic and electrical investitures are of a most lavish nature and serve as major components, so far as the sight and flash portion of the act is concerned. A little more song might be interpolated and prove as a welcome perquisite.

Opening the show were the Three Falcons, with a routine of stunts on the Roman rings, which were executed in snappy fashion. "Deucing" it came Dotson, who hoofed along at lightning speed and told a number of "gags" while he was trying to catch his breath between dancing numbers. Dotson gave the show a real impetus and left the "mob" in good style for Arthur Stone and Marion Hayes, who dispensed their "Green Goods" in most humorous fashion.

Following Schooler were Moran and Mack, the droll blackface comics. These boys have a routine of talk which in some spots may be called "reminiscent," but in its entirety is sound laugh provoking propaganda. Their burlesque boxing bout carried them both off nicely.

Joe Cook had all gray from the start. Having had the aid of Cook, Alex Brothers and Evelyn held the throng in check throughout their turn.

PALACE

Chicago, Feb. 15.
The sell-out sign went up at 1 o'clock, and with the people packed in the lobby and lined up on the walk it looked as if they would sell out for the week. Whether it was the tip that an all-around good show was on the boards or Lincoln's Birthday helped them come in is not known, but come they did.

Kay and Lorene Sterling, man and woman roller skaters, took the first chance and gave the bill a fast start. Miss Sterling's single number could be eliminated, as it means nothing and slows up an otherwise fast routine.

Ed Morton got to them quick, and

"BOB ZENO SAYS"

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Next Door to Colonial Theatre.

30 W. RANDOLPH ST., CHICAGO

THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:-

BOOSTERS FOR STEAKS

Kramer & Boyle, Francis Kennedy, Anita Pam, Tom J. Johnson, Hugh Herbert, Houdini, Anna Sheehan, Ben Hard, Jack Pearl, Jack Gardner, Edna Leedom, Leo Greenwood, Sam Rose, Eddie Van Schick, Bob Gibner, Franklin Ardell and JACK ROSE

"THIS SIDE OF PARIS" MOULIN ROUGE CAFE

ALBERT BOUCHÉ, Manager

THE LEADING CAFE AND RESTAURANT IN CHICAGO

Finghetti and Ravelli Our Specialty. Service a la carte All Hours.

THE DANSANT DAILY

Table de hôte from 8 to 9. High class entertainment and dancing till closing time.

TWO BEAUTIFUL DANCE FLOORS

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with a few songs, mostly along the comedy line, put himself in solid enough to get an encore and another song with extra choruses. "Yip Yip Yaphankers" proved their worth as a "middle-of-the-bill act." Their comedy quartet singing and tumbling went over like wildfire, bringing Melino and Rothang out in "one" for a comedy wrestling bit and a speech of thanks.

Harry Delf is five years ahead of any single that has been seen in this vicinity. Delf sings, dances and monologs himself into a hit. His impression of the soup-drinking bit is a gem, while his family album impression is a comedy riot. Bailey and Cowan, with Estelle Davis, went for another hit.

Charles (Chic) Sale received a thunderous ovation and went right to work. In his speech of thanks he told the audience he enjoyed his work and is one artist who lives up to his speech, seeming to enjoy every minute of his allotted time.

Santos and Hayes were the piece de resistance and saved to close the show. This revue has outlived many of the big acts, and rightfully so, as it has everything to make it a successful big-time act—class, talent, comedy and speed. It proves the acid test of vaudeville in being able to come back again and again and still be relished. Loop.

EMPRESS

Chicago, Feb. 15.
Another of the association neighborhood houses that presents a standard Orpheum, Jr., bill. Located within a stone's throw are the Englewood, a burlesque; Stratford, sumptuous picture house, and many smaller movie houses. Directly across the street is the National stock show.

The Empress has much competition, not in the vaudeville field, but in theatricals in general. The neighborhood is populated enough to supply a good clientele for most of the houses, yet there must be some drawing card to fill any of the theatres out this way.

The show last week did not have anything unusual, although it ran smoothly. Downstairs was about three-quarters filled, with the upstairs getting a fair play. Rago and Co. followed the few reels of pictures. The company consists of Rago, a woman and man as assistants. The act is on the Houdini style and has been out here a long time. Rago releases himself from chains, trunks and the like, showing a good vaudeville sense. Fiddler and Perry trotted in next with entertaining song, talk and characterizations. Both are colored, and use dialect in spots. The man gets much humor out of facial expressions and a Chinese bit, while the woman possesses a good voice, but selects poor numbers. She also does a little playing on the violin and knows how to handle the bow and fiddle. With minor improvements in the talk, the act should work steadily.

Colt Albertson, with the assistance of a woman, presented a skit, the theme of which is a husband meets his wife on board a boat, Bermuda bound. They were fussing with each other, and through the assistance of talk and song are brought together again. The man has a tab or musical comedy appearance about his style of work and sings pleasingly. The woman boasts of a good voice, attractive wardrobe and personality. All action takes place in a steamship set with electrical effects.

Rita Gould tied the show up, doing four numbers and encoored with a medley, all along the "blues" style. She came back again with a plea for the soldiers. Walzer and Dyer gave the comedy touch. The team had broken up, but rejoined. Dyer is a neat appearing chap, and does straight to Miss Walzer's petick comedy, which goes over if the audience is facetious. If they ain't, then it's a cruel fate Walzer and Dyer meet. This crowd were in a happy-go-lucky frame of mind, and the duo crashed over. The act is a pleasing one, with song, talk and dancing the mainstays.

"Dreams," a posing act, closed the show. It is similar to "The Golden Butterfly," with the same touch of stage direction and producing. Three women, well formed, pose on a platform back stage in seven different poses. They are: Pretty Polly, The Golden Vase, Futurist Art, Springtime, The Queen Passes, American Beauties and Dreams. A signboard announces each pose. They are all well executed and well named, except the last one, "Dreams," which seems to have no resemblance to the pose. The turn is conventional in most ways, and offers artistic entertainment.

APOLLO

Chicago, Feb. 15.
The patrons last week saw the best show they had ever seen since vaudeville started in this house by the Shuberts, and naturally this week were expecting just as much. Disappointment awaited the jammed house Sunday night, for the show never reached the goal expected, and all in all seemed to be just a vaudeville bill with the necessary acts assembled together to run just the allotted time.

Of course, another "Whirl of New York" could not have been expected here, but a good variety show properly blended would have passed muster. Comment on the individual merits of the acts is not necessary, but comment as to the manner in which the show was laid out is in order. The first part seemed to be one of the weakest first parts linked together here for some time. Three of the silent type of acts followed each other, then came a character singer, after which the star of the bill was called upon to close the show. The second part, though conventional, towered above it as a mountain does over a valley.

Alexander Carr in the sketch which started his future on the stage, "The End of the World," based upon the philosophy of "Tobittsky," goaled them. The sketch is practically the same as when Carr originally appeared in it. It took about 40 minutes for him and his two aides, Brandon Peters and Lenore Masso, to go through.

The balance of the bill was made up of four repeat acts for this house and two repeats which had played other houses during the past few months.

Greeting the throngs as they walked in was Jolly Johnnie Jones, although billed under the name of "The Stage Door Johnny," with his wire-walking novelty. By the time he had concluded the house was more than half seated and Ford and Truly, like Jones, a repeat act here, completed the task. Ford seemed to devote too much of his time to talk and too little to Truly's tricks.

The Flemmings, two men in a posing and equilibristic novelty, were on the "trey" spot. The duo sell their admirable routine in fine style.

Marguerite Farrell, with her different type of songs which she sings in a different way, is another repeater here. It was a most arduous task for Miss Farrell to get started. She finally succeeded in arousing the audience with her last two numbers, which were a bit fly. On her previous visit here Miss Farrell had a much better spot.

Opening the second half were Kranz and White, who were seen at another house about three months ago. The boys gave the second portion a bouncing start with their songs and comedy talk. Bobby O'Neill and company in "Four Queens and the Joker" played the State-Lake a few weeks ago. The recent engagement at another house had no bearing on the reception accorded him and his girls. The O'Neill act is a good flash offering. Next to closing came the fourth repeat act—Walter Brower. Brower in his suave and modest way told his stories and delivered his recitation. Brower was also billed in the newspapers under the name of "A Southern Gentleman," without his own name appearing, although on the cards in the theatre his name is flashed.

Closing the show at 11:15 was the Sensational Togo with his slide for life from the balcony to the stage and his juggling. It seems as though everyone was interested in the outcome of Togo's slide, for he did not leave more than ten people on the lower floor during his act. Loop.

CHATEAU

Chicago, Feb. 15.
Attendance in some neighborhood houses may dwindle down to almost shadow-like form this time of the year, but at this home section palace it seems to stand up to expectations. As usual the vaudeville portion consists of five "courses" provided by the Pantages Circuit. This particular bill was well balanced and ran in good fashion.

Opening the show were the Dailey Brothers, with their equilibristic feats. This duo are past masters at head and hand balancing as well as being able to accomplish a number of interesting acrobatic feats. They however, as most acts of this time, seem to be imbued with the idea talk is an essentiality for their particular work. It seems to be a mistake. The boys have a poor "gagging" routine which does not stimulate interest but causes their offering to drag. Cutting out this talk would be advantageous, for then the

real work of the duo would speed up.

Eul and Richards, man and woman, were next with a novelty song and dancing offering. This couple have a good assemblage of dancing numbers and execute them in smart and snappy fashion. The man is an exceptionally good eccentric hooper and shows some very intricate steps. As a team they measure up with the average standard acts.

In the middle of the bill were George Damerel with Myrtle Vail and Miriam Allyn, in "The Sixth Reel," a musical satire by Jack Lait. This skit furnished the first comedy element and as well the first vocal contributions of merit. Damerel serves as a good straight for the two women and enables them to get over their comedy talk and situation in capital fashion.

Next to closing Nelson and Madison who style themselves as "A Rubie and a Ruby," furnished comedy talk and song. Their dialog is conventional and furnishes entertainment, which augmented by their songs, passes muster in acceptable fashion.

Closing the show was Harry Rogers' "Story Book Revue," a visualization of the "Story Book" with the characters brought to life in story, song and dance. It is presented by four girls and a man and is a most novel idea. The entire action is enacted by the girls stepping out of the book covers and portraying the principal character of the book in story, song and dance. The man acting as prompter. The act is splendidly endowed with scenic and light investitures and the wardrobe is far above the standard and type used by similar acts. For the neighborhood houses this offering is a most pretentious flash and adds abundant class to the bill.

RIALTO

Chicago, Feb. 15.
Children and women made up the major portion of the attendance on the first show Monday. Just a fair-sized crowd. Bollinger and Reynolds started the show with much action. The pantomime work of the man on the loose rope got many screams. The woman did a little rope walking, but assisted mostly by handlings. Props. Basil Lambert hammered away at his xylophone. Lambert rushed through his work, making his act look like it was half done.

Chalfonte Sisters met their Waterloo at this show. One of the sisters has a fair voice and executed her toe dances poorly, while the other is a nimble dancer who attempts to sing. Rearrangement in routine at this performance seemed necessary.

Kennedy and Martin got more on their dancing than on their talk. Their chatter is snappy and is bound to hit when the audience wises up to it. These blackface boys have been around here a while, but this is a new act they offer. Cook and Hamilton were in the good graces of the crowd and finished their offering to good recognition. Williams and Darwin Co. presented a sketch with two men and two women. Comedy arises through one of the women walking in her sleep. It's the bedroom style of skits and seemed quite new. A trifle naughty but the company got away with it. Salle and Robles, two men, got over with a potpourri of nonsense. They don't stick to any line of comedy, and that may be one of the reasons why they hit on all six. Both have good voices. Billy Geiber and her revue closed the show. Miss Gerber made a rep in Chicago through her many appearances in cafes and outdoor gardens. She has assembled a real vaudeville act, enlisting the services of two men accordion players and a woman who does specialty and toe dances. Miss Gerber is developing into a prospect for the bigger things.

KANE BOOKING GREEN MILL

Chicago, Feb. 15.
Lew Kane has resigned as general manager of the Shubert Western Vaudeville club department to become director of amusements at the Green Mill Gardens.

Kane is installing a number of new entertainers and is contemplating on producing a revue there. Ruth Etting, formerly of the Marigold Gardens, heads the present revue.

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"BEST ENTERTAINER IN TOWN," VERNON SAYS

Exhibits Himself as Sartorially Perfect in Open Court.—Wife Says "Big Bum"

Chicago, Feb. 15.
Mrs. Harry Vernon ("Bobby" Gray), a former cabaret performer, wife of Harry Vernon, also a cabaret entertainer, was awarded \$20 a week and custody of the couple's one-year-old child by Judge Sabath in the Circuit Court, after a plea had been made by the husband to have the amount reduced.

Vernon informed the court he was the best cabaret entertainer in Chicago, but on account of his expenses could not afford to pay Mrs. Vernon over \$15 a week for the maintenance of herself and child.

He declared that he spends \$1 a day with the barber and manicure; \$5 a week was given his French laundress and another \$5 a week was paid by him to his tailor to keep his trousers pressed. He also narrated that he had to purchase a new tuxedo every three weeks. Upon questioning by Judge Sabath, Vernon said: "I am the best and neatest entertainer in the city."

"You admit," retorted the judge, "that you are the best? Remember that you are under oath."

"Well, there may be some as good—I do not know them, but there may be—but there is none better. There is none better, I say, in this city."

The judge made no reply. "And," resumed Vernon, "it is essential that I maintain a neat and clean appearance in consonance with my position."

"Just what do you call a neat appearance?" inquired Judge Sabath.

"Exactly as I am," and Vernon arose in the crowded courtroom, extended his arms and turned slowly about to let those assembled there give him the "O. O."

Then continuing to speak, he said, "Oh I forgot, I always have to spend \$3.75 a week for a cab on my night. I have no desire to meet robbers."

Referring to his wife, Vernon told the court that she was utterly devoid of aesthetic temperament and artistic appreciation. He said this might be due to the fact that their year-old baby keeps her awake nights. "You know how children are, judge," he said.

Vernon told the court that Mrs. Vernon visited the place where he had been employed in the company of other men just to annoy him.

"Why, your honor," shouted Vernon, "she was always razzing me, right in the midst of my best work. One night I was singing a song about 'Ten Little Fingers and Ten Little Toes,' of which the most effective line is 'I never had a baby to call me dada.' Well, my wife was there. I didn't know it. She waited until I got to that phrase in the song, till I was on the note holding 'dada.' The place was so still you could have heard a pin drop. She stood up on her chair and hollered: 'Oh, yes, you have, you big bum.'"

"It ruined my act and I lost my job. Another time I was singing a song which had a theme about 'gas bills.' So she shouted out, 'You big stiff, you can pay gas bills but you can't pay alimony.'"

All of this Mrs. Vernon denied. The couple were divorced in August, 1921.

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ARTISTS' FORUM

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Waterbury, Conn.

Editor Variety:

Enclosed is a clipping which appeared in the Boston Post, Hartford's Daily Times, Waterbury papers, and others throughout New England:

We were arrested for crossing the street, taken to court, and made to pay \$12.84 without even being given a chance to state our case, although we were called to court the following morning at 9 o'clock for that purpose. When our case was called we were told to pay the fine imposed on us, and return to our hotel. In view of the circumstances, we told them we would rather go to jail than to pay the fine, as we considered it an outrage to have been treated as we were.

I hope you will warn our fellow artists.

Friday, Feb. 10, I and my sister had occasion to cross the street for the first time, while on our way to the post office. We waited on the corner for the whistle to blow and started across, as we are accustomed to doing in New York and every other city in America. When we had fully arrived at the other side and were about to step upon the sidewalk, some one jerked me by the arm and said: "Get back there on the other side where you belong." I looked up in amazement, and said: "What have we done?" The policeman said: "Get back because I tell you to."

He did not, and would not explain and we, being strangers in the city, did not know we had violated any traffic rule. I told him until he told us what was wrong, and took his hands off me. I refused to move. We explained to him several times that we were strangers here, appearing at the Capitol, but it made no difference. He simply hauled us down the street, with a crowd of citizens following, to the police court, and preferred charges against us.

After taking our names, address, etc., and what data they had thought necessary, they told us we

might go; and to report there again at 9 o'clock in the morning.

After leaving the building and getting out on the street the same policeman came out and jerked me by the arm, and preferred another charge of breach of peace against me after taking me back in the building.

We were not allowed to take the stand and state our case; just made to pay \$6.42 each.

I think it is about time we of the stage who come to the different cities to entertain should be given more consideration.

I have gladly volunteered the services of myself and partners on numerous occasions for benefits for police funds, and sold tickets and taken up collections in front of the house for their cause.

Florence L. Sherlock.

(Sherlock Sisters and Clinton.)

New York, Feb. 12.

Editor Variety:

In the review of our act at the Fifth Avenue this week it said we are doing a "Regal and Moore" finish. The toe to toe catch we did many years ago, before these people had an act or knew each other.

While we were playing Keith's Royal some years ago we were credited with doing "Regal and Bender's" finish. We are a copy of no act and we are the only people doing this "trick" three-high, Miss Jeanette at the top.

Jeanette and Norman Bros.

ILL AND INJURED

Irene Dubuque, who conducts the Mme. Rene Shop in Chicago, is confined to her home with an attack of influenza. Her condition is said to be serious.

Arthur Blondell, Keith booker, has been confined to his home with grippe since last Friday. Bill McCaffrey returned to his desk in the Keith office after a week's absence from grippe.

Ruth Hoyt (wife of Fred Arnold), ill with influenza and laryngitis, is convalescing at her home in New York.

Norma Terris (Max Hoffman, Jr., and Norma Terris), confined the past three weeks with bronchial pneumonia, is convalescing.

One of the Three Mohl Brothers sustained a fractured leg while doing the final feat in the act at the U. S. theatre, Hoboken, Sunday night. He was removed to a local hospital.

Melville Rosenow (Jennie Jacobs office) has been confined to his home for several days, having undergone a minor operation.

At the U. S. Theatre, Hoboken, N. J., Sunday night the topmounter in the Mohl Brothers' perch act slipped, sustaining a fractured leg. The team has been together seven years without accident. Though a 20-foot perch is used the mishap happened after the topmounter had slid down to his partner's shoulders and was stepping to the stage.

A severe case of tonsillitis kept Janet of France out of the program at Keith's Philadelphia, three days of last week, but she opened at the Riverside, New York, Monday.

Marion Currie, chorus girl, underwent an operation having her appendix removed, at the Mercy Hospital, Chicago. Miss Currie is the wife of Gus Guderian, member of the Broadway Saxo Harmonists.

IN AND OUT

James and Bessie Alken were out at the Gates, Brooklyn, first half, due to illness. The Theodore Trio substituted.

Barron and Rurt, reported ill at the American Monday, with Lanigan and Haney replacing them in the first-half bill.

Gene Granes refused to accept the No. 2 position at the Palace, Chicago, and "Yip Yip Yaphankers" replaced her on the bill. Instead of this date she played the week in Chamagne and South Bend.

Lydia Barry was out of the Orpheum, San Francisco, bill last Thursday through a cold. Flanders and Butler deputized, coming over to Frisco from the Orpheum, Oakland.

CHICAGO GUILD'S PLAY

Chicago, Feb. 15.

The Chicago Theatre Guild will present "The Younger Generation," a three-act comedy, at the Illinois, Sunday night, for a single performance. The play was substituted for "Jane Clegg," which the company was restrained from producing by action of the New York Theatre Guild.

The reason the Guild has the Illinois for that evening is that Otis Skinner, appearing there in "Blood and Sand," does not appear at Sunday evening performances.

CABARET GIRL IN HOSPITAL

Chicago, Feb. 15.

Irene Carson, 19, who last week served as a witness for Harry Vernon, a cabaret entertainer, before Judge Sabath, is in St. Mary's Hospital suffering from peritonitis. Her real name is Irene Karwowski. She ran away from home at 15, was married and deserted by her husband; returned home only to run away again last Christmas.

Since then she has been working as a cloak model, but spending most of her time in the North Side cabarets. Her parents traced her through recognizing a photograph published in a Chicago paper.

CHORUS GIRL WAS DAMAGED

Chicago, Feb. 15.

Julia B. Grant, a chorus girl, filed suit in the Circuit Court for \$15,000 against Lee and J. J. Shubert, owners of the Winter Garden company, for injuries to her kneecap, suffered, she alleges, when thrown to the floor in February, 1920, by H. A. Bailey, manager of the company in which she was employed.

According to the papers on file, she is permanently lamed.

Little Frances Kennedy Writes

Chicago, Feb. 15.

"Blossom Time in China," a playlet written and produced by Frances Kennedy, Jr., daughter of Frances Kennedy, vaudeville, was presented at the Chicago Summer School Feb. 3. The proceeds were donated to the Open Air Fund for tubercular children.

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:

Gerald F. Bacon; A. S. Leo; \$1,084.20.

Albert Gorman and Joseph Perry; G. Azima; \$163.71.

Jackson Film Studio Corp.; W. H. Perry et al.; \$175.45.

Joe Ward's Orange Grove, Inc.; Tanney Ptg. & Pub. Corp.; \$50.60.

Sidney Garrett; J. W. Barnham; \$1,438.12.

Second Ave. Theatre, Inc.; S. Gottlover; \$102.82.

Arthur Buckner; M. B. Barnes; \$330.20.

Charles Osborne Seessel; Aeolian Co.; \$336.49.

Wm. K. Ziegfeld; H. W. Blake; \$151.42.

Same; H. W. Smith; \$337.40.

Harry McRae Webster and Harry McRae Webster Productions, Inc.; Baumann & Co.; \$630.

Attachment
Edwin Carewe; Oceanic, Inc.; \$2,001.35.

Bankruptcy Petition
Criterion Records, Inc.; phonographic records, 1227 Broadway.

An all star wrestling show to be held at the Garden, Feb. 1, will have Joe Stretcher and Wladek Zhyzsko, brother of the present title-holder. The contest may mark the initial step toward an elimination tournament to determine the legitimate contender for S. Zhyzsko, champion. Among the members who will probably be included are: Strangler Lewis, Earl Caddock, Nat Pendleton, Hansen, McGill, Binckley and Daviscount.

Billy Gibson promoted the Leonard-Kansas fight, giving Richard \$25,000 and paying Kansas and all other operating expenses. Kansas received \$17,500, of which \$3,500 was in tickets which the Buffalo boy resold to his friends from up-state at their "face value." Gibson is credited with disposing of \$30,000 worth of choice seats. Just what the Leonard-Gibson bill amounted to has not been divulged, but it is said that it was one of their most profitable ventures. The Garden reported an early sell-out, with plenty of duckets in the hands of the spec who asked and got as much as \$25 for a \$15 ringside seat.

SPORTS

Benny Leonard, lightweight champion, announced this week he has agreed to fight the winner of the Britton-Shade bout, which is scheduled for the Garden tonight (Friday). Britton is the present welterweight titleholder, notwithstanding he is 36 years old.

Jack Hodgdon, representing the bookers of the Keith office, was declared the winner of the recent pool tournament between the bookers and agents of the Palace Building. He was presented by Klein, proprietor of the billiard academy where the games were held, with a cue valued at \$25. Another tournament is in preparation with all the former contestants eligible excepting Hodgdon.

Johnny Evers left Troy Wednesday for the Windy City to take up his duties as assistant to Kid Gleason, head of the White Sox. Evers will devote most of his time to coaching the team's youngsters, a task for which his baseball knowledge and experience fit him. His acceptance of a berth in Chicago was a big surprise to Trojans, for it was generally believed that he was through with the western metropolis.

Colgate's baseball schedule for 1922, just announced, calls for 21 games, ten of which will be played at home. After a lapse of eight years, athletic relations with Harvard will be renewed, a game being scheduled at Cambridge on May 22.

Walter Thorne, of Boston, was awarded the silver loving cup for having the highest number of points in the winter carnival at Pittsfield, Mass., last week. Thorne finished in front in all five races in which he started and scored a total of 120 points, winning five medals in addition to the cup. After winning the two-mile race Saturday afternoon, he dropped out of the five-mile and one-mile open races, but competed in the half-mile open, the final event on the program and easily took that race. Charles Mosher, of Waltham, Mass., won the five-mile open event and William Farrington, of Springfield, Mass., took second in a close finish with Carl Engelman, of Hartford, Conn. Fred King, of Cohoes, N. Y., beat Mosher by the scantiest of margins in the mile open.

In the half-mile race for women, Alice Rinehart, of Albany, N. Y., led all during the contest until a few feet from the finish, when Mrs. Jennie Engelman, of Hartford, Conn., passed her. Earl Palmer, of Lake Placid, N. Y., the amateur champion barrel jumper and diver, gave an exhibition of his skill, going through his complete program. He electrified the crowd.

Record breaking crowds attended the three days' meeting of the Lake Placid Diamond Trophy Championship Tourney at the Adirondack resort last week, the majority of the spectators coming from eastern cities. William Steinmetz, the Chicago whirlwind skater, was crowned amateur skating ace of America, emerging from the tourney with a total of 120 points. Charles Jewtraw, of Lake Placid finished in second place with 115 points. There was a hot wrangle over the rating of the skaters on the basis of points. When Jewtraw finished the meet so close to Steinmetz, the finish of the one mile race on the opening day of the tourney was brought up for consideration. In that event Jewtraw and Roy McWhirter, of Chicago, were tied for third place and the 10

points for third position were divided between them. No comment was made on the decision at the time, but Saturday when Jewtraw drew up so close to the Chicago wizard the matter was placed before the skating authorities for reconsideration. If the original action of the officials in splitting the points is not upheld, Jewtraw will skate the 220-yard, the three-quarter mile and the three-mile events to decide the issue. If this contest should be staged and Jewtraw should win he would tie Steinmetz for the title. The authorities in charge of the meet take the position that the question is based on a technicality, and, while no definite statement was forthcoming, it was generally believed that there would be no further skating for the honors of the meet. The skating of Jewtraw Saturday was the feature of the meet. He entered the final day's events with a chance to win the title if he should take first place in both and Steinmetz was not placed in either. Jewtraw won both, but Steinmetz finished third in the half-mile race and won the title by what is said to be the narrowest margin in the history of the sport. The "Lake Placid Flash" gave a brilliant performance in both races. In the half-mile he trailed the field until the last turn, when he spurred and finished ahead of Charles Gorman, of St. John, N. B., and Steinmetz by a safe margin. An even more brilliant performance featured his victory in the three-mile race. The ice was soft and the skaters took the early laps at an easy jaunt, waiting for the bell before making the final spurt. When the spurt came Joe Moore, the classy New York skater, and Gorman were out in front. Jewtraw trailed the field to the backstretch and then, with a great burst of speed, finished a yard in the lead. Moore was second and Gorman a close third.

Richard Donovan, of St. Paul, Minn., won the silver cup competition with 120 points. Maurice Cogan, of Cleveland, won the 220-yard race for boys of sixteen. Earl Finch, of Lake Placid, took the 440-yard event for boys of fourteen; Jack Shea, of Lake Placid, carried off the 440-yard race for boys of twelve, and Eugene Shea, of Lake Placid, finished first in the 440 for boys of ten.

The Loew basketball team met and defeated the "Beco" five, of the Bachmann-Emmerich Co., on the Stuyvesant High School court Tuesday night by a score of 29-14. At the end of the first half the theatrical quintet lead 14-5. The game inclined to roughness with numerous arguments. Three referees were consumed before the final whistle blew. The Haulon brothers, Alec and Jack, stood out as the particular few stars of the contest.

A nation-wide investigation of college athletics is being considered by the National Collegiate Athletic Association. Conditions are reported as bad in several districts, and an inquiry is favored to preserve the collegiate sports. Palmer E. Pierce, president of the N. C. A. A., has sent out questionnaires to representatives in nine districts requesting a full report on conditions as found in order that the measures necessary may be taken.

One of the largest crowds that ever jammed its way into Bolton Hall Monday night saw Frankie Laureate defeat Walter Mohr in the feature bout of the opening show staged by the Collar City A. C. Troy's new fighting club. Between 2,500 and 3,000 turned out for the bouts, which were satisfactory.

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AMERICAN CIRCUIT'S \$300,000 SUIT AGAINST COLUMBIA AMUSEMENT CO.

Damages and Interference to American Theatres and Shows Alleged as Basis of Action—Burlesque Booking Office in Question—Receivership Application Reported on Tapis for American Burlesque Association

Indications point to two important developments arriving very shortly in the battle which has been going on for several weeks between the Columbia and American burlesque interests. One is a well-founded report the American Burlesque Association is preparing papers in an action for \$300,000 against the Columbia. It is understood the basis of the reported American suit against the Columbia will be damages alleged to have been suffered as the result of the cancellation of the American shows at the Star and Gayety, Brooklyn; Capitol, Washington, and Gayety, Baltimore, five or six weeks ago. These houses were controlled by Columbia interests and played the American shows for many years prior to leaving the American circuit.

The American, it is said, will also allege interference with its business by the Columbia, in that several American shows have left the American circuit since the battle started. A contention that the American will probably put forth is that the former American houses, Star and Gayety, Brooklyn; Capitol, Washington and Gayety, Baltimore, have been placed in a new burlesque circuit called the Burlesque Booking Office Circuit, and that the latter circuit is offered by John J. Jermon and Warren Irons, both Columbia franchise holders through partnership, Jacobs & Jermon and Irons & Clamage, Tom Henry, the other Burlesque Booking Office officer, was an employee of the Columbia Amusement Co. last season in the home office, and until recently was manager of the Casino, Boston, a house in which Columbia interests are stockholders in. The fact of several American wheel shows closing on that circuit and going over to the Burlesque Booking Office circuit, which the American suit will probably contend is really a by-product of the Columbia, will also likely be put forth as a basis of action by the American. In other words, the American's \$300,000 suit will be based principally on the alleged "pulling out" of houses and shows on the ground that the Columbia interests opposed by the American inspired the defection of shows and theatres, with consequent loss to the American.

The other development expected any day is that an application for a receivership will be made for the American Burlesque Association. It is understood the receivership plan has been under discussion for the last couple of weeks by two concerns with claims against the American.

JACK SINGER SHOW

Miss B. Goble.....Betty Fuller
Con. M. Goble.....Joy Porto
M. P. Noodle.....Arthur Davis
Bob McNutt.....Paul French
Ira Dantzer.....Amelia Pynes
Fuller Pepp.....Bert McCarthy
Will E. Werk.....Harry Lander
Dusty Rhoades.....Willie Lander
Primm A. Donner.....May Walsh
O. U. Kidd.....Bobby Moore
Rich Mann.....Jasper Strupe
Epson Downes.....Jack Gill

Nobody can say that Jack Singer is cheating. His show at the Columbia this week has its full complement of people. Anybody that goes that far into the second half of such a season as this with his original personnel unchanged is entitled to credit as a game stickler. One detail of the proceedings which serves as a dependable index of his maintaining his organization intact is that he still carries a male quartet which does practically nothing aside from the short interval of less than 10 minutes during the second half, when they deliver the usual male quartet routine.

Those four salaries could have been lopped off the overhead and few would have been the wiser. But with them in the musical quality of the show was that much improved, and they provided a distinctly agreeable specialty. Male voices in a burlesque show contribute a good deal, although the cost is not always apparent in the flash.

But the real foundation of this outfit is the effective comedy. When a wheel organization has substantial backbone in laughing values it's a pretty safe proposition. Harry

Lander is the works here, playing a tramp of the Nat Willis type, none too clean but always funny in a legitimate way. His get-up may be messy but his material is absolutely sanitary. No comedian playing the wheel houses more scrupulously gets along without resort to off-color reference than this same Lander.

When a comedian is both clean and funny the last word has been said of his capability as a genuine entertainer. Lander does nothing especially brilliant nor novel. Neither does he depend for his laughs upon the threadbare bits of burlesque tradition. For example, in this present show he makes full use of the "Greek Restaurant" scene, using the thing in much the usual way, except that he manages it with a natural drollery that many others miss. One of his bits—the best laughing 10 minutes of the evening—is made out of no more elaborate props than the cover of a washing boiler and a stuffed club. The scene probably doesn't sound funny in the telling, but it kept the Columbia audience in an uproar.

Joe Forte, the straight man, tells the tramp that to make love in the accepted manner to the Indian girls who dwell thereabouts he must present them with the club and the silver token (the boiler cover). Lander takes the absurd prop and with the utmost ingenuity plays more changes upon them in 10 minutes than you could think up in a week. First it's a baseball catcher's shield, then it's a plasterer's trowel, a manicure's buffer, a shaving mirror, with a running fire of laughable talk that goes with the ridiculous low comedy business. Lander is a pantomimist and a natural clown. He is aided by his brother Willie, also in tramp character, and the pair make a 100 per cent. team. Another good bit was the magic burlesque earlier in the evening. They even put a new twist on the old bit of the girl crook lifting the watches.

The pair are burlesquers of the typical kind, playing always in the best spirit of that special type of show. On the other hand, the surrounding company is entirely away from the rough-and-tumble atmosphere of the familiar burlesque show. The straight man is Joe Forte, and he might have stepped out of the juvenile part of a musical comedy for stage poise and graceful reading of lines. In the same way the two principal women, May Walsh and Betty Fuller had about them nothing of the robust, good-fellow style that ordinarily marks the burlesque soubrette, prima donna and ingenue. Both are tall, willowy, dark-haired girls, neither of them with bobbed hair, and they would have been appropriate in a straight comedy. Miss Fuller can dance more than a little. One of the first items that wakened the crowd to interest in the show was her hard-shoe dance, sprung cold immediately after the chorus girl's introductory, a place where anything less striking would have died. The pair have a neat, unpretentious little specialty in "one"—just an inconsequential bit of talk, songs, costume changes and a step or two, but because of their knack of putting smooth, unaffected specialty stuff over the item stood out strongly.

Amelia Pynes was more in the burlesque vein. As long as she kept to unpretentious chorography her generous proportions were handled with reasonable grace, but when she essayed a classical dance to the strains of "The Spring Song" and with embellishments of Greek draperies, it was too much for the house. Fluttering crepe de chine couldn't be reconciled with Miss Pynes' Amazonian silhouette and the giggling of the audience almost broke up the number. This, however, was the only impasse of the evening.

The rest of the show—costuming, settings and other production incidentals were in accord with the good taste of the other two principal women and made an agreeable pictorial background for an enjoyable burlesque show. The eighteen chorus girls were no record breakers for beauty, but they were cheerful, enthusiastic workers and seemed to enjoy it.

GAYETY'S EXTRAS

The Gayety, Baltimore, local stand of the Burlesque Booking Office in that city, will add pictures and vaudeville to the regulation two-a-day burlesque policy in a couple of weeks.

The Gayety will run continuously with the pictures, vaudeville and burlesque plan, along the lines of the Howard, Boston, policy.

OPPOSITION CONTINUED BY AMERICAN WHEEL

15 Houses Line Up for Next Season—Independent of Columbia

Burlesque opposition to the Columbia burlesque circuit is regarded as inevitable for next season from the American burlesque circuit, once again.

I. H. Herk, president of the American circuit, is authority for the statement none of the present American stands is being considered as spokes in the new Shubert vaudeville wheel.

This will leave the former American circuit theatre owners and several of the American producers outside the pale. It is said these producers and house owners will get together and formulate a new No. 2 wheel, independent of the Columbia.

It is stated a prominent American house owner and producer has already laid the ground work for the new circuit. He has sounded out his colleagues, with the result that 15 houses have been lined up for next season.

The new circuit will be operated along novel lines for burlesque as regards financing of shows, production cost and division of receipts.

TO COLONIAL FROM STAR

Columbia Wheel Shows Will Change Cleveland Houses

The Colonial, Cleveland, controlled by the Shuberts and playing legit shows for the past eight years, will replace the Star as the Columbia wheel house in Cleveland, within three or four weeks. The Colonial was leased by Campbell & Drew, the burlesque people, to Comstock & Gest eight years ago for a ten-year period and later taken over by the Shuberts, who turned back to Campbell & Drew last week. Campbell & Drew also control the Star.

The Colonial seats 1,500. It is a much more modern and better appointed house than the Star. What disposition will be made for the Star after the transfer has not been decided.

COLUMBIA WHEEL MAY REDUCE ADMISSION SCALE TO \$1 TOP

Next Season Probable Starting Time—Columbia, New York, Included if Reduction Is Ordered—Denial Shubert Vaudeville at \$1 Top, Responsible

Smouldering among the executives of the Columbia burlesque wheel is a plan to reduce the admission generally all over the Columbia circuit, where exceeding \$1 top, to that figure. The plan takes in the Columbia, New York, now charging \$1.65 in the orchestra.

If the reduction is ordered, it will likely start with the opening of next season.

Around the Columbia theatre building this week it was denied the proposal to reduce the burlesque admission price had been resolved upon through the announcement by the Shuberts of their new combined vaudeville at the dollar scale.

It was said the matter of the business this season on the Columbia wheel is the prime reason for the

B'WAY SCANDALS

Bill.....Jim Hamilton
Lou.....Dick Simmons
Dick.....Fred Stanley
Dolly.....Dorothy Barnes
Vinnie.....Vinnie Phillips
Mac.....Mac Kennis
A. Goller.....Clyde Bates
Another Goller.....Major Johnson
The Caddie.....Henry (Gang) Jines

Rube Bernstein's "Broadway Scandals," at the Olympic this week, opened to capacity Monday afternoon. At the conclusion of the show a good houseful left satisfied. The Monday matinee played to \$468, very good business for the afternoon.

The attraction is unusually well produced, having several distinct scenic punches for an American attraction. The comedy is spotty and light, due to vocal and other limitations of Clyde Bates, principal comedian, who does "tramp" throughout, and Major Johnson, the "dwarf," who gets some laughs due to his physique.

The principal women are Dorothy Barnes, a statuesque blonde, who can and does wear gowns, and Vinnie Phillips, one of the most personable ingenue soubrettes seen in months. Miss Phillips is a graduate of the chorus but a welcome addition to the ranks of burlesque principal women. She has a good voice, personality, and is quite a stepper for a girl of her ample proportions.

Mac Kennis, an end chorister, who danced wildly and ad libly, was also utilized for a couple of soubrette bits. The rest were Jim Hamilton, a good-looking, clean-cut juvenile straight, who made a neat appearance in tuxedo with silk lapels and nautical trousers; Henry (Gang) Jines, a hard-working, smooth-colored singer and dancer, and Dick Simmons and Fred Stanley, who played bits. Jines held up the show with a singing and monologue specialty in "one," slamming over two comedy songs in clean-cut manner and getting results with his talk.

The production flashes were "Models," with the chorus in one-piece bodices and tights for several group poses. A banquet scene in full stage with circular tables backed by a miniature stage on which several specialties were enacted, and two other classy-looking full-stage sets.

"Irish Justice" was also present, closing the show. The old standby got more laughs than any other attempts at comedy. Bates pulled some laughs by promiscuous use of the bladder and some messy work with a pitcher of water and a bottle of stage hooch.

Most of the comedy business were old favorites but died booming through sloppy handling. One of the other exceptions was a "Put and Take" apparatus in "one" with Hamilton handling the board. Bates and Jines as the two come-ons try and pick a number which the straight man bets he can discover. It's an old bit but was well handled and registered.

Vinnie Phillips took encores with "Francis Dances With Me" through an original "tough broad" pantomime chorus version, and made the house help her sell "Yahoo" by sheer personality.

The numbers were handled with pep and dash, the girls working as though they really liked to, and looking well at all times in the well-selected costumes.

Bernstein hasn't skimped any on production, and were the comedy on a par with the rest of the piece he would have an aggregation hard to tie on either wheel. As it is it's one of the best in all the other departments.

Adolph Singer Marries

Adolph Singer, son of Jack Singer, and Anna Costello were married in Boston, Feb. 4.

BURLESQUERS IN PERIL AT FIRE NEAR HOTEL

"Hurly Burly" and "Chick Chick" Company in Minneapolis Blaze

Minneapolis, Feb. 15.

Members of two burlesque companies, "Hurly Burly" and "Chick Chick," both of the American Circuit, were in peril of asphyxiation Sunday night in the Gayety hotel adjoining the Gayety theatre here. As it was they fled the place via the fire escapes wearing what scraps of raiment they could snatch as they grouped about in the suffocating smoke at 4 o'clock in the morning.

The blaze was in the building adjoining the hotel buy dense smoke filled the sleeping rooms and the danger of the trouper was none the less from the fact that they escaped the flames.

Tommy Johnson, night clerk of the Gayety, went from room to room warning the sleeping theatre folk when the smoke entered the building, but everybody did not get out immediately. Olive Sherman, chorus girl of the "Hurly Burly" company, awakened by the summons, thought the warning was someone's practical joke and went back to sleep. She was partly overcome when firemen broke into her room ten minutes later and helped her down the fire escape.

Pearl Brady, another chorister of the same organization, got out flimsily attired in a kimono which was all she could find in the midst of the dense smoke. She came down the fire escape carrying a bunch of roses, gathered up in her panicky flight. The fire caused damage estimated at \$25,000 to adjoining buildings. The damage to the hotel property was slight. "Chick Chick" closed Saturday and the "Hurly Burly Girls" opened Sunday.

"Chick Chick" closed as an American Wheel show last Saturday night, and will go into stock at the Academy, Pittsburgh, beginning next week.

BRIDGEPORT OPTIONAL

Poli's Lyric, Bridgeport, Conn., which tried burlesque as an experiment last week, as a tentative spoke in the Columbia wheel with Gerard's "Girls de Looks," will continue for the present as an optional week on the Columbia route. The shows may play it if they care to or passing it up they feel so inclined. "Garden Frolics" is at the Lyric this week and "Sporting Widows" has been routed in for the following week.

BROOKLYN POOL OFF

The arrangement whereby the four Columbia controlled Brooklyn houses, Casino, Empire, Star and Gayety, have pooled their profits for a number of years, has been declared off, since the Star and Gayety, the two former American houses, were "pulled out" of the American and placed in the recently formed Burlesque Booking Office circuit.

PARK, UTICA, OUT

The Park, Utica, N. Y., playing the American wheel shows as a three-day stand dropped out of the American route Saturday. Gallagher & Bernstein's "Little Bo-Peep" was the final attraction. The Columbia wheel also has a house in Utica.

MARION'S LEGIT VENTURE

Dave Marion will shortly make a plunge in the legitimate producing field, in conjunction with Drew & Campbell of Cleveland. The firm has established offices in New York. Marion will continue as a Columbia wheel producer in addition to his legit ventures.

Their first production in the legit line will be a musical show, ready for Broadway in about four months.

TRYING OUT LAFAYETTE

Gallagher & Bernstein's American wheel show, "Bathing Beauties," will give the Lafayette, New York, a tryout week March 6 with a view to discovering if the house has possibilities for burlesque.

The Lafayette is located at 137th Street and Seventh Avenue, in the colored belt, and has played colored shows for several years past.

BURLESQUE ROUTES WILL BE FOUND ON PAGE

Thirty-six in This Issue

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Charles Ray's "The Old Swimmin' Hole"—the first feature picture ever made without sub-titles—is to be shown at the Visual Instruction Association's benefit at the Maxine Elliott theatre Sunday evening, Feb. 19. The object of the entertainment is to obtain funds to further the work of the organization, which has charge of the selecting and placing of pictures in the schools of New York city. The Shuberts have donated the use of the theatre for the evening.

Jeanette Lowrie is reappearing in vaudeville in a sketch.

Frank Wolf, Jr., is no longer connected with the Philadelphia office of Arthur J. Horowitz.

Abe Friedman of the Loew office left Monday for a week's vacation in Lakewood.

Donna Montrain, the single, has changed her name to Donna Darling.

Ralph Wilshin, the son of the vaudeville agent, graduates from elementary school with the class of June of this year, having completed a four-year course in three years.

P. M. McMahon, owner of the Glen Cove, Long Island, has purchased the Lyric, Cyster Bay, Long Island. The Oyster Bay house will be reopened with vaudeville two days and pictures the remainder of the week.

Cohen's, Newburgh, N. Y., discontinued its legitimate policy this week. Split week vaudeville starts Monday.

Sam Reider is now managing the Gayety, St. Louis.

The "Go to Theatre Week" ending Saturday at Davenport, Ia., was not a howling success, through no special appeal in the attractions there for the period. The week was well boomed and advertised.

"Senator Francis Murphy" (vaudeville) suing as Samuel Letraunik for annulment of marriage from Kitty Letraunik, was granted his prayer, Justice Cohan Tuesday affirming Referee George Z. Medalle's report recommending a decision for the monologist. Murphy's marital troubles began in 1920, when his wife started suit for separation on the ground of cruelty and abandonment. She was granted \$50 a week alimony and later made up with her husband. She eventually started legal proceedings once again, Murphy counter-suing for annulment on grounds of misrepresentation before marriage.

The Strand, East Liverpool, O., is starting a split week vaudeville policy of five acts, booked by Gus Sun. For years the Strand has played pictures.

The Orpheum, Newark, N. J., reopened this week with "Mutt and Jeff." It is still under the Blaney management and will play the combination road shows at 85 cents top.

Robert (Bob) Daly has returned to New York after appearing in pictures for Fox on the west coast.

A comparative price scale for liquor and beer under the current bootlegging scale shows that the beer price is far above that of hard liquor, in percentage. Rye is now up 500 per cent over pre-prohibition prices; Scotch, about the same; gin, 600 per cent, and beer 900 to 1,000 per cent. Beer is being charged all the way from \$65 to \$95 a barrel (120 bottles). A quotation on cordials came out during the week. Scarcity of cordials and also a demand left that almost forgotten. Benedictine was quoted at \$135 a case (12 bottles).

DOUBLING THE TAX KITTY

The proposal in Congress that funds for the soldier bonus should be raised by doubling the admission tax on all amusements charging more than 25 cents was viewed with alarm throughout theatricals. Other sources are included, for the amount which would be derived from amusements would not make up the required sum. That the proposal was inimical to the theatre, there is no question.

Coming at this time, in a season that is a proven failure, the raising of admission taxes from 19 to 20 per cent. might defeat the purpose of the bill in that attendance would be lessened. Theatres appear to be the only means of direct tax within the revenue field. It is an actual sales tax, a scheme which in total was rejected last fall when the new revenue law was enacted. Discussion of lifting the admissions tax has brought the retort from the Internal Revenue Commissioner several times that it is the easiest tax to collect on the entire schedule.

Lawmakers at Washington might argue that the admissions tax is one paid alone by the public and that the doubling of the percentage would not take money away from the manager, since the patrons must pay. That is true only in part.

The admissions tax is in the same relation as a "kitty" is to a poker game. If the kitty is doubled, that means potentially less spending power by the public. Therefore it would take money directly away from the theatre. The 50 per cent. impost on tickets sold for more than 50 cents premium (in the agencies) likewise might count as diverting money from the box offices. The persons who pay high prices can afford it, perhaps, and the doubling of the admissions tax might not hurt the "smashes," but it is certain to take away from the chances of the other attractions, and they are always in the majority.

There is an alternative open to the manager if the proposal to double the admissions tax becomes an actuality. He can reduce prices at the box office. The public would still be forced to pay the doubled tax, but it would be equalized by the drop in prices. Managers say they cannot very well drop scales. One reason is that the bulk of business does not warrant a reduction and the cost of operation continues at the crest.

The logical move by showmen is to combat the proposal at Washington. Theatricals is too powerful an industry not to have its representatives present during the sessions of Congress. It is said that a lobby is working at the present time, but on a different matter.

Amusements may be considered a luxury in Washington, but it is curious the lawmakers do not regard jewelry in the same light. Fabulous prices are paid for gems and trinkets by persons certainly better equipped financially to pay a tax to the government. Why pick on show business? It's tough enough as it is.

Regardless of whether a show is a success or not, the government gets its kitty. An instance is a new musical show getting \$19,000 weekly. The show makes about \$1,400 out of that and the house possibly \$2,000 weekly. The government collects \$1,900 and it is all clear. The show producer has a production out of \$60,000 and can't get his money out until next season. But if patronage is cut down by doubling the admissions toll the show will fail and the government would not get the \$1,900, much less \$3,600, which the new bonus scheme proposes.

There is nothing the matter with the soldier bonus idea. Let the boys who went across get something at least. But the ways and means of raising the money don't look equitable.

BILL BRADY VS. DOC STRATON

It finally remained for William A. Brady, a producing manager, to come forth and champion the people of the stage, the actor and actress, against the continued attacks which Dr. John Roach Straton, pastor of the Calvary Baptist Church, New York, has been launching for months in his efforts to keep himself in the limelight of publicity. It wasn't an actors' or actresses' association, but a manager, who came forth.

Whether or not William A. Brady was the proper person to take upon himself the fight that rightfully belonged in the hands of those of the acting profession themselves, is beside the question. Mr. Brady, however, has a wife and a daughter in the profession. He undoubtedly remained quiet for a great many months awaiting action on the part of some one whose duty it rightly was. When none came, he took it upon himself to wage battle for those on the stage, and the screen as well.

Perhaps the recognition which Mr. Brady finally gave to the attacks which Dr. Straton has been issuing from his pulpit was just what the preacher wanted. Certainly it must have been gratifying to the clergyman's press agent's sense in the amount of space which he obtained both before and after the clash he had with Brady. Certainly Dr. Straton employed methods that were highly theatrical in "three sheeting" the debate that he wanted to take place.

Mr. Brady was in touch with Dr. Straton prior to last Sunday through the medium of William H. Anderson of the Anti-Saloon League, but the manager did not agree to be present to debate with the pastor, although the latter, knowing this, made capital of the name of Brady by displaying it on a streamer outside of his church after the generally approved method of the little five-cent picture theatre.

The manager was not present at the church when the pastor called for him, but there was some one present who represented Mr. Brady, and that person telephoned to him, stating that capital was being made of his non-appearance. Then Bill Brady decided that it was time to act, at least to the extent of personally being present to hear what the minister had to say. What the pastor said must have been stinging, for Mr. Brady had previously avowed his intention of not entering into debate with the pastor in a House of God. No matter what else may be said of Mr. Brady, he does hold respect for the Church, any church, and naturally his own church in particular. He was willing to meet Dr. Straton on any other platform. Dr. Straton was advised of this, but nevertheless advertised he was going to clash with the manager in his church.

Bill Brady is a fighter. Once on the scene, Brady came forward, stated he did not want to debate with Dr. Straton in a church, for he did not believe the church was the place for such an argument, but he was ready to meet the pastor on any neutral platform. Then he sat back and listened to Dr. Straton while the latter tore the stage and its people to pieces for more than an hour and a half. There were actors and actresses in the audience, but they did not interrupt the pastor while he flayed their profession, their associates and themselves.

What the pastor said must have been more than sufficient, for when he had finished, Brady was among those who wanted to ask questions, and he was invited to the pulpit to answer any of Dr. Straton's charges if he could. He accepted and, judging from the news column and editorial comment, he proved himself a worthy champion of the cause which he espoused. He pointed out that Dr. Straton failed to state facts; that his accusations in the main were generalities, and that the few names that he did mention were those of stars regarding whose affairs he spoke without knowledge of the actual state of affairs that existed. Mr. Brady asked Dr. Straton if he was aware that an officer of a western state tried to "shake down" Mary Pickford for \$100,000, otherwise the divorce that the star obtained would be attacked, and also if the pastor was aware of the conditions which surrounded Miss Pickford during her first marriage. The pastor could not answer either of these questions.

Mr. Brady's point that when Dr. Straton obtained information to the

effect that a manager had seduced a chorus girl before he would give her employment, the pastor should have gone to the nearest police station and informed the authorities of the fact, was another that the Doctor had no answer for; neither could he explain why he did not go to the police when he ascertained that there were nude women dancing at a theatre.

Seemingly Dr. Straton had no desire for action, although that seems hardly possible in the light of the lengths he went to during his dance hall crusade for the newspaper space that there was in it for him. If his information was authentic it stands to reason he would not have let this opportunity to get his name into headlines escape him. The general references that he made in his talk regarding these two instances undoubtedly impressed those that he finds it necessary to impress in order to collect his salary and who take the word of their pastor for the gospel truth.

But the fact remains that Dr. Straton did not go to the police with a complaint in either of the cases that he shouted forth from his pulpit. Perhaps he didn't have the facts to go with; perhaps he was afraid that his informants were supplying him with misinformation. Otherwise his congregation should take him to task for being lax in his duties not only as a protector of public morals, but as a good citizen whose duty it is to see that the law is enforced. If the facts that the pastor had in his possession were not authenticated sufficiently to be given to the police, then surely they should not be mentioned from the pulpit, where only the Word of Truth is supposed to be spoken.

If there was such an incident as Dr. Straton mentioned, how did he happen to hear of it? People of the theatrical profession do not generally go outside of their own profession with their troubles. If they are broke or in need through physical disability, they usually receive aid from those of their own. This cannot be said to be equally true of the churches. When they want aid they usually turn to the theatre and the profession first of all to help them out, and to the glory of the theatre, and its people let it be said here and now that they always render the aid asked of them, regardless of denomination.

There are a great many women and girls in the profession at this time who have been sent to it by pastors. Usually they were girls who were unfitted for any specialized work anywhere else, and if they had a voice, or a pretty face they were advised to go to the theatre to obtain work, and the chances are that they got it, and also that Sundays will find them attending church somewhere as they troupe around the country.

If the facts regarding road conditions were such as Dr. Straton said they were, wouldn't the local reform societies be up in arms against the stage as they are against the carnivals? Almost all reform societies have a pastor at their head, simply because the pastor usually finds that heading a reform society is more profitable than preaching from a pulpit and because a man has donned the cloth it is no indication that he has shed all sense of commercial values. A list of those that are the paid heads of reform movements will readily prove that such is not the case. The local reform societies have not taken it upon themselves as yet to indicate that the stage is as immoral and decadent as Dr. Straton would like to have the world believe, and therefore plays and pictures, too, still go on illuminating the way of those who are segregated in the hinterland and who cannot derive the educational benefits of Dr. Straton's sermons with his general accusations which he did not believe were strong enough to go to the police with, although his intimations were to the effect that the law was being smashed to smithereens.

Just what Dr. Straton's congregation and the deacons at the Calvary Baptist Church think of the latest highly theatrical newspaper performance he has staged, is a question, but from an outside viewpoint they surely must agree with Mr. Brady that the House of God is not the place for a debate of the nature of the one that took place there last Sunday. If they do hold that viewpoint, it is going to be interesting to see what they are going to do about it.

It is a point whether or not it would be advisable for Mr. Brady to continue to carry on this controversy with Dr. Straton. But if there must be battle, then it might as well be a good one. Why not a noted author, a leading actor and actress as well as a manager in the lineup in defense of the theatre? The rank and file of the profession, both the stage and the screen, are not what Dr. Straton would paint them, and it is high time that the leaders in the various branches of the stage and the screen came to the fore to protect that good name which is rightly theirs.

THEATRES WITHOUT REPRESENTATION

It's an old story, but it can stand repetition, this haphazard way of running the theatre—no representation, no recognition, nothing at all of a protective character, with everyone permitting the theatre to be the mark or the butt for anyone or anything that wants to shoot at it.

If a matter comes up that threatens the theatre as a whole, there is a wild yell and a big meeting. When that's over, that's over. They all forget about it and all wait for the next thing to happen, believing the next thing won't happen, and if it does, the other fellow will have to look after it. It's a fine way to run a big business! No wonder the lays don't believe it is a business, but merely a game.

States are fighting over censorship; a license commissioner in New York, if he doesn't like the title of a show, can close the theatre it's in and no one can say him nay; if they need money in Washington they go after the theatre; if the film people want a hearing about a tariff they have to engage a \$150,000-a-year politician to tell them how to get it the next time. And decent actors and actresses must stand for the indecent and obscene abuse of crude and blundering sensationalists.

Are the theatre interests of this country ever going to get together for self and mutual protection? Can it be done or can't it be done? Abe Erlanger and Lee Shubert eat lunch together five days out of the week now. What excuse is left after that?

Politics! Can't the theatrical managers see it? Is there only one Brady in the show business? If there can be no union among managers, why not put William A. Brady in charge of all matters politic for the theatre? He seems to be the only manager with any guts for anything outside of his own business.

Old Doc Straton says there are 28,000 actors in this country. If the Doc doesn't know any more about religion than he does about actors, he had better stop flaying professionals and start praying for more information about both. There are over 100,000 people in the show business; over 150,000 if the accessory trades are compiled. Of the 150,000, 125,000 are voters.

Sam Harris spent \$200,000 on "The Music Box Revue" and \$1,100,000 to build the Music Box theatre. How much has he spent to protect either against marauders? That's only the example; not that Mr. Harris wouldn't, but a lot of them wouldn't. Always the other fellow! There are national politics, the State Legislatures, the legislative strikers, the municipal grafters, everything and everybody—and the theatre the mark!

If the managers had censored themselves, no one would have wanted to censor them. The same for the picture people. Other big business in this country has looked out for itself. They were as big as the show business and they had business men running that business, whatever it was. Are there no business men in the theatre?

Get together! Don't wait for the next crash. Beat them to it.

CONTROL OF SPECULATORS BY LICENSE PROPOSED IN N. Y. BILL

Measure Provides for \$1,000 Bond and Recovery if More Than 50-Cent Premium Is Charged—Applicant Must Furnish Proof of Moral Character

Albany, N. Y., Feb. 15. A new theatre ticket speculators' bill is before the New York State Legislature, introduced by Senator Walton, of Kingston, and Assemblyman Bloch, of New York City. The measure adds a new article to the general business law providing that any person, firm or corporation in order to engage in the business of acting as a ticket broker shall secure a license from the State Comptroller. The comptroller may refuse to grant a license if the applicant be not of good moral character. The license fee is \$100 per year and the ticket speculator is limited to a resale price of 50 cents above what the ticket would have cost if purchased at the box office of the theatre or other amusement place.

The comptroller is given supervision over and inspection of all ticket brokers so licensed. A bond in the penal sum of one thousand dollars is required of each broker, and a suit to recover on the bond required to be filed by the provisions of the proposed law may be brought by the comptroller or on the relation of any party aggrieved in a court of competent jurisdiction. Failure to secure a license to act as such broker or violations of any provision of the act is made a misdemeanor. The bill is said to have strong backing in certain quarters, and has been introduced in the Senate by a Republican and in the Assembly by a Democrat. The measure is State-wide in its provisions.

The bill provides:
"Reselling of Tickets of Admission; Licenses.—No person, firm or corporation shall resell or engage in

the business of reselling any tickets of admission or any other evidence of the right of entry to a theatre, place of amusement or entertainment, or other places where public exhibitions, games, contests or performances are held without having first procured a license therefor from the comptroller. Such license shall be granted upon a written application accompanied by proof satisfactory to the comptroller of the moral character of the applicant.

"The comptroller shall require the applicant for a license to file with the application therefor a bond in the penal sum of one thousand dollars, with two or more sufficient sureties, conditioned that the obligor will not be guilty of any fraud or extortion, and will not exact or receive a price for any such ticket or evidence of the right of entry in excess of the price authorized by this article. The comptroller shall keep books wherein shall be entered in alphabetical order all licenses granted and all bonds received by him as provided for in this article, the date of the issuance of such licenses and the filing of such bonds, which record shall be open to public inspection. A suit to recover on the bonds may be brought by the comptroller or on the relation of any party aggrieved in a court of competent jurisdiction and in the event that the obligor named in such bond has violated any of the conditions of such bond, recovery for the full penal sum of such bond may be had in favor of the people of the State.

"In the event that any licensee (Continued on page 15)



LEO FLANDERS and GENEVIEVE BUTLER
"A Vaudeville Concert"

"One very seldom has an opportunity to listen to such a sweet voice as that possessed by Genevieve Butler. Accompanied on the piano by Leo Flanders, her offering takes the audience by surprise. Her perfection of technique and tone shine with a splendid lustre not to be dimmed." etc.—OAKLAND ENQUIRER.

ORPHEUM CIRCUIT
Direction BURT CORTELYOU

MONROE, THE GUEST

Stage Detective Turns 'Em Away at Friars' Dinner to Him

Frank Monroe was the guest of honor at one of the most enthusiastic dinners ever given by and at the Friars club. Monroe, who is this season in "Thank You," playing the first part in years in which he is not a detective, was greeted by a turnaway assemblage in comedy police caps and stars, feted and toasted and lauded.

None of the notables, stars or celebrities dined in recent seasons by the club was as heartily cheered or as solidly supported as was Monroe, an amiable, durable, lovable actor in the ranks.

The speakers were Dean Anthony, Paul Kelly and Friars' Willie Collier, Alan Brooks, Harry Davenport and Jack Lait. A show in the monastery followed the feed.

CHAIRMAN NELLIE

Theatrical Division of Jewish Relief Drive Appoints Hospital Patient

Nellie Revell has been appointed chairman of the theatrical newspaper division of the forthcoming drive for the Relief of Jewish War Sufferers which starts Feb. 19 and lasts until March 4. The theatrical committee is to lend its efforts toward securing a large portion of the \$5,000,000 which is the quota of New York City.

Miss Revell, who has been in St. Vincent's hospital, New York, for almost three years and still is a patient there, while unable to be a patient as she would like to be in the drive, will be one of the tremendous spiritual factors in carrying the campaign to success.

The slogan of the campaign is "You don't have to be of Jewish belief in order to give to Jewish relief."

MacDONALD IN FILMS

Ballard MacDonald is going to the Coast to become a member of the staff of editors at the William Fox studios. MacDonald's contract calls for two months at the West Coast studios and after that time, if mutually satisfactory, a contract for a period of time is to be entered.

The present plans for MacDonald entering the ranks of the directors eventually. Grace Fisher, who is Mrs. MacDonald, has also been placed under contract and is to appear in pictures.

WOULD DIVORCE BROKER

W. C. Easterday, a stock broker, implicated in the Nicky Arenstein bond theft, was served with a summons in a suit for absolute divorce last Thursday when he was released on bail, by Gloria Fey Easterday.

His wife is now appearing on the Ziegfeld Roof and was understudy to Marilyn Miller in "Sally."

Kendler & Goldstein represent Mrs. Easterday.

EQUITY CONTINUES INSISTENT ENGLISH ACTORS PAY DUES

Draw Samuel Gompers Into Controversy with "Pins and Needles"—Marie Lohr's English Players Unmolested—Equity Calls Meeting

MINNEAPOLIS SLUMP DISCOURAGES BOOKING

Season May Close Prematurely After "Mecca" Fails to Draw

Minneapolis, Feb. 15.

The legitimate season probably will close here in a few weeks after the showing of "The Bat" and "The Bird of Paradise" at the Metropolitan. This comes in the way of comment from Manager Scott during a discussion of the poor showing last week of "Mecca," which went \$5,000 to the bad, according to report.

Mitzi in "Lady Billy" also failed to draw up to expectations the preceding week and local theatrical dopsters are in despair when it comes to determining what Minneapolis theatre-goers want.

The "Mecca" and Mitzi slump followed several weeks of very good business and before these two attractions appeared Manager Bob Scott was optimistic about business prospects.

Southern and Marlowe and David Warfield, dividing a week, played to \$30,000. "Greenwich Village Follies" did more than \$20,000 in a week's stand, while "Miss Lulu Bett" did approximately \$14,000. Francis Wilson and DeWolf Hopper played to \$18,000.

Poor showings of "Mecca" and Mitzi has sealed Minneapolis's theatrical fate for the present season, according to Manager Scott. He said this city was in line to get Lionel Barrymore in "The Claw," and Ziegfeld "Follies," but there is small chance now. The local legitimate season will probably close after "The Bat" and "Bird of Paradise."

10 LET GO

"Fables" Noticed Chorus, Reduced to 12 After Opening

Ten girls in the chorus of Frank Fay's "Fables," which opened at the Park, New York, last week were given their notice three days after the show started. The "Fables" opened with a chorus of 22 girls.

The "Fables" show was heavily pruned after the opening performance, with the company called for rehearsal every day last week.

MCCORMACK CANCELS

Minneapolis, Feb. 15.

John McCormack, tenor, was obliged to cancel five northwest dates because of a cold he contracted here last week. McCormack broke down while singing at the Auditorium here. He cancelled next date at St. Paul, and before leaving for New York said he would return again in March.

FRANK BACON'S NEW PLAY

Frank Bacon has a new play in readiness, "Me and Grant," for production as soon as his "Lightnin'" dates permit him to attempt a new vehicle. D. W. Griffith has the option of Bacon's flicker services in a filmization of the play.

Clara Mackin's Tongue Hurt

Claiming that through the slipping of a dental instrument, a serious injury was caused to her tongue, which is preventing clear enunciation, Clara Mackin, of Leo Dietrichstein's company, has brought a suit for \$20,000 damages against Dr. Eugene Vigneron, a local dentist.

According to Miss Mackin's attorney, she was forced to decline an offer to be leading woman for Chamery Olcott, as a result of this injury.

The attempt to force English actors appearing in "Pins and Needles" at the Shubert to join Equity, will bring Samuel Gompers here Friday (today) to talk the matter over with Albert de Courville, the manager of the attraction. The head of the American labor unions wired the English manager asking for the conference and suggesting Lee Shubert be present also. Mr. de Courville acquiesced, but Mr. Shubert expected to be out of town. The latter is reported having stated that he was in no way interested in the matter and that the affairs of the "Pins and Needles" company was no affair of his.

Sam H. Harris, head of the Producing Managers' Association, it was reported, was also asked to meet Mr. Gompers. Mr. Harris is in Havana.

Equity's stand in the matter of English professionals appearing here is not clear. On one side Equity officials insist they are not attempting to keep foreign players from appearing here. The weekly bulletin Monday stated that there was no fuss with English actors but that Equity intended to get after "renegades." The inferred meaning is that so long as English actors join Equity they are welcome. It appears to be a matter of dues.

That is borne out in the case of "Pins and Needles." So far as is known the Marie Lohr company, playing the Hudson, has not been made an issue. The ironical angle of the situation is that both attractions are failures and will not remain long in New York.

In theatrical circles it is assumed an attempt to establish a precedent in the "Pins and Needles" case is Equity's objective. Solicitation that those players join came at the time Equity announced a closer affiliation with the English Actors' Association. With the precedent established all English players here would be called on to follow suit. English actors heretofore, in being given a six months' card to Equity, took the position of being "guests" here whenever queried as to their participation in actors' affairs. That came up during the actors' strike in 1919 on a number of occasions.

The participation of Mr. Gompers follows a reported appeal by Equity that he confer with the immigration officials as to the "Pins and Needles" appearances here. The members of the English revue were brought to New York under contract. The law specifically prohibits the importation of contract labor, but actors are not classed as laborers. That was established in the case of musicians; the Federal authorities ruling them to be artists, not laborers. It is regarded as improbable that Congress will ever extend the limitation by including artists as well as artisans. While "Pins and Needles" was in rehearsal here an attempt was made to secure the players' applications for Equity membership. When they explained they belonged to their own organization at home, were here for a limited time under contract, and therefore saw no reason for joining, de Courville was approached by Equity representatives. He was asked to order his company to join. He explained that the players held guarantees from him and he could not force them to do what they did not want to do.

Mr. de Courville is quoted stating that many American players in England were not hurried about joining any association there and that Equity's insistence is "unkind, if not extortionate and coercive."

NEW COLORED SHOW

Anton Scibilia and Walter Brooks, director of "Shuffle Along," have incorporated for \$50,000 as the Vaudeville Productions, Inc., to sponsor a new all-colored revue this season. It will be known as "In Liberia." Stewart Edwards, a Jersey educational film producer, is president of the corporation organized by H. S. Hechheimer.



MR. ALEXANDER CARR

In a Revival of His Original Artistic Triumph.

"TOBLITSKY"

By AARON JONES. Management: MESSRS. LEE & J. J. SHUBERT.

TWO MORE CLOSE THIS WEEK

Two legitimate attractions will close for the season at Cincinnati Saturday. "The Rose Girl," which started strongly in the eastern stands, will stop, and "The Wildcat," which recently went on tour, will also be withdrawn.

"The Right Girl," closed in the south last Saturday. The show was out for 14 weeks and was a loser most of the time.

BOOKING STUDEBAKER

Thomas F. Hanks and Frank Gazolo, who take possession of the Studebaker, Chicago, Oct. 1, under a 10-year lease at \$80,000 per annum, were in New York early this week looking for attractions to play the house next season.

They are determined to book independently.

MASON STAGED "HO HO JOSE"

The entertainment by the cadet corps of the military academy has had its numbers staged by Jack Mason, with the show put on by Harry Piant. There appears to have been a misunderstanding who put on the show's numbers, with a verification leading up to Mason.

The first performance will be given at the Point, Feb. 20, the final one, Feb. 25, on the evening of the big basketball game between the two service teams.

Wilton's Stock at Garrick, St. Louis

Joe Wilton, who left "Hurly Burly" (American wheel) three weeks ago, has been engaged to produce stock at the Garrick, St. Louis, the house going into that policy and off the American wheel next Monday.

TWO OF 3 IMPORTATIONS FLOP; "CHAUVE-SOURIS" GETS PROFIT

"Pins and Needles" at \$3 Top Getting Less Than Musical Show Can Thrive On—"Voice from Minaret" Short Lived—Business Sags Again

Broadway's interest centered for a brief period in the recently imported offerings. Within three weeks three foreign productions have been presented. Two are English and both are failures. "Pins and Needles," the de Courville revue at the Shubert, and Marie Lohr with repertory at the Hudson. "Chauve-Souris," the Russian specialty company emanating from the Bat theatre, Moscow, "outfooted" the other two and leaped to the big money class right from the premiere on at the 49th Street.

"Pins and Needles" pulled a smart premiere, but there never was any doubt about its weakness in competition against the American musical offerings. Last week it drew a gross of \$12,600 at \$3 top, a pace that no Broadway musical show can break even on. The English troupe's stay on Broadway will therefore be short. Miss Lohr's "The Voice from the Minaret" was a weak draw regardless of its London run, and last week "Fedora" was substituted. The latter show's antiquity gave it little chance and the end of booking was decided on, the Lohr organization leaving Saturday, giving it a stay of but three weeks. Both attractions were accepted as "buy-outs" by the agencies and the brokers started dumping into the cut rates almost immediately, with a loss chalked down by the brokers.

"Chauve-Souris," on the other hand, was placed on sale in the agencies, the management figuring that the \$5 admission scale would probably stop the brokers any way. The call for the Russian show, however, is steady and the 49th Street has been a virtual sell-out.

Business along Broadway again slipped, last week's grosses showing a falling off all along the line, except for the outstanding successes. Lincoln's Birthday Monday was sub-normal. It is a holiday that usually accounts for almost as good theatre attendance as Washington's Birthday. Agencies complained that

the demand was away off. Some attractions grossed excellent business for the Monday performances, but noted a drop on Tuesday's business. That condition has applied to most of the holiday business this season—instead of added grosses for the week, takings after the holidays have not held up with the result that the week's business is little different from normal.

Predictions as to business after Washington's birthday (next week) are none too bright. The advent of Lent at the end of the month may, because of general conditions, affect theatricals this season, whereas for the last three or four seasons Lent was not counted as a box office deterrent. The country-wide protest over the special taxes proposed for the soldier bonus, about supplies the temperature of general business conditions. In financial circles, it is said many banks are close to their lending limit. The mercantile situation is, therefore, to be figured as having much to do with theatrical business.

"The Cat and the Canary," a mystery play at the National, is the newest bidder for big money. In five days last week (a Tuesday opening) it grossed \$9,400. Monday's two performances drew around \$4,000 and indications for this week are that the show will get \$15,000 or more. The "Cat" opened with 400 balcony seats allotted to cut rates, the reason being that the National had a balcony capacity of 641. The cut rate allotment has been cut down considerably and may be eliminated entirely.

Of the other attractions brought in last week, "The Blushing Bride" at the Astor has a fair chance, its first week grossing better than \$13,000. "Fay's Fables" at the Park is being fixed up and may get over at \$2 top. "The Law Breaker" at the Booth is in doubt. This week had two Monday openings. "Monte" (Continued on page 16)

CENSOR CASEY OF BOSTON ON JOB WITH MAYOR BACK OF HIM

All "Gods" Out—"Gold Diggers" Expected to Lose Some Dialogue in Beantown—New Mayor Reappoints Dirt Discoverer

Boston, Feb. 15. "Oh, God," "Good God" and "My God" as laugh-making ejaculations are definitely barred to Boston. City Censor John Casey, who for months has been slashing shows right and left of expressions he calls sacrilegious, has now taken an official stand in the matter.

"Afgar" was deleted along these lines despite the neurotic and the lack of costume elements were imagined to be due for the axe when "Delysia" hit Boston.

"Lillom" was also hit and it is certain "The Gold Diggers" will be affected by this angle of censorship more than its general theme which was supposed to be due to strike a snag here.

With the inauguration of Mayor James M. Curley a week ago, more rigid censorship is apparently due, as it was under this mayor eight years ago City Censor Casey's "code of morals" was officially adopted. "The Easiest Way" being barred. "Hickey" LeVan being barred from Boston for a year on the American wheel, and dope, bare legs, acts working on runways and through the aisles, etc., being prohibited.

The expulsive ruling has created comment, most of it favorable, several of the papers taking up the matter and making it subject of

comments on the lines of "should be barred because not warranted by any dramatic situation."

Casey will not discuss the ruling, but it is known at City Hall the re-elected mayor has officially announced Casey's re-appointment and will stand back of him as he did from 1914 to 1917.

MAURICE DANCING ON COAST

Los Angeles, Feb. 15.

Maurice and his dancing partner, Leonora Hughes, end a special engagement at the Ambassador hotel, Los Angeles, Feb. 23. The dancers open for a week's run at the Fairmont hotel, San Francisco, following the local stay.

They are booked for a series of one-night performances in any of the California towns, following which they will leave for Europe under the management of Charles B. Cochran. They return in September to reopen in New York city under Dillingham's supervision.

Another Palm Beacher

Charles Dillingham left Sunday for Palm Beach for three weeks. Bruce Edwards, his general manager, is back in town.

DRAMA LEAGUE SELECTIONS

The New York Drama League has announced its selection of the 10 notable theatrical personages of the theatrical season, those credited with the most significant events in the theatre for 1921-1922.

The honor list is:
Lee Simonson, scenic creator.

Eugene O'Neil, playwright ("Anna Christie").

Pauline Lord, actress ("Anna Christie").

Eva Le Gallienne, actress ("Lillom").

Gilbert Emory, playwright ("The Hero").

Thomas Wilfred, inventor (Color Organ).

Alan Pollock, actor ("A Bill of Divorcement").

Augustus Duncan, actor and producer ("S. S. Tenacity").

Misses Lewisohn, directors of the Neighborhood Playhouse.

Robert Edmund Jones, scenic creator.

A jury of 14 persons not members of the Drama League acted in making the selection this year. The jury was made up of representative men, including college professors, critics and newspaper men. The voting was not unanimous, but the selections expressed a majority vote.

Formerly the "big 10" were voted on by League membership.

The Messrs. Jones, Simonson and O'Neill are the only names on last year's list.

N. O. LIGHT

"Dear Me" Doing \$8,000—Film Drops to \$5,000

New Orleans, Feb. 15.

"Dear Me," with Grace LaRue, may get \$8,000 at the Tulane this week. It will be very light business.

Griffith's "Orphans of the Storm" was held over at the Shubert-St. Charles because of no other booking in sight. The film may get \$5,000 on the week.

MISS O'NEIL CANCELS SOUTH

Memphis, Feb. 15.

Nance O'Neil is said to have cancelled her southern route, after the New Orleans engagement last week. Her local engagement was cancelled.



VITTORIA GALLARINI of the Gallarini Sisters

VITTORIA varlates her talents between accordion, saxophone and cornet, mixing them with charming personality, and a winning winsomeness.

"As Vittoria uses her instruments the audience found pleasure in letting her know of its approval." With her Sister Clotilde. Playing in Vaudeville with the Shuberts

Direction JENIE JACOBS

CHRISTY FINED \$100

Member of "Rose Girl" Arrested for Annoying Boy in Film Theatre

Cincinnati, Feb. 15.

Lewis Christy, age 24, was arrested here charged with annoying a 14-year-old boy in a picture theatre. Municipal Judge Wosete fined Christy \$100 and costs, ordering him to the county jail in default of payment.

Christy is with "The Rose Girl," playing this week at the Shubert. His home is in Guilford, Conn.

COHAN REP., IMPOSTOR

Davenport, Ia., Feb. 15.

Representing himself to have been commissioned by George M. Cohan to recruit talent to entertain soldiers in the various hospitals, a man known as McKelly, turned up here recently, but apparently dropped out of sight when a telegram from Cohan in answer to a query, denied knowledge of McKelly. Cohan's message was: "McKelly does not represent me. Never heard of him. He is an impostor and should be dealt with accordingly."

McKelly is not accused of accepting money from prospective entertainers, but held a number of "try-outs," promising fare to New York and \$25 weekly, plus living expenses.

The man who asserted he was travelling representative for George M. Cohan and tried out local amateurs, to select acts for hospitals for soldier entertainment, promising them \$25 weekly and expenses, is still in jail here, with a few more charges against him.

It was stated at the Cohan office that an individual working along similar lines had bobbed up in the West several times within the past several years. When last heard from he was at the coast.

PARKS REINSTATED IN "HONEYDEW" CAST

Peculiar Arbitration Halted—Management Takes Back Actor, Who Apologizes

John Parks, who was dismissed from "Honeydew" when that attraction played Teller's Shubert, Brooklyn, last month, because of alleged intoxication during a performance, is back in the cast. The show played the Majestic, Brooklyn, last week. Thursday and Friday the case was arbitrated at Equity's offices, the management not being affiliated with a managerial association. William Sellers, who was called in to replace Parks, was given two weeks' salary, leaving the show Saturday. Joseph Weber's supposed \$50,000 slander action against Parks for remarks made on the Teller stage after words with Fred Fleck, the company manager, was dropped, when the case was closed.

Weber, who originally produced the show, contended that he was not actually in control of "Honeydew." He explained he had sold half an interest to Fleck and was only concerned in possible profits. Parks claimed that he was intentionally dismissed so that a place could be made for Sellers.

When the case was heard, all the members of the company were present at Equity's headquarters, it being alleged that 6 members and the company's musical director had signed affidavits to the effect Parks was in no condition to enact his role. Under the usual custom, that breaches a contract, though Parks is said to have a run of the play agreement.

Inside reports on the Thursday session are that the arbitration proceedings were akin to travesty. Ralph Delmore was the Equity arbitrator and Alfred Beckman, the attorney, represented the show management. The custom is for the arbitrators to appoint a third member in case of a disagreement. George Trimble, however, conducted the "hearing," with still another Equity representative figuring.

From the tone of the proceedings it was evident the show management had no chance to win its case. Trimble asked all the questions, and when a query was directed at him, he set it aside as being "beside the issue." The affidavits were questioned, and when it was shown they were made in Springfield, Mass., where the show played after the first Brooklyn date, Trimble at first said they were no good. Persons making the affidavits were then questioned. The musical director stated he knew Parks for many years and that they were friends, but that the actor's conduct and condition on the night in question was such the management was justified in dismissing him. Trimble is said to have then demanded of the director why he testified against Parks if he was his friend. The wardrobe mistress was also closely questioned by Trimble, she verifying to hearing the brawl between Parks and Fleck. Trimble wanted to know why the company was not present at the arbitration. Some members were pointed out, and Fleck then said that, if the matter was put over until Friday, the entire company would be present. That was done.

In the meantime, Mr. Beckman sensing the outcome, advised Fleck to offer to re-engage Parks and pay Sellers two weeks' salary, because of the indications that the case could hardly be decided except against the management. The attorney explained that, if Parks refused to apologize, the arbitration would never hold in court, because of the offer to condone. Fleck's proposition was readily accepted, however.

It was brought out that Fleck bought "Honeydew" from Weber for \$5,000, Weber to receive 50 per cent. of the profits. The show was sent out by Weber earlier in the season and withdrawn, this being its second time out.

Weber is said to have agreed to the arbitration committee as appointed by Equity officials.

Wilda Bennett Has Operation

Wilda Bennett is out of the "Music Box Revue" and was reported operated on for appendicitis Tuesday. Miss Bennett had been indisposed with a throat affection. Katherine Van Pelt was singing her role prior to the more serious affection.



McLAUGHLIN and EVANS

"ON A LITTLE SIDE STREET"

NEXT WEEK (FEB. 20), 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 (16th week). Dropped off a bit again last week, that applying to a majority of current attractions. Gross reached around \$8,000. Pace still profitable for both house and show.

"Bill of Divorcement," Times Square (19th week). Management expects this drama to continue until Easter. That will probably depend on the measure of support secured from cut rate sales. Gross last week a little under \$9,000. Was one of fall's successes.

"Blossom Time," Ambassador (21st week). Little doubt but that the season's operetta success will last out the season. It continues to get the music lovers, with the last half of the week pulling strongly. Last week the gross was around \$17,000.

"Blue Kitten," Selwyn (6th week). Well liked musical attraction which has been getting smart money. Last week takings were around \$18,000. Scale at \$3.50 top may have interfered last week.

"Bombo," Jolson (20th week). Reported the Al Jolson show will soon be succeeded by another Shubert musical production. Business last week, however, was close to \$20,000, which may turn a profit.

"Bull Dog Drummond," Knickerbocker (8th week). This imported meller-thriller appears to have built up a vogue. A few seats for it are in cut rates but mostly for gallery. Takings around \$16,000 give it rating with important money getters on list.

"Captain Applejack," Cort (8th week). Demand for this comedy unabated with agencies getting big call. House doing nearly all it can on first floor and balcony. Pace is \$16,000 weekly.

"Cat and Canary," National (2d week). Looks like this new thriller has landed. Reviews exceptionally favorable and after the first two days a strong demand was developed. New house had been dark for several weeks, waiting for a promising attraction. Got \$9,400 in five days (opened Tuesday last week).

"Chocolate Soldier," Century (11th week). Final week. Draw for last month has been mostly through cut rates. House dark a couple of weeks while "The Rose of Stamboul" is being readied.

"Chauve-Souris," 49th Street (3d week). Russian novelty landed strongly and, instead of a limited booking, its stay likely to be extended. Was getting capacity and standing room late in the week.

"Czarina," Empire (3d week). Newest dramatic hit should set the Empire for the season. Gross for last week went to \$15,500, placing show with non-musical leaders. Is \$3 top.

"Danger," 39th Street (9th week). Moved down last week like many others, business totaling \$6,000 or just beating that figure. No profit at pace and if no improvement soon will be withdrawn.

"D-mi-Virgin," Eldorado (18th week). This is the farce to der which has been getting strong support and now figures to anchor here until spring. One of few attractions at \$3 among non-musicals. Pace \$11,800, a drop last week.

"Desert Sands," Princess (1st week). New independent production written and produced by Wilson Collison. Opened Monday night. Is first dramatic writing by author, who is known as farce playwright.

"Drifting," Playhouse (6th week). One of the Brady trio of dramas. Business fair here with cut rates figuring in takings of around \$6,000.

"Dulcy," Frazee (27th week). Has another month to go, taking to the road March 20 with Boston the first eastern stand out of New York. Comedy was a Chicago offering last season. Since first of year it has been cut rated.

"Elsie Janis and Her Gang," Gaiety (5th week). Engagement extended one week, the stay here being seven instead of six weeks. "Madeleine of the Movies," the Cohan farce which succeeds, will not be ready until March 6.

"Fay's Fables," Park (2d week). First musical show at \$2 top since the general advance in admissions dating with the war. Midnight performance stunt will start this week, replacing Wednesday matinee.

"Fedora," Hudson (2d week). Second in the repertory of Marie Lohr, the English star. Was put on last Friday night, succeeding "The Voice from the Minaret." House will get "Rubicon" next

week, Miss Lohr's stay ending Saturday for a total of three weeks.

"First Year," Little (69th week). The slump in business evident with this long running comedy hit as with other attractions. Between \$8,000 and \$9,000 last week, which is profitable, however.

"Foolish Wives," Central (6th week). Universal film.

"Get Together," Hippodrome (25th week). Big house has been traveling at a \$30,000 weekly pace since first of year. Though claimed to be satisfactory, closing this season likely to be earlier than usual.

"Good Morning Dearie," Globe (16th week). The Dillingham smash will keep the Globe box office busy until hot weather, judged from all signs. Pace continues at great money, with \$29,500 and more weekly.

"Grand Duke," Lyceum (16th week). Final week for this Belasco production, which goes on road, starring Lionel Atwill. "The French Doll," with Irene Bordoni, succeeds next week.

"He Who Gets Slapped," Fulton (6th week). Moved up from the Garrick Monday. The uptown date starting off with an agency buy that takes virtually the entire lower floor and extends for eight weeks.

"Just Married," Nora Bayes (43d week). The popular cut rate, with two for one drawing as much. Business around \$7,000 weekly, which appears to turn a profit for the roof theatre and also the show.

"Kiki," Belasco (12th week). The real class of the dramas. Gets capacity upstairs and down with the takings around \$16,500, which is all the house will hold. Record advance sale continues.

"Lawful Larceny," Republic (7th week). Now counted a dramatic success, this season's first scoring contribution by Samuel Shipman. Around \$12,000, which is nearly all house will hold.

"Lilies of the Field," Klaw (19th week). Slipped last week, like others. Takings were about \$7,900. That means a profit here. Attraction may run well past Easter.

"Madame Pierre," Ritz (1st week). New offering by William Harris, Jr. Opened Wednesday night. House had been dark several weeks. Premiere here, show not breaking in out of town.

"Marjoraine," Broadhurst (4th week). Musical version of "Pomander Wall" held its pace last week after first two days. Grossed a bit over \$13,100, which is good, but not big, in this house.

"Montmartre," Belmont (1st week). First offering by the Players' Assembly, a new co-operative company. Is literal translation of French piece which was considered daring in Paris.

"Music Box Revue," Music Box (22d week). The season's musical wonder. Demand seems as strong as ever, with advance call undiminished. Weekly gross runs \$29,800, with standees in throughout week.

"National Anthem," Henry Miller (4th week). Business satisfactory here, the feature of the business being the lower floor pace, which is capacity, with balcony only fair. Gross last week \$11,500.

"Orphans of the Storm," Apollo (7th week). D. W. Griffith film.

"Pins and Needles," Shubert (3d week). English revue does not appear to have much chance. Business last week totaled \$12,600, which spells a loss. Is playing \$3 top. Cannot last unless takings unexpectedly jump.

"Sally," New Amsterdam (61st week). Management's expectation that last season's smash, which is not much under weekly pace of this season's musical whales, will run through season. Last week takings were \$27,460.

"Shuffle Along," 63d Street (39th week). All-colored revue still a money maker. Chances for its run continuing until spring look good.

"Six Cylinder Love," Sam Harris (26th week). The comedy success of the fall is still among the money leaders, though pace has dropped off lately. Around \$12,000 last week.

"Tangerine," Casino (25th week). Business with the \$2.50 musical leader also felt depression last week, dipping to \$17,000 or a bit better. Still a winner and should last for some time.

"Thank-U," Longacre (20th week). Road bookings for the spring have been canceled and expectation is for continuance until well after Easter. Last week gross was over \$9,300.

"The Bat," Morosco (75th week).

BOSTON IS ALL SET FOR NEXT TWO WEEKS

Billie Burke Has Town Alone for Monday Opening

Boston, Feb. 15. Billie Burke in "The Intimate Strangers" had the town all to herself for the opening Monday. Once again the Hollis Street theatre registered an opening night with splendid business. The house was capacity when the curtain went up, and as there was very little papering done for the show, only the customary passes being given out, it was estimated about \$1,700 business was recorded. This show is expected to stay here for three weeks, a week longer than Gillette did, and the dopesters at the opening figured it would be a big money-maker in that period, for a dramatic production. The fixing of a short stay for a dramatic show seems to have the proper result.

From the way things shape up now, all the shows in town will stay here for the next two weeks, anyway, and then but one show is figured to leave, "Back Pay," now at the Selwyn. This show will go out to make room for "The Circle," which will undoubtedly prove to be the hit of the season for the Selwyn house and give it the first real genuine break it has had this season. Already mail orders are being taken for this show, and branch offices have been established in different large cities throughout New England, one at Portland, Me., as the show is being extensively advertised as for this city only.

"Orphans of the Storm" will hold on at the Tremont for three weeks longer, it is stated, despite business is off now and not improving. The ads carry a statement it is the last two weeks, but this is the old gag, with the extra week being pulled as due to the demand. The Gish Sisters were due to be brought back to appear at the Wednesday showings of the film to bolster up business.

Business around town generally the past week was off some, despite weather conditions were favorable. One or two shows came through with a strong showing, but the general result was off. The business has lost some of the punch, and although the show that are billed here for the balance of the season before Lent starts are the best so far this season, and the best that will be brought in for this season, as far as the present indications, no big takings are expected.

Estimates for last week: "Tip Top" (Colonial, 11th week). About \$26,000; about the same figure as the week before. While this is a bit off from the highest points reached when it is consid-

Mystery play marvel figures to finish out the season here. Business recently between \$10,000 and \$11,000.

"The Blushing Bride," Astor (2d week). First week grossed \$13,200, with attraction believed to have a chance for moderate run a profit. Figures a good road offering.

"The Deluge," Plymouth (4th week). A striking drama that is offered for the second time, but which cannot command a draw. Business something over \$5,000 last week. A disappointment.

"The Dover Road," Eljoun (9th week). A light comedy, getting all the house can hold. Takings are around \$10,200, with slightly more at times. Should run well into the spring and counts a hit.

"The Law Breaker," Booth (2d week). Latest Brady drama got off to fair start. Takings at week end gave promise, with the gross amounting to about \$6,000.

"The Mountain Man," Maxine Elliott (10th week). Claimed to have beaten \$7,000 last week, the last two weeks being the best since opening. Two for one tickets discontinued and management trying for continuance. Faith in piece despite pace.

"The Nest," 48th Street (3d week). This drama was given favorable send-off by reviewers, but attraction went into cut rates last week. Is getting much word of month boosting. Takings last week a little over \$6,000.

"The O'Brien Girl," Liberty (20th week). Final week for the George M. Cohan musical success, which opens Monday at the Garrick, Philadelphia. Could have stayed longer. "To the Ladies" succeeds next week.

"The Perfect Fool," Cohan (17th week). Business held up to good figure, the gross last week being better than \$16,000—strong pace at \$2.50 top.

"The White Peacock," Comedy (8th week). Weekly takings do not vary much, the gross hitting around \$5,000. The way show is hooked up it probably can break even or might turn a slight profit.

"Up in the Clouds," 4th Street (7th week). Looks like a failure until Easter. Though gross not extraordinary, the show has held up nicely since moving from the Lyric. Last week bettered the previous week, grossing \$15,000 or a little more.

ered the length of local run, gross is gratifying.

"The Intimate Strangers" (Hollis, 1st week). Opened very strong, having town all alone for start. Figured business will be as good, if not better, than was done by Gillette. He got away with \$32,000 in two weeks at the same house, doing \$16,500 for the final week. Real proof Bostonians like the "hokum."

"Orphans of the Storm" (Tremont, 8th week). About \$7,000; on a par with business of preceding week. Film is showing signs of weakening and would probably be withdrawn locally if there were not a lease extending for three weeks longer.

"Red Pepper" (Shubert, 6th week). Show justified all good things said about it, and is building up business weekly and showing no signs of weakening. Good for long stay.

"Liliom" (Wilbur, 2d week). Not getting over as strong as expected, perhaps, as at two of the Shubert houses are plays appealing to the higher class of theatregoers. Unfortunately booking circumstance.

"The Green Goddess" (Plymouth, 2d week). Doing capacity at every performance. Not known how long show will stay here, but figured now local run will go several weeks, if not months.

"Back Pay" (Selwyn). Not showing any signs of improvement, despite extensive advertising and publicity stab.

"THE CLAW" DRAWS CHICAGO SOCIETY

Does \$18,000 First Week at Princess—Two Shows Go Out

Chicago, Feb. 15. Three attractions started on the Lomestretch here last week, with two in addition completing the last lap of their stay here this week. It is rather unusual to have this number of shows all steppin' off at the same time.

"The Rose Girl," which should have remained at the La Salle for another week, due to inadequate returns at the box office, hauled anchor here last Saturday. On account of its sudden closing the house will remain dark until next Sunday, when "The Silver Fox" will reopen the house. Robert Mantell departed also on Saturday from the Olympic to make way for "The Beggars' Opera," which opened Sunday for a short return engagement.

With the announcement the "Ziegfeld Follies," "Mr. Pim Passes By," and Bert Williams in "Under the Bamboo Tree" were on the outward voyage the business at the respective houses in which these attractions are appearing in was somewhat on the upward trend. Even "The Connecticut Yankee," the Fox picture which is to make way on Sunday for Elsie Ferguson in "The Varying Shore," at the Woods, took a sudden spurt.

Both shows which opened here during the week seemed to catch on. Lionel Barrymore opened Sunday night at the Princess in "The Claw," and played to capacity throughout the week. He is here for four weeks and it is quite likely it will be extended for a similar period. Otis Skinner got under way Monday at the Illinois in "Blood and Sand," and did a fairly good business on the week, but not reaching the Barrymore gross.

The business on the average at all houses was somewhat shy of the figures tallied on the preceding week, which was automobile week.

The attractions scheduled to move in Sunday and Monday are "Two Little Girls in Rite," at the Colonial, and "The Silver Fox," which glides into the La Salle, both opening on Sunday, and the three which arrive Monday are Frances Starr in a revival of "The Eastest Way" at Powers; Elsie Ferguson in "The Varying Shore," re-establishing the legitimate policy at the Woods, and Ina Claire and Arthur Byron in "Bluebird's Eighth Wife" at Garrick. "The Last Waltz" will vacate the latter house and move to the Studebaker, which the Williams' show vacates.

Estimates for last week: "Mr. Pim Passes By" (Powers, 4th week). Judicially advertising and circularization brought in \$13,400. Last week here.

Robert Mantell (Olympic, 2d week). Shade over \$9,000 on final week.

"The Beggars' Opera" opened Sunday for two weeks.

"The Last Waltz" (Garrick, 5th week). Lower floor scale brought back to \$3 top again this week, with returns amounting to better than \$22,000. Vacates here Sunday and resumes run at Studebaker.

"Connecticut Yankee" (Woods, 5th week). Filmmaking of famous story started over business of several prior weeks and turned \$10,000. Doing better than local wise-acters calculated.

"Follies" (Colonial, 7th week). At all performances seats on lower floor were at a premium. Still

QUIET WEEK IN PHILLY; LAST WEEK DROPPED OFF

Weather Breaks Up Week-end Business—Hodge Show Is Unmercifully Panned

Philadelphia, Feb. 15. A solitary opening makes this a quiet week, with prospects of increased activity next Monday when three shows bow in.

Last week showed a drop in the good business spurt. Bad weather at the end of the week hit some of the houses. Most of the bad weather breaks of the winter have hit the week-end trade.

"Main Street" is the new opener, to stay at the Walnut for four weeks unless the unforeseen happens. It follows "The Bad Man" and "The Skin Game." Both made nice money in three and four weeks respectively. There has been considerable talk of the revival of "The Little Tycoon," by Willard Spencer, a Philadelphia, to open at the Walnut March 15 for a spring run. This musical show holds all long distance records for the city, with something like 725 performances (non-continuous). It is understood that James P. Duery, owner of the Walnut, is interested in the contemplated revival. Another guess is that "Lettie Pepper" will come into the Walnut, with "The Little Tycoon" held off until next fall. Charlotte Greenwood is a great favorite here.

The Syndicate has two notable attractions opening Feb. 20. "The Gold Diggers" comes into the Broad for four weeks (longest run at this house this season) and "The O'Brien Girl" at the Garrick for an indefinite run. It has been rumored Cohan will use this same house for the rest of the season with "The Tavern," "The Meanest Man in the World," and a new one. Eddie Cantor's new revue, "Make It Snappy," comes into the Shubert Feb. 20, and marks an addition to the very, very small list of shows coming here this year without the backing of a New York run. "Bill of Divorcement," "The Love Letter," "Love Dreams," "Bull Dog Drummond" and the Ziegfeld "Frolic" are the exceptions. Of these the last two were the only ones to pull any real money.

"Dog Love," the new Hodge show, was unmercifully panned by all but one of the critics, but the usual Hodge clientele has brought money to the box office. It is not figured this comedy will stay over three weeks at the Adelphi. "Ladies' Night" has been a gold mine at the Lyric, although it is beginning to fall off now. This is its sixth week, and it will probably stay two more before Faversham in "The Squaw Man" comes in.

"The Grand Duke" is announced for March 20 at the Broad to succeed the "Gold Diggers."

Estimates for last week:

"White-Headed Boy" (Broad, 2d week). Irish players did well first week, aided by a number of benefits. Sale for this week not so large. Highly praised by critics. \$12,500.

"Greenwich Village Follies" (Shubert, 4th week). Real money maker at \$2.50 top. Around \$23,000 to \$24,000 each week. Cantor coming in Monday.

"Orphans of the Storm" (Forrest, 6th week). Griffith film has not done as well as expected despite splendid co-operation of most of critics. About \$9,000.

"Welcome Stranger" (Garrick, 3d week). Comedy has made nice money, although weather breaks hit it last part of last week. Could have been winner in five or six weeks as originally planned. \$13,000. "O'Brien Girl" next week.

"Main Street" (Walnut, 1st week). Good opening, with prospects of excellent business for most of four weeks' booking. "Skin Game" dropped to about \$11,000 last week, but made money at that figure.

"Ladies' Night" (Lyric, 6th week). Real money maker despite prophecies. Nearly \$12,000 last week, which, in small house, is excellent. "Squaw Man" underlined.

"Dog Love" (Adelphi, 3d week). Hodge show panned, but did adequate business, though not figured to stay more than three, perhaps only two, weeks; \$12,000.

drawing top money of town. Entering final week.

"Nice People" (Cort, 16th week). More than meeting expectations at end of fourth month.

"Little Old New York" (Cohan's Grand, 6th week). Good break with this costume comedy drama. Carded to remain until April 3, when "The O'Brien Girl" replaces it. \$16,000 total count.

"The Claw" (Princess, 1st week). In house on edge of "Leap" Lionel Barrymore got off to a flying start Sunday, with big society outpouring. Initial week, \$18,000.

"The Hindu" (Shubert-Central, Continued on page 15)

ALL SHOW BUSINESS PREPARED TO COMBAT DOUBLE TAX BILL

**Committees Appointed—Indications During Week
Luxury Tax Will Not Be Fixed to Meet Bonus
Payments—Equity's Objection**

Every branch of theatricals was fused into one unit late last week, prepared to protest to Congress following dispatches from Washington outlining the soldier bonus proposals, which contemplated the raising of revenue by means of doubling the admission taxes (from 10 to 20 per cent), placing a tax on motor cars, gasoline and other "luxuries." Meetings called by the International Theatrical association and held in the meeting room of the Producing Managers' association, Saturday, led to the formation of committees. By Monday, when a second meeting was held, the most gigantic publicity machine yet devised was ready for the word to go.

Early this week indications from the capital were that the bonus bill would be shoved aside, so great was the volume of protests from all business throughout the country. President Harding had stated he would veto any bonus measure which did not carry with it provisions to raise the required funds. Government officials and cabinet officers opposed Congress in the soldier bonus plan, which it is claimed cannot be carried out at this time because of financial conditions.

Such a hubbub in opposition was patent that the theatrical unit held off sending a committee to Washington, it being believed that if the bonus bill is adopted some other revenue means will be taken and all the items first proposed as doubling the admissions tax would be thrown out.

The meetings were inclusive of representatives from the managerial associations, taking in legitimate, vaudeville, pictures, burlesque and opera; also representatives from the Actors' Equity association, Actors' Fidelity league, the Federation of Musicians and the I. A. T. S. E. (stage hands union). Preparations were made to use speakers in all theatres, with slides shown wherever possible. The program, however, is now prepared to go much further than that and would include every publicity man and publicity device used by theatres throughout the country, and all aimed against doubling the admission taxes.

This is the second time that Washington proposed to boost ad-

mission taxes to 20 per cent. About two years ago the theatrical interests met on common ground to oppose and so successful was the demonstration the proposal was withdrawn.

The bonus bill proposals emanated from the combined sub-committees of the House Ways and Means committee and the Senate's Finance committee. Representatives Longworth, Copely and Fordney acted for the House, and Senators Smoot and McCumber for the Upper House. It was charged in political circles that the Republican party had pledged the soldier bonus measure and that if it was not passed, congressmen up for election next year would face hot opposition. On the other hand, it is believed that if the country is saddled with additional taxes, the Republicans cannot escape defeat.

Up to 4 p. m. Wednesday the Actor's Equity had not decided whether it would co-operate with the rest of the show business in the fight, all branches plan to make on the proposed imposition of a 20 per cent. tax on theatre admissions. Frank Gillmore attended the meeting called by the International Managers' Association Monday in the P. M. A. rooms, called to get the different branches of theatricals together to fight the tax. When asked whether the Equity would co-operate with the other branches, including vaudeville, burlesque, legit, pictures, etc., Mr. Gillmore replied he did not know, as he could not say what the attitude of the Equity council would be towards him (Gillmore) "sitting in" with a representative of any other actors' organization. While no "other organization" was mentioned by Gillmore, Howard Kyle of the Fidelity League was present at the meeting, and it was naturally presumed Gillmore referred to the Fidelity League as the "other organization."

"We," meaning "Equity," Gillmore said in effect, "hold we are only an organization representative of the legitimate actors." Gillmore then said he would put the matter up to the council. The Equity council met Tuesday, but no word as to whether it would send a delegate to represent Equity had been received by the international managers up to Wednesday afternoon.

STOCKS

J. L. Adams, formerly manager of the Princess Stock Co., Des Moines, has secured a lease on the Grand, Kansas City, and will institute a season of stock, commencing Feb. 26. The company will be headed by Wilmer Walter and Theodora Warfield. Harry McKee Webster will be the director. The opening play will be "The Brat," to be followed by "Buddies" and "39 East." The company will be known as the Drama Players. The Grand theatre has been dark since Christmas week, and the interests of the Kansas City Amusement Co., which controlled the house, are in the hands of a receiver. It is understood that popular prices will be the policy, with a change of bill weekly.

The Auditorium, Lynn, Mass., is reported about to be transferred with no details given. Casey & Hayden are now playing stock in the house.

The stock at the Orpheum, Germantown, Philadelphia, will present a new comedy called "Step Lively, Hazel!" by Bernard J. McEwen, next week.

Frank Keenan, Wallace, Irma Melville, Ruth Saville and William Abrams have joined the Woodward Stock at the Orpheum theatre (not vaudeville house) in Seattle.

The stock at the Strand, San Diego, Cal., has begun its fifth year there. The admission scale at night

is 30-50. Last week "The Good Little Bad Girl" was played. Fred Raymond and Winifred Greenwood are still playing the leads.

Richard Pittman, formerly of Selwyn's producing staff, succeeds Melville Burke, as Shubert stock stage director, Minneapolis. "The Hottentot" is being offered this week by the Buzz Bainbridge organization.

The Payton stock at the Lyceum, New Britain, Conn., closes Saturday.

The Liberty at Oklahoma City, Okla., reopened Feb. 12 with the Liberty Players, featuring Al and Lois Bridge with the musical review, which is scheduled to play at the Liberty indefinitely.

Manager A. H. McCall has been in Los Angeles, Cal., for the past several weeks picking his cast. Feature pictures also will be shown at the Liberty.

The Supreme, Grand avenue and Fulton street, Brooklyn, opened dramatic stock Monday for the third attempt with that policy within the past six weeks. In each of the previous attempts the stock policy proved unsuccessful financially, with the house reverting to pictures. The Supreme plays vaudeville Sunday regardless of its week-day policy, the house having been taken for Sundays for a period of eight weeks by Jack Linber.

APPEAL ARGUED

**Kitty Gordon's Judgment of \$20,000
Before Appellate Division**

Argument on the appeal from a \$20,430.58 judgment in favor of Kitty Gordon in her breach of contract suit against Gilbert M. Anderson and L. Lawrence Weber was heard before the Appellate Division of the Supreme Court last Thursday. Weber and Anderson, appearing through William Klein and Charles H. Tuttle, set forth several technicalities why the judgment should be reversed, contending Miss Gordon signed her contract with the Kitty Gordon Feature Film Co. and that the plaintiff's evidence from the Secretary of the State of New Jersey to the effect no certificate of incorporation was filed there as claimed was not binding. Documentary evidence from a Jersey court, the appellants held, was not under the jurisdiction of the New York courts; the secretary of Jersey should have been produced in person should such evidence be necessary. It was denied fraud was intended, as Miss Gordon maintained.

Miss Gordon sued through Frederick E. Goldsmith for \$15,940 in August, 1918, based on a written contract of 1916, whereby she was guaranteed 32 weeks at \$1,250 as a screen star plus 35 per cent. of the profits. She alleged for a first cause of action she had made "Vera, the Medium," for the defendants, which realized \$5,000 profit, and other than \$810 she did not receive a balance of \$940 due on her profit percentage. She also claimed 12 weeks' salary due at \$1,250. She got a jury verdict last year for the full amount, which, with interest from 1916, brought the judgment total to over \$20,000.

Harold M. Goldblatt and Prof. I. Maurice Wormser of counsel with Mr. Goldsmith, argued in Miss Gordon's behalf to the effect "parties assuming to act in a corporate capacity without a legal organization as a corporate body are liable as partners to those with whom they contract."

Pending the appeal the defendants have posted a judgment bond for the full amount. The Appellate Division will hand down its decision in the course of a month.

MARY EATON'S CONCERT

Chicago, Feb. 15.

With Flo Ziegfeld's consent, Mary Eaton, of the "Follies," gave a concert at the Balaban & Katz Chicago theatre last Sunday morning. Miss Eaton had a special repertoire of dance numbers which she presented for one hour from 11:45 to 12:45, accompanied by 100 musicians.

These Sunday morning concerts were started several months ago with stars selected from attractions in local theatres. At the beginning the morning concert attendance averaged about 500 persons. It has steadily built up with 3,500 on hand for the Eaton concert.

"THE CLAW" DRAWS

(Continued from page 14)

5th week). Even though locale is mystery to some of Chicago's theatre-goers, Whiteside appeared to solve it to extent of \$12,750, unusually large gross for this theatre.

"Orphans of the Storm" (Great Northern, 2nd week). Acclaimed by most of the daily papers as the best of the Griffith products this cinema checked in \$10,500, encouraging and at same time shows a margin of profit for the producer, though doing extensive display advertising in daily papers.

"Blood and Sand" (Illinois, 1st week). Otis Skinner with limited engagement started off at fairly good gait with business mounting each night of first week. Intake, \$16,000.

"Under the Bamboo Tree" (Studebaker, 9th week). Bert Williams doing remarkably well and played to good margin of profit throughout period here. On first half of last lap with lower floor top back to \$3 top, week's proceeds amounted to around \$14,000.

"The Night Cap" (Playhouse, 6th week). Early part of week for this sensational mystery play was bit shy to capacity, but last three nights more than atoned by bringing week's gross to \$11,000, most profitable for house and attraction.

"Lightnin'" (Blackstone, 23rd week). Approaching half year mark, Bacon play running true to form and grossing practical capacity at every performance. Traditional \$22,000 chalked.

"The Rose Girl" (La Salle, 2nd week). Never got started and after opening simply lagged by wayside with no outward effort made to put it over. On final week business just skidded by house instead of into it. "The Silver Fox" will reopen this house Sunday, dark current week.

FEELING AGAINST DR. STRATON MAY STOP BRADY FROM DEBATE

**Theatrical Manager Deliberating Whether to Proceed
—Friends Divided in Opinion—Preachers and
Press Appear to Stand with Brady**

William A. Brady had not made up his mind in the middle of the week whether he would invite Dr. John Roach Straton to a public argument on the stage and its people or allow Dr. Straton to just die out as a sensationalist. Friends of Mr. Brady were divided. Some averred that since the producing manager had, unprepared, gained the best of the hostile verbal clash last Sunday in Dr. Straton's church, against Dr. Straton's wholly prepared case, Brady should demand Dr. Straton meet him, for a formal debate on neutral ground. If the debate occurs, the New York Hippodrome will likely hold it.

It is said Mr. Brady believes it is not necessary for him to talk further on the subject as the press in its news and editorial columns, besides quoting clergymen who have voiced an expression on Dr. Straton's sweeping indictment of professionals, has covered the entire subject.

The New York dailies, editorially and in a news way, have been with Brady since he answered the minister in his own church. The Broadway opinion was Brady had easily outpointed the reform agitator. They seemed thoroughly pleased with the pointedness of Brady's ad lib argument.

With his wife (Grace George) and daughter (Alice Brady) prominent members of the theatrical profession, Mr. Brady is reported disturbed through an inner feeling he should thresh the Straton matter out to its finish, and on the other hand by the thought if not suspicion that Dr. Straton wants him to do that, in order to aid the Straton scheme of gaining personal pub-

licity at the sacrifice of the opinion of professionals or of his own congregation.

The show people believe all of Dr. Straton's points would be superficial, gathered from a stray newspaper account or the best known theatrical cases the newspapers have given space to within the past few years. They also believe Brady would have facts of the show business, as against the casual and erroneous observations made by Dr. Straton in his Sunday argument, many of which displayed he had been ill informed.

None of the show people seemed to give any attention to the statement made by Dr. Straton and contradicted by Mr. Brady, that the show business is controlled by the Jews. A couple of managers dismissed that by remarking: "Straton must be trying to land Henry Ford. The 'Dearborn Independent' said the same thing."

Referring to the Straton-Brady controversy, George A. Newman, chairman of the Board of Trustees of Ninth Church of Christ, Scientist, which holds Sunday services and Wednesday noonday testimony meetings at Morosco theatre, and is attended by members of the theatrical profession, said that his church had found the actor to be neither "immoral" nor "unmoral."

"If you give the actor what he wants he will come to church just like anyone else," said Mr. Newman. Ninth Church moved into the Morosco last March and inaugurated the noonday meeting largely for the purpose of furnishing members of the theatrical profession an opportunity to express their gratitude for what Christian Science has done for them. The Morosco usually is filled before the meeting begins and large numbers are turned away. Many actors and actresses attend the Sunday morning and Sunday evening services at the Morosco, and the number is steadily growing."

SPECULATOR CONTROL

(Continued from page 13)

shall be guilty of any fraud or misrepresentation or shall charge for any ticket a price in excess of the price authorized by this article or otherwise violate any of the provisions of this article or any other law or local ordinance, the controller shall be empowered, on giving ten days' notice by mail to such licensee, and on affording such licensee an opportunity to answer the charges made against him, to revoke the license issued to him.

"The controller shall have the power, upon complaint of any citizen or of his own initiative, to investigate the business, business practices and business methods of any such licensee.

"No licensee shall resell any such ticket at a price in excess of fifty cents in advance of the price printed on the face of such ticket. Every person, firm or corporation who owns, operates or controls a theatre, place of amusement shall print on the face of each such ticket the price charged therefor."

Assemblyman Thomas K. Smith, of Onondaga county yesterday (Feb. 14) introduced in the Legislature another bill regulating the sale of theatre tickets by ticket brokers. The measure differs from a similar bill passed by the Legislature and vetoed by Governor Miller last year in that, while the 1921 bill provided for a penalty for violation of the provisions of the act, this year's measure imposes a civil penalty of \$50, to be recovered by the party aggrieved.

Tickets of admission are to be printed with one of two forms of contract on the back thereof; the one declaring "On behalf of and for the benefit of the public and as part of the contract of which this ticket is evidence, it is expressly understood and agreed as follows: The person, firm or corporation receiving this ticket shall not sell, transfer or otherwise dispose of it at a price in excess of 50 cent; in advance of the price printed on the

face hereof; violation shall incur a penalty of \$50 to be recovered pursuant to law. This provision shall be binding on each holder hereof." The optional clause, if the first class is not printed, on the ticket, is to read: "This ticket may be sold by any person, whether engaged in business as a professional ticket speculator or otherwise, at any price, without restriction or limitation, which such person may exact."

Both this measure and the Waiton-Bloch bill will probably be reported out of committee in the near future.

THEATRE OWNER MARRYING

Lynn, Mass., Feb. 15.

A wedding will soon mark the culmination of a romance which began three years or more ago when pretty Catherine Sheridan, a Boston nurse, worked herself almost to the point of collapse to save the life of William D. Bradstreet, of 126 Berkeley street, Boston, veteran theatre owner and promoter, according to marriage intentions filed by Mr. Bradstreet this week.

The bride-to-be, who is now manager of Mr. Bradstreet's hotel, the Itavine House, at Randolph, N. H., is 36 years old, while Mr. Bradstreet is 63. He has a son, William D. Bradstreet, Jr., who last fall married Adelyn Bushnell, leading lady of the Auditorium Stock, Malden, Mass.

Charles Lyons Again Treasuring

Charles Lyons, formerly at the Belasco, is now treasurer of the Casino, New York. He was in the brokerage business for the past five years.

A benefit will be held at the Hotel Plaza, March 10, for the Roumanian War Orphans. Tickets will sell at \$5 with the program, including a recital by Mme. Claudia Muzio of the Metropolitan Opera and a fashion display by Hickson, in conjunction with an exhibition of jewels by Cartier. The benefit is under the personal direction of Willie de Ligneunre of Hickson.

BED-SIDE CHATS

BY NELLIE REVELL

(Nellie Revell has been for nearly three years confined to her room and cot in the St. Vincent's Hospital, Seventh avenue and Twelfth street, New York City. Without having moved from one position within the past six months (Miss Revell having lost the use of her spine) she has written and dictated these weekly articles for Variety, at the same time having variously contributed to other periodicals. Miss Revell has been called the bravest woman in the world by many. Others have indorsed it, adding that under the circumstances she is also the most cheerful.)

A soldier boy whom I loved and who called me "mother" was dying in a hospital "somewhere in France" after a battle that wiped out almost his entire company. A friend, seeing how badly wounded the boy was, approached him, saying, "Bud, you are all banged up." The soldier mumbled, "S'all right it's going to do anybody any good, but it's hell if it ain't." That's just the way I feel about my long interment here. I hope Bud's battles do as much good as my battle has done to one poor down-hearted girl, who writes me she had been so discouraged at her inability to find work to support herself and little sister she had decided to end it all. While waiting for the little one to go to sleep, intending to turn on the gas, she picked up a Variety containing an article of mine in which I said I was going to win this fight. I was writing about my many blessings. She says it jerked her to her senses and she resolved that if I could find heart to want to overcome my many handicaps that she, too, was determined to fight, as she had many things to live for. She said a prayer of thanks for her awakening and renewed her promise to her dead mother to look after the little sister. She wrote next day telling me I had opened her eyes and had saved her life. I've been through Victor Hugo's "Les Miserables," but that letter to me was worth it all, for I did someone some good. "S'all right."

Being interviewed about how it feels to be ill three seasons or how I keep my spirits up is a frequent occurrence. The sob sisters have done me proud. A shooting show girl or a famous divorcee with no Indian to guide her would not have attracted much more space than has been accorded to my refractory spine. I have been quoted and misquoted on every subject from the Deity to birth control. But I have had a good laugh and was much flattered yesterday on receiving a letter from H. H. Harriman, editor of a magazine called "School Days," devoted to the spiritual and intellectual training of the young. It requested an article from me of my experiences or advice to school pupils for his publication. I, the female Pagan of the sawdust trail, to be asked to give advice to boys. It sounds like retribution. Ghosts of my past dangle ironically before me. And memories of the times I have helped kids play hooky to go fishing, taught them how to make and use a beanshooter, held big brothers, so they couldn't interfere with the younger ones fighting it out. The many times I have pulled up the side wall of the circus tent to let the kids steal in to see the show. One time I recall while I was with the Sells Floto Circus, Otto Floto, now sporting editor of the Kansas City "Post" (but at that time part owner of the show), came up on me suddenly as I was figuring how I could sneak several town kids under the canvas. He was taking it all in, but I did not see him. The boys were wondering how they could explain to their teachers why they had not been to school. Not to let anything interfere with their day's pleasure, I and some other women of the show wrote excuses for every one of them. And now at my time of life, when those boys have probably become successful burglars or bootleggers, I am importuned to teach "Young Americans how to shoot straight." The only shooting I could teach them would be to shoot craps.

An Elizabeth de Luxe instead of the much maligned Tin Lizzie is what Mr. Ford has in mind for us. On the front page of the New York "Times" a two-column head reads: "Ford plans 'cottonoid' autos." Mr. Ford is working on a preparation and seriously contemplates making automobiles (if you can call them that) out of a composition composed mainly of cotton. Won't that be cute? Then I suppose when we return from our spin, instead of putting the "car" in the garage, we put it in the linen closet with the tea towels and dollies. When it begins to look mussed, instead of getting it repainted we will send it to the laundry. The tool kit will be equipped with a stocking darning, a bodkin, needle and thread and a card of safety pins. I suppose for Sundays there will be hand-embroidered fluffers. And the tops will have picced edges with No. 1 baby ribbon laced through insertion. The seat covers could be of pastel shades and we won't know them from a basinet. And that Merrick road on Sunday afternoon will look like a baby parade on the boardwalk at Asbury Park.

Jennie Dolly is quoted as saying that "no actress should marry an actor, as actors do not make good husbands." How does Jennie know? She has not met them all. What a shock it will be to Mrs. Wm. Crane, who has been married nearly half a century to the same husband, or to Kitty Morton, who has been Sam's wife and partner 40 years, or Sadie McDonald, who just celebrated her 30th anniversary with Jim, to learn that all these years they have been married to the wrong men and did not know they were not happy with them.

On each occasion that I have been taken to the anatomical composing room, the Sister on this floor has availed herself of my absence to give my room a thorough cleaning and do the things that my nervous condition prohibits while I am in it. I frequently joke her about her fastidious cleanliness and tell her I think she conspires with the doctors to operate or put new casts on me just so she can house-clean in my room. She came in this morning, looked at the walls, windows, floors and chandelier rather suspiciously. So I am wondering if I am penciled in for another opening. Goodness knows, the office ought to know my act. My suspicion of their every move is much like the old gag Jack Wilson told (maybe does yet) about wanting to take all of his money (a dollar seventy) out of the bank because he saw the bank teller reading a time table.

Frank Van Hoven is a friend of mine. But as much as I admire him, I can't let him get away with too much. He is always sending me candy. Now he knows that no patient would dare eat all the candy he sends me. He also knows that I give it to the Jane Cowlish looking nurse that he met in my room. Why don't you send it to her direct, Frank? Why make me the terminal? I fooled you the last time. I gave it to Betty to take to the office and treat the girls that forward my mail. Yes, and yours, too.

Edgar Allan Woolf appraises his conscience for not coming oftener by sending pretty plants with lovely notes attached. I'd rather hear one of his imitations than have all the plants in McKinny's. Come on down, Eddie, and let me see the act you put on at that opening the other night. I understand you have some new imitations which pleased the audience more than the show did.

Page Blanche Ring! For two years she has been promising that when I am able to leave here she was going to have the finest milliner on Fifth avenue bring swarms of hats down here for me to select from. I haven't heard from her for some time. I don't need the hat yet, but just don't want to lose her route.

If you meet a pretty little dark (what's left of it) haired girl carrying a nice new leather portfolio, that's "Betty" who stenogs and spills for me. Tom Ryan thought anything as valuable as my copy shouldn't be carried carelessly, hence the thoughtful gift.

BROADWAY STORY

(Continued from page 13)

marie" at the Belmont was not raved over by the reviewers, though it is an ambitious production. "Desert Sands" at the Princess also failed to get the best of it in the comment. "Madame Pierre," a Wednesday opening at the Ritz, was announced to be more or less of a revival. It is a Brioux play done here some seasons ago by Lawrence Irving and was known under the titles of "The Affinity" and "The Incubus." "He Who Gets Slapped," a Theatre Guild attraction, moved up to the Fulton from the Garrick Monday. The agency buy insures the piece strong support, though the call was not exceptional.

The dramatic leaders are topped by "Kiki" at the Belasco, with "The Czarina" at the Empire, and "Captain Applejack" at the Cort following closely. "Bull Dog Drummond" is getting important money and "Lawful Larceny" is drawing virtual capacity. The musical field remains fixed with the "Music Box Revue," "Good Morning Dearie" at the Globe, and "Sally," the leaders in the order named, and "Chauve-Souris" now counted with the money getters of the second string musical attractions.

There will be four new offerings next week when the Earl Carroll theatre will open, the attraction being "Bevu." "The French Doll" will succeed "The Grand Duke" at the Lyceum; "For Goodness Sakes" brings the Lyric back into attractions from films, and "Rubicon" succeeds "Fedora" at the Hudson. In addition, Mary Shaw will revise "Mrs. Warren's Profession" at the Punch and Judy. "The Chocolate Soldier" will close at the Century, which will be dark a week or two in preparation for "The Rose of Stamboul." "Soldier" will not go on tour, but will possibly be sent out next season.

Several attractions have drawn attention by big business won on the Subway circuit. "Lilom" has more than \$13,000 at popular prices, while "Bluebird's Eighth Wife" is reported even a bigger sensation with new records claimed in the neighborhood houses.

The holiday Monday night found 15 attractions offered in cut rates, with that source unable to get clear of the "dump." By Tuesday the list had grown to 22, and figured to add one or two more before Wednesday night. The list was: "Blushing Bride," Astor; "Chocolate Soldier," Century; "White Peacock," Comedy; "The Nest," 45th Street; "Duley," Frazee; "Elsie Janis and Her Gang," Gaiety; "The Pigeon," Greenwich Village; "Fedora," Hudson; "Lilies of the Field," Klaw; "Bull Dog Drummond," Knickerbocker; "Grand Duke," Lyceum; "Mountain Man," Maxine Elliott; "Cat and the Canary," National; "Just Married," Nora Bayes; "Fay's Fables," Park; "Drifting," Playhouse; "The Deluge," Plymouth; "Ghosts," Punch and Judy; "Pins and Needles," Shubert; "Shuffle Along," 63d Street; "Danger," 39th Street; "Bill of Divorcement," Times Square.

There was no change in the long list of buys. "Fedora" will end this week, and "Pins and Needles" will not be accepted after next week, the arrangement calling for four weeks. "Madame Pierre" was not decided on before the premiere Wednesday. The list has "Blossom time," Ambassador; "Blushing Bride," Astor; "Kiki," Belasco; "Dover Road," Bijou; "Marjaine," Broadhurst; "Tangerine," Casino; "The Perfect Fool," Cohan; "Captain Applejack," Cort; "The Demi-Virgin," Eltinge; "The Czarina," Empire; "Up in the Clouds," 44th Street; "Elsie Janis and Her Gang," Gaiety; "Good Morning Dearie," Globe; "Six Cylinder Love," Harris; "The National Anthem," Miller; "Bombo," Jolson's; "Bull Dog Drummond," Knickerbocker; "The O'Brien Girl," final week, Liberty; "The Grand Duke," Lyceum; "Music Box Revue," Music Box; "Sally," New Amsterdam; "Drifting," Playhouse; "Lawful Larceny," Republic; "The Blue Kitten," Selwyn; "Pins and Needles," Shubert; "Bill of Divorcement," Times Square.

Two theatre managers of Youngstown, O., lately have been fined for permitting children upon the local stages. Judge Cooper of the Juvenile Court in Youngstown stated last week from the bench no child under 14 could thereafter appear.

INSIDE STUFF

ON LEGIT

The changing conditions of the theatrical business within the past 10 years contain no more striking illustration than the discovery by a voluntary statistician last week that on tour throughout the country today in productions of legitimate, burlesque, musical comedy and vaudeville tabloids there are only 256 separate units all told. The interest the statement must evoke in all theatrical highways and byways cannot be without considerable voluntary bookkeeping among players, producers and the relative personae of the playhouse. Scattered over the trails of show-dom boxing the compass of the country not much longer than a decade ago were no less than five thousand troupes of one sort and another paralleling the sorts included in the present summary total of only 256. Six productions of varied quality then were the rule in many of the small towns, one per day per week, and in states permitting Sunday performances, every night of the week saw a show. Producing managers of the active class then had many companies of as many as a half dozen dramatic or musical productions traveling. Every town of 5,000 population had a theatre that would give a traveling production of any sort some business, and productions of real merit turnaways. The advent of the films cut no particular inroads on these conditions for a full dozen years. But gradually, as the celluloid drama expanded, managers of small towns essayed filling their open nights with the eccentric show that had all its company and all their baggage and all their talk on strips of substance that resembled isinglass. Automobiles running parallel with the cinema for favor seized universal imagination. Faced by these two formidable rivals for popular interest, before showmen knew it, their business had turned turtle. What had been wasn't. So far as the theatre as a business was concerned its followers were looking out on a new world.

Producing managers in the legit don't just get the drift of the Erlanger-Shubert friendliness besides business co-operation which seems to permit the Shuberts to select the best theatre of the two syndicates in any city and for Shubert vaudeville. So far, the examples are the Ohio (Cleveland) and Nixon (Pittsburgh). From all accounts it's just a commercial proposition that comes up more as an argument between A. L. Erlanger and Lee Shubert than as policy in matters of this particular nature. The arguments are friendly, for, according to all accounts, the Erlanger and Shubert sides agreed to the joint pooling in some towns and a combined booking understanding under the utmost friendliness, following attempts of that description extending over several years before finally reaching the climax this bad season brought about.

The Erlanger argument may be there is no reason why he and his associates should give up an established legit stand, like the Nixon, say, for Shubert vaudeville, and more especially as the Erlanger side does not participate in the Shubert vaudeville profit, if any, show or house. The Shuberts' answer is that an attraction can draw anywhere, and in Pittsburgh, as well in the Pitt as the Nixon, since people are drawn directly by a legit attraction, an entertainment seldom drawing and never depending upon transient business. Vaudeville, on the other hand, needs a location, always, if it may be secured; it's the vaudeville that draws, as the rule, with the drawing card the exception. With a theatre in a populous location that has throngs frequenting that section, either day or night, its vantage point is of recognized value to its box office.

So far the logic of the Shubert contention seems to have prevailed. While the Erlanger cohorts may have said among themselves, "Why, if there's nothing in it for us?" Erlanger himself apparently has not adopted that attitude.

The mutuality of the business agreeing proposals that come before the heads of the two syndicates seem of late to be passed upon by both more with the future in prospect than any individual gain for the nonce. This covers the pooling and booking agreements reached between the two. They have decided that to work together means more to themselves and their sides than to work against one another. In consequence, it appears, and inside accounts bear it out (if they are correct) that the Shuberts and the Erlangers, speaking of each collectively, have concluded that if they are to work together, they may as well do so wholeheartedly and in every way, irrespective of the single theatre, individual or momentary profit. Just how it is all going to work out is unknown, even to the principals, but they must have faith and are trying.

The same result between the syndicates would have and could have been reached seasons ago, some five or so, when it was first broached, but at that time, and even since, it became a matter of who should control or direct—the Shuberts or the Erlangers. On that point they continued to split until the current understanding that gives the leadership to neither, but makes it all business, to be reached by agreement.

Meanwhile the independent producers and others say it is not as easy as it sounds—they will wait and watch and see, and act if necessary.

The Marie Lohr (English) company is under her own management, or rather that of her husband, Anthony Prinsep. It had been thought A. H. Woods brought the show into New York. Miss Lohr rented the Hudson from Woods for two weeks, and will close the engagement there this Saturday. "The Rubicon," with Violet Hehling will follow.

"The Night Cap" will close in London Feb. 26 at the Duke of York's theatre. And so ends the English battle of "The Night Cap" and "The Bat." Both are American plays. "The Bat" first announced itself for London. "The Night Cap" followed. Both were being rehearsed over these before the opening date of either had been announced. "The Bat" announced first. "The Night Cap" rushed for the same date and both opened the same evening in the West End, something unusual in London where the theatrical managers are still under the impression there are ethics in the show business. An increased number of London theatres may ruin that idea, but so far it has lasted among the evening dresses. "The Night Cap" will close, but "The Bat" will go right on. Both are mystery plays and "The Bat" came in first in New York. The management of "The Night Cap" studied all the Rand McNallys trying to find a place "The Bat" had not worked out. It found Boston. "The Night Cap" beat "The Bat" in there and did business. Then back to the McNallys. Nothing else. "The Bat" was flying so fast over the map "The Night Cap" couldn't get started. "The Night Cap" management, thinking it over, said maybe it could last long enough in Chicago to save a month's storage. And in Chicago "The Night Cap" has made another hit, that it might have duplicated in London if it hadn't waited too long. 'Tis the luck of the show business.

Albert de Courville's own English revue, "Pins and Needles," got off to the smartest kind of a start. The title alone would have planted it if the show itself was anyway near "there." More classy limousines were lined up before the Shubert than in seasons, and the premiere drew down something near \$4,500 at \$5 top. That was why the first week, which was only four days (a Wednesday opening), beat \$12,000. Then the show settled down, and for its second week the gross was \$12,600. That means a loss, as, for instance, the salary list alone stands the manager \$7,000 weekly.

Mr. de Courville has expressed chagrin over the business thus far. But it has been pointed out to him that "Pins and Needles" cannot stand up in competition with native musical shows like the "Music Box Revue," "Good Morning Dearie," "Sally," "The Blue Kitten" and others. Those attractions are all charging a higher top admission. "Pins and Needles" is \$3 top. There are several musical shows on Broadway at \$2.50 top that have the imported revue beaten all around. Half the first night crowd was on its way before the show was over.

BROADWAY REVIEWS

THE PIGEON

Ann Welwyn.....Louise Treadwell
Christopher Treadwell.....Whitford Kane
Edward Berley.....Henry Morrell
Guinevere Megan.....Edna James
Ferrand.....Georges Renavent
Timson.....Hubert Druce
Alfred Calway.....Edward Jephson
Thomas Hoxton.....Marshall Vincent
Kory Megan.....Gordon Blyth
Constable.....Charles L. Douglas
Chief Mover.....Frederic Monti
Incidentals—Wellman Parsons, Alan McAtter, James Allen, William Gordon, George Houle, Allan Moore.

Ten years ago "The Pigeon," with Whitford Kane playing the role he now revives at the Greenwich Village theatre, was produced in London and was an artistic sensation. That same season it was shown at the Little Theatre in New York and did not raise much of a flurry. Now it comes back at the chic playhouse downtown and is again taking its chances as a "highbrow" offering. This is deplorable.

"The Pigeon" is human and right down to the level of anybody. It is exciting and charming, amusing and at times thrilling. It will please the jaded sharpshooter and it will gently massage his mind without making it do sudden calisthenics from which it will be too lame and stiff for the serious business next day of picking winners, finding out how Gibbons and Greb are training, and following up the Taylor mystery.

This comedy ought to be uptown, circled, plugged as red-hot entertainment. It is far more nourishing diversion than half the successes in the commercial theatre sector. And it is better played than nine-tenths of the clatter in the high rent show emporiums, whose managers shut one eye and call upon the listening heavens to bear witness that they are geniuses at discriminating, casting and direction.

The acting is marvelous. Seldom has a reviewer the glad chance of reporting a perfect performance—here is one. And Galsworthy's plays do not allow of the pink-and-white ingenues and the stand-up-and-look-sweet leading men; every part demands a character and every character is a type, and these parts have to be played, not only looked.

Mr. Kane is featured, and he deserves it by his distinction above most of the featured artists in other casts rather than by his rising above his colleagues in "The Pigeon," where at least three others should be elevated with him in public recognition: Hubert Druce, Georges Renavent and Edna James. Druce's characterization of a besotted ex-cabby is a classic that should go down with the records of notable impersonations. Renavent, who is the young man brought here and unsuccessfully starred by George M. Cohan in Chicago several seasons back, is exquisite and terrific. Miss James scintillates in a role that should make her famous, sought, and adored.

All this is more or less buried on Fourth street. Out of town they think Greenwich Village is a blazing spot like Montmartre in Paris or the old Barbary Coast in old Frisco; it isn't so; it's long way from the district, and the district sends out historic successes, but never goes after them. "Follies," perhaps, can draw them to the old end of Manhattan; but they're not curious enough to go after a Galsworthy. If it will encourage leg-show hounds any, this reviewer will freely advertise that Misses James and Treadwell have pretty legs, and that the ushers in the Greenwich Village theatre are prettier than the chorus girls in any show in town, not excepting "Tangerine."

The story is of a soft-hearted artist, played by Kane, who takes in all the riffraff and ragtag of London to feed them and keep them and stake them. Among these is a thief, mousing, drunken, de-throned cab-driver; a philosophical vagabond who has "the 1 ad" in his blood and romance in his eyes, his tongue and his system; and a girl—a flower-seller who he takes off the London streets, where she belongs, and whither she returns.

The poetic tramp and the girl "get together," for he is a natural lover and she is a natural light of love. She's a bad lot. So is he. Her husband, who is peeved because she no longer supports him, cuts up some trouble (a splendid bit by Gordon Blyth, by the way), the cabby steals all the liquor and disgraces everybody, the poet shares the jehzebel's disgrace—and all have to be shown the door.

In one way or another they each face death, and each time "society," represented by the church, the respectability and the bourgeoisie will not let them die; they want them dead, but make them live and prosecute them for trying to die and imprison them for wanting to die. These evil-doers are wild birds. Something in them calls for savage disregard of conventional orderliness. And the tame birds, complacent and snug and superior, pluck them naked with their clo-mosynary claws. For this the wild birds have to retaliate by plucking the tame birds—such as the pigeon, which in British means a "mark."

That's about all there is to it, to

cept that it is lightly yet powerfully developed, deliciously presented, and inspiringly played.

If those ingredients haven't the making of a metropolitan success then all that the English say about our taste in plays is so; and the puzzling, vexing thing about that is that sometimes 'tis, and sometimes 'tain't—so, who knows?

MONTMARTRE

Henri.....James Meligan
Edmond.....Karl Carmen
Georges.....Frank Huyler
An Announcer.....Over Putnam
A Girl in Gray.....Virginia Sall
A Girl.....Margaret Hawkins
An Englishman.....Leslie J. Spiller
Man with Monocle.....Gerard Randall
Simone.....Mabel Stranberg
Eve-Adam.....Dorrit Kelson
Suzanne.....Rose Winter
Big Alfred.....Wells Staubling
A Girl.....Dora Matthews
A Flower Girl.....Marjorie Croucher
A Cigarette Girl.....Alta Mark
A Waiter.....Emily Collins
Another Waiter.....Emile Collins
A Gendarme.....Vasili Kuchmire
Gaston Logere.....Frank Dancy
Gabriel Monnat.....Lucille Wall
Blaine De Morenos.....Mae Hopkins
Pierre Marchal.....Arthur Hohl
Jean Tavernier.....Brandon Hurst
Madame Berthe.....Berthe Skner
Marie-Claire Olga Koprak
Camille.....Helen Lowell
Famian.....John Anthony
Charlotte.....Helen Ware
Saint-Serge.....Lionor
Levy-Brach.....Frank Martins
A Maid.....Mona Bundson
A Gypsy Violinist.....Clarke Silvernail
Claude.....Roy Buckler
Eduard.....William Leonard
A Girl with the Red Coat.....Mildred Gibson
Duchess De Grival.....Helen Lowell
M. Chalon.....Edward M. Grace
Mme. Chalon.....Nina Herber
A Woman.....Virginia Duncan
Juliette.....Gail Webster
Aiser.....Winifred Harris
Robert.....Clarke Silvernail

The Players' Assembly, a new aggregation of co-operative histrions, presented at the Belmont Monday evening "Montmartre," a play in four acts from the French of Pierre Frondaie, adapted by Benjamin Glazer, produced under the direction of Clarke Silvernail, with scenery construction by the John Brunton studios. The Brunton concern is especially mentioned for the excellence of its work and the fact that it is also in on the co-operative presentation.

A. H. Woods secured the rights to this play many years ago and periodically announced his intention to produce it in the metropolis. He went so far as to try it out in stock on the Coast some half dozen years ago with Jane Cowl in the stellar role. The report came back that Miss Cowl was wholly unsuited to the part, and upon viewing it now no one can readily believe this to have been the case.

It is a not a very difficult role for a competent actress temperamentally suited to it. In this instance the star part of Marie-Claire is entrusted to Galina Koprak, a pretty young girl, said around the lobby to be a Russian who never before had been on the stage. After viewing her performance, this report should not be contradicted and accounts for her amateurishness. With a strong foreign accent, she fails to synchronize her actions or gestures to the dialog, very much as do most of the so-called "talking pictures." This was a pity, for the role offered some rare opportunities for emotional acting that would have "brought down the house" if handled by an artist.

The play itself is talky—discursive—preachy—a character study that would lend itself far better to descriptive writing than to play acting. The locale is Paris. A young musician visits the Moulin Rouge, meets one of the women frequenters, falls in love with her and the feeling is reciprocated. He persuades her to give up that life and become his mistress. In the second act they are ensconced in a modest apartment, and he only waits for the acceptance of his opera to marry her. While loving him, she is bored and restless, yearning for the old excitement of Montmartre, where she was born and brought up. Her father had been a drunken cab driver, she cannot read or write, never learned to sew or to take any interest in housekeeping.

A friend rushes in to announce the opera had been accepted for production and suggests they celebrate by a visit to the Montmartre. The young composer refuses and forbids her to go. She had just had a visit from two other girls who had been associates in the other days, and she rushes off, despite his warning that if she goes she must never come back to him.

Act three finds her the mistress of a millionaire, surrounded with luxury, but she yearns for her lover, now famous, and sends a message to him that she is ill. He comes, finds her well, is almost persuaded to take her back when in comes the millionaire. A big scene ensues, and the curtain falls with the lover taking her away.

The fourth act is again the garden of the Moulin Rouge, years later. Marie-Claire had once more returned to her old life, is now growing sadder with drink. Pierre, the lover, has been dragged to the scene by some friends; it is narrated

he is now famous as a composer but is living alone. They meet, he offers to help her, she says she has everything she needs, and he goes away heartbroken to resume his life of celibacy.

There are, of course, some side-lights to this bare, ugly tale, some humorous, but all sordid and depressing, with more daring dialog than a dozen "Demi-Virgins" or kindred farces.

With a cast of over 40 players it can readily be figured that even a co-operative organization must have recourse to the rankest kind of amateurs for a majority of the roles.

Mabel Freneyar and Rose Winter were excellent as two Montmartre habitués who were out to "get the money," and Frank Doane contributed a very finished performance of the millionaire ruse. Helen Ware offered a careful study of a small part which you instantly recognized was in the hands of an experienced actress. Arthur Hohl, an erstwhile Washington Square player, was as lugubrious as usual, as the untidy lover. Helen Lowell had two small parts which she handled adequately, with most of the other parts atrociously and amateurishly portrayed.

If you want to hear a lot of "wise cracks" from a bunch of women portraying harlots, drop in at the Belmont. Better go soon, however, for the venture cannot possibly last long, even on a co-operative basis.

Jolo.

FEDORA

Count Louis Ipanoff.....Herbert Marshall
Jean de Serlex.....J. M. Hallard
Pierre Boroff.....Edward Lester
Dr. Loreck.....Charles Esdale
Gretch.....Edmund Gwinn
Desire.....E. Vivian Reynolds
Helenay Lasinski.....Sydney Ellis
Thelwell.....L. Rayson-Cousens
Kerill.....George Spidenham
Boris.....Max Brent
Dimitri.....Junius Matthews
Ivan.....William Grayson
Basile.....Howard Howard
Countess Olga Koprak.....Hilda Spong
Maria.....Vane Featherston
Princess Fedora Romazova.....Marie Lohr

Marie Lohr, the English star who invaded Canadian territory twice and who opened two weeks ago with repertory at the Hudson, New York, is due to be withdrawn at the end of the week. Her American debut was with "The Voice From the Minaret." That disappointed in the business drawn and was succeeded last Friday by "Fedora." Unless the Sardou play "crosses" the dope and lands, Miss Lohr's stay will be measured by three weeks. Another theatre will be assigned if it does catch on. It's an even bet A. H. Woods, who has the management of the Lohr contingent, will not venture far with it on tour.

It's too bad Miss Lohr could not have come with something new, Fair to look upon, majestic in action, she is a cultured actress but with plays of the yesteryear. "Fedora" is to be counted with the revivals, and revivals are a painful incident of the season—mostly a collection of fluffers. Victorien Sardou wrote it for Bernhardt. The English version was presented here first by Fanny Davenport. Then the French star used it and so did Eleanora Duse during American appearances.

That "Fedora" is a revival would not in itself mitigate against the chances to land, as much as the piece itself—a tragedy of the old Russian regime. It is built around the supposed intrigues of the nihilists. Nihilism is almost forgotten these days. The revolution did come as promised in "Fedora," but it came in a far different way. The greatest war wiped out the old regime in total. Bolshevism in usurping the revolutionary tendencies, dated in the days of the Czar, dimmed the memory of Nihilism.

The attempts at lightness to break the monotony of fear of impending death and tragedy seemed clumsy. Hilda Spong as Countess Olga did the most in supplying the tithe of humor. She is one of the American contingent called on to fill the cast of otherwise English players, and aside from a small maid bit, was the only other feminine player.

Herbert Marshall was in chief support, as in "The Voice From the Minaret." Perhaps a bit handicapped in this particular role, his Count Louis was nevertheless a capable one. In settings the first act was by far superior to the two other interiors. The Russian atmosphere was unmistakable.

American audiences never have been partial to tragedy. Mystery plays with thrills have the call. "Fedora" can hardly figure in competition.

Ibc.

DESERT SANDS

Hugh Herndon.....Norman Trevor
Arthur Jantzen.....Edmond Javor
Kadra.....Anzometta Lloyd
Lily Marchbanks.....Virginia Hammond

The play is by Wilson Collison, and it is reported that Collison is also "Shelton Wheeler," under whose direction it is presented at the Princess. Norman Trevor, its star, follows himself in his own venture, "The Married Woman," at the same snug playhouse, and is interested in the enterprises.

The star role, however, is not Trevor. It is that of Kadra, played by Anzometta Lloyd. Kadra is an exotic, unmoral, six-cylinder loving, 40-horsepower killing, native child of the Sahara Desert, where they come warm and wiggly. Miss Lloyd created the role when the

NEWS OF THE DAILIES

Jessie Reed, the "Follies" show girl, has been made the subject of a book written by Daniel O. Caswell, the young Cleveland millionaire, who married her within 48 hours after having first seen her. The book is offered as a warning to other wealthy men as regards chorus girls. Caswell's tale of woe alleges he was "hooked," though his story narrates the facts that he first saw Miss Reed on a train en route between New York and Boston, neither speaking throughout the entire ride, he tracing her identity in order to "phone, requesting a restaurant appointment, which was complied with, later augmented by a series of drinks, followed by Caswell's proposal of marriage, the ceremony, his disillusionment and taking his wife to Mrs. Caswell (his mother) who said, "If you two children are living together at the end of a year I will give you my blessing"—which never happened and proves the mother was just a bit smarter than either of the principals. What particular blame Caswell attaches to the show girl for his experience listens as being the wail of a sore loser. The incidents of the affair point to Caswell as having instigated it with his only claim to being "hooked" relying on the fact that Miss Reed neither looked nor spoke to him either on the train or in a cafe, where he saw her for the second time, a shyness he asserts was "assumed" for the occasion. And as a whole it would seem that Caswell, for no reason, is making public an affair in the guise of a "warning" that was primarily his own fault. His grievance mostly seems to be Miss Reed informed him after marriage she had been married before and had a son, a couple of incidents she may have forgotten to inform him of in advance, owing to his rushing tactics.

Two theatres have been closed in Cincinnati because of structural defects. Building Commissioner George Hauser has issued an order for the shutting down of the Lubin and Lyceum picture houses.

The Concord, Brooklyn, had its safe rifled of \$1,000 Sunday night. The house is owned by the E. L. B. Amusement Corporation.

Russell Janney, producer of "Marjolaine" now at the Broadhurst, New York, "cashed" on the publicity

play was tried out some time ago for two weeks, and is the only surviving member of the original cast.

Her part is what might justifiably be called, for professional consumption, a Lenore Ulric. That classification is given it by what it might have been rather than what it turned out to be. Miss Lloyd is not without charm or personality, but she never made the grade. It was all forced and unreal. She neither is a Kadra by nature nor by any stretch of her lamentably limited art.

The story deals with two men in a desert camp. Both, it transpires, have fled there as exiles because of their hopeless love of a woman in England. One killed her husband and escaped; the other was arrested for the crime and detained, found not guilty, but driven away by the shame and the notoriety. They do not know each other.

They meet in Algiers; they become desert partners. For six years these men in the great, silent, maddening waste have never become confidants. They are forced into it by the brown girl, who has become the mistress of the innocent man, finding a picture of the woman that the murderer has dropped, and becoming jealous of her lover.

The men talk it out. The murderer (Edmond Lowe) is going mad with ghosts and loneliness. The other is hypnotizing himself into a belief that he loves the desert life and that he is happy in the adoration of Kadra. Kadra dislikes her lover's friend—jealous of him, perhaps.

The English woman comes. It seems a weird coincidence, but that isn't the fatal point in the plot, for she later confesses she came to seek the innocent man. She finds him living with the Arab dancing girl. She is horrified.

Both men at different times threaten the English woman whom they so worshipped with amorous violence tantamount to criminal attack, and both are interrupted. The murderer is caught at it while he has his angel on a divan, in a nightgown, in a position which can scarcely be described fully in a decent trade paper. It is Kadra who comes in. She loathes the woman who is to destroy her, but she kills the murderer and a sultan.

This is back pay for the English woman having saved her from a biting with a quart which her man was about to administer on her bare back in the previous act for being three-headed and impudent to the blonde visitor (Miss Hammond).

For a finish there is some romantic jockeying between Trevor and Miss Hammond; she finally admits she loves him; he jumps at the chance to return to civilization with the white woman he loves, and

given to the recent debate between W. A. Brady and Dr. J. R. Straten by extending several hundred invitations to the clergy of New York to witness a special performance to take place next Monday afternoon.

Joseph P. Fishman, for 14 years an inspector of prisons for the United States Government, has made public a list of figures which he asserts supports the statement of W. A. Brady that there are more preachers than actors in jail. Fishman has picked at random four annual reports of the United States Penitentiary in Atlanta, which read:

Year	Ac-Preach-tors	ers
1915	3	5
1917	4	8
1918	4	11
1919	4	20
Total	15	44

The Chicago Opera Company is minus \$36,000, that sum having been lost through the box office and representing tickets sold, the proceeds of which never reached the cash drawer. Auditors of the company declared a thorough search of the business had resulted in no clew as to where the leakage had occurred.

Proctor's 5th Avenue, New York, had a thief chase mingled in with the regular performance Monday night, when a pickpocket "lifted" \$91 from a balcony patron's pocket. The victim discovered the loss, cut loose with a yell and the chase was on, with the thief dropping bills along the aisle as he flew, finally being caught at 26th street. Some of the money was returned to its possessor after matters quieted down.

An old man who had apparently spent the afternoon asleep in the Liberty Stapleton, Staten Island, outstayed the remainder of the audience and when ushers attempted to arouse him it was found that he was dead. He was identified as Mandel Dellson, 76 years old.

The Caruso Anniversary Week will commence Feb. 26, starting with a concert at the Hippodrome under the supervision of Mrs. Enrico Caruso. Proceeds for the week (Continued on page 32)

he leaves the broken-hearted Kadra alone on the desert, kneeling and praying to Allah.

There is something reminiscent of "The Bird of Paradise" in the plot, a similarity which must never be ignored when contemplating money possibilities. That classic fortune builder was sneered at in New York and in Chicago, and has played some ten years, and gets capacity weeks where the current successes can't get one profitable night in the middle class towns. Of course, Luana, in "The Bird," was started off by Laurette Taylor, Bessie Barriscale and Lenore Ulric. Kadra isn't in as promising hands by just the distance between Hawaii and Sahara.

Native music, too, is introduced, as in "The Bird." Five musicians, who act camel-boy bits, play atmospheric tom toms and whining reeds now and again. Miss Lloyd does a dance to one of these tunes. It might have been well to have given the part to a great dancer for the specialty at the risk of the role, or a great actress at the expense of the dance; Miss Lloyd, unfortunately, served neither function brilliantly.

Miss Hammond was equally at sea. A dramatic leading woman of established standing, she came in on the wrong foot (both boots were nice and new and shiny), and never found the key. Talked to, talked at, kissed, threatened with murder, one hair from out-and-out outrage, finally at peace in the arms of the man she loves after seeing the other stabbed to death at her feet, rubbing a wild woman of her idolized mate—all these and many other "fat" moments Miss Hammond underdid and overlooked. It is inexplicable and almost incredible that a very good actress in a self-starting part, with a marvellous situation awaiting her and every known sort of dramatic hell whizzing around her, could have missed so completely, driven away all sympathy so utterly, misused promising opportunities so startlingly.

Trevor, always a powerful player, was monotonous and heavy, both by characterization and manuscript. He gave the play realism with fidelity and courage; but it was a realism that was unhappy in a combination already so unmelodious; it was like beating a bass drum at mechanical intervals over the drums of Oude.

One can never tell what will succeed. "Desert Sands" is only three or four times as good a play as "A Bill of Divorcement," which is still hanging on and drawing the admiring sighs of the anemic drama leaguers, so its chances may be far better than the scarcely concealed apathy of the first-nighters held out for it.

Lait.

FOREIGN REVIEWS

GRAND GUIGNOL

Paris, Jan. 23.

The new bill offered by M. Choisy at his little chapel, in the Rue Chaptal is judiciously mixed, with a fair dose of Grand Guignol drama, but no horrifying item.

"Le Linceul d'or" ("The Shroud of Gold"), two-act drama by Jean d'Astorg, deals with the unwritten law and the money crisis. Perrin alienates the affection of Barselle's wife, so in revenge the victim takes his rival's fortune of a couple of million francs in paper and makes a bonfire with the banknotes, after which he blows out his own brains.

Lucien Descaves, himself a dramatic critic, has contributed an act, "Pierre Dupont," which is the name of a famous song-writer. It describes the home of a workman in 1952, with Dupont the invisible hero. Boulange, was the bard of Bonaparte, but Dupont declined to be a partisan of Napoleon III. As a matter of fact, he was imprisoned for sedition, and in this short play his friends meet to secretly protest. They admire his courage and are disappointed when they learn he has appealed to the Emperor for pardon. But Dupont was a poet with freedom for song as necessary as a bird, and when some of his ditties are invoked the people acknowledge the wisdom of his wife in prevailing on him to ask for release. A simple picture of our grandfathers' political trials and difficulties.

"Le Demon Noir" is the substantial dish of the menu, three acts, by A. P. Antoine, son of the critic, founder of the theatre of his name. It is his first dramatic venture, and shows stage experience. Catherine accompanies Millet on a topographical mission to Central Africa, where she is the innocent cause of strife, owing to the desire she breeds in the minds of all male creatures around her, particularly the negroes. Even the dumb high priest, Ti-Sao, dares to molest the girl, for which assault Millet has him whipped. This causes a revolt among the blacks, who murder the white traveler, while Ti-Sao enters Catherine's tent and forces her to submission.

"Le Jugement Galuchet," farce, by M. De la Croix, terminates the program with a skit on legal procedure. *Kenzie.*

GRAND GUIGNOL

London, Jan. 28.

Although recent Little theatre programs have been milder than of yore, the admirers of the gruesome, the morbid and the objectionable are getting their full money's worth of horror and nastiness in the new series which Jose Levy has just produced. His first playlet, "menda," is a pleasant little trifle in which a woman pays a debt by suffocating the drink-sodden scoundrel she owes it to.

"Changing Guard," however, momentarily relieves the tension and removes the nasty taste from the mouth. It is one of the best Guignol-ettes we have seen, although somewhat frail and out of place in this theatre. A little boy is ill, dying. By his bedside is a toy soldier carved by his father while waiting in the trenches for the advance, which was fated to be the last. During the night Death comes into the sick room to claim its own, but the toy soldier grows to human size, defends the little sufferer and Death is vanquished. Morning finds the child out of danger, but the toy soldier lies broken on the floor. This is excellently acted, especially by Russell Thornelyke as the toy soldier.

"De Mortuis" is one of those nasty real life episodes in which this clever company glories. It is, however, served with a garnishing of humor which almost makes it palatable. A party of mourners returning from a funeral stop at a low down "pub." They are the father, mother and other relatives of the young man who has just been buried. To them comes their daughter, who has been disowned for discovering prostitution as an easy means of earning a living. After one or two drinks she gets confidential, and not the least piece of interesting information that she imparts is the fact that the youth they mourn, her brother, has been in the habit of living on her immoral earnings. This, not unnaturally breaks up the party. Barbara Gott justifies the piece's production almost by a brilliant piece of acting as the mother. Sybil Thornelyke adds another faithful study to her evergrowing gallery of loose women. "Cupboard Love" is the story of a young man who, entering a woman's bedroom, is calcoed into spending the night in a cupboard.

The piece de resistance is "The Regiment," a drama adapted from the French. It is about as gaudy and evil tasting as it is possible to make dramatic art. The life of a Prussian recruit is made hell by his comrades' bullying. He hides his time, and at last he sees his way to be revenged on the entire regiment. The men are up for inoculation for

smallpox, but the recruit changes the tubes of vaccine for others containing hydrophobia germs. The whole regiment goes mad with rabies. A meeting of officers agrees to treat it as a mutiny and call in another regiment to shoot the madmen down. The old commissioned officer gives the order for the massacre and himself gets in the line of fire. Apart from its ghastly horror, the playlet was remarkable for an exceptionally fine piece of character acting on the part of George Owen as a trooper who was brought in convulsed and barking in the agonies of the disease.

Without doubt the Little theatre is the place for a jolly evening. *Gore.*

NEVINS and GUHL.

Blackface.
15 Mins.; One (Special Drop).
23rd St.

Corking small time comedy act. It possesses all the necessary elements of slapstick with a music and dance finish sure to appeal to the audiences in that type of theatre. The two men opening with cross-fire talk regarding the getting of jobs, with the taller of the two acting as the "manager" for the little dinge.

The action takes place in front of a drop representing a theatre where a champion pugilist is offering \$500 for anyone that will stay 10 rounds with him. There is a transparency in the middle of the drop and a shadowgraph effect of the scrap between the small smoke and the champ is shown. When the former is knocked kuloo, both he and his manager are thrown from the theatre for the banjarine and dance finish.

At the 23rd Street the act practically stopped a fair small time show before a holiday audience. *Fred.*

GRACE and EDDIE PARKS

Talk, Song and Dance
15 Mins.; Two (Special Drop)
Lincoln Sq.

Grace and Eddie Parks have discarded their spur and saddle get-up and chatter, opening flirtation before a cottage exterior. Parks works more along clowning lines, binging them solidly with his good-natured buffoonery. Miss Parks is excellent foil for the business and patter, teaming up sweetly in the double songs and dances. Their stuff is topped off effectively with Parks' eccentric dance solo.

In the body of the bill they were the class act of a five-turn lay-out. They should do nicely in a choice spot in the intermediary houses. *Abel.*

"DANCERS DE LUXE" (3)

Song, Dance, Piano
15 Mins.; Four
Lincoln Sq.

This act should not be confused with the Dancers Supreme, another terp turn that progresses along similar lines. Two women and one man are in this offering. One woman accompanies at the grand and later comes up front for a solo Irish song and harp number. She looks familiar and may have been doing a single recently. The other woman and the man perform the ballet, hock and toe stepping.

They work together neatly and can be counted as fixtures around the pop house circuits. *Abel.*

GOETZ and DUFFY

Song, Dance, Talk
15 Mins.; One (Special Hanging)
Lincoln S.

Man and woman with a satisfying small-time boy and girl routine along familiar lines, with a few outstanding deviations, such as the business of making love in several languages and the double whistling getaway. She in bride attire, he in business suit, open double with a blues, leading into the cross-fire. For the finish, they dance off whistling, his digits in her mouth and her fingers in his mouth. They responded to an encore with a double dance number. *Abel.*

WORTH and WILLING

Songs and Talk
10 Mins.; One
Greecley Sq.

Male team in blackface. Cross-fire talk sprinkled with stepping and numbers. The dancing proves the best, with a crap game bit baying some wright.

Worth and Willing work fast and have the necessary accomplishments for an early small-time spot. *Hart.*

HOMER SISTERS and CO. (1)

Piano, Songs, Dances
16 Mins.; Full Stage
American
This turn probably carries a special cyclorama. On the Roof it wasn't visible. The act opens with a male pianist "explaining" things via a fair lyric. The girls follow in blue short dresses, feathered flapper anklets and head dresses for a double song and an acrobatic dance double with some "hock" steps. A piano solo while the girls change to hoop skirts and pantalettes for a song. They cross the idea by doing a modern kicking novelty waltz.

A pianolog next, then one girl solos a toe dance in short ballet dress. The elevation is fair and the routine mild and novel. The other in Russ costume follows with a "hock" solo, interpolating a few somersaults.

"Roly Boly Eyes" doubled vocally in red costumes is followed by an "essence." The girls are fair dancers; the costumes pretty, with the rest of the turn in proportion. It's a small-time early spotter. *Con.*

MILLER, PACKER and SELZ.

Singing and Talking.
13 Mins.; One
58th St.

Two men and a woman. Men affect eccentric dress, both identical. Woman appears first in male garb, later changing to evening dress. Men do sort of small town boob characters.

Act starts with three harmonizing after fashion of comedy singing trios. After woman exits men have cross-fire conversational exchanges, followed by one of men soloing comedy number, based on standard gags. Woman has contralto voice of unusual power. Proper training would do wonders for that voice. As it is she gets sweetness and strength into her low tones, but with a better knowledge of vocalizing could make many a grand opera star step. Men get plenty of laughs with reliable hoke and both sing well. Harmonizing for finish.

Act is sure for pop houses, and should develop rapidly as it goes along. *Bill.*

"JEST IN HARMONY." (6).

Singing and Talking.
19 Mins.; Full Stage (Special).
58th St.

Roe Reeves and Will Jarvis, featured, and four girls. Act starts with two men and three of the girls singing a number. Men wear high hats, cutaway coats and spats. Girls in evening costume with a couple of changes. Reeves interpolates comedy during the several singing numbers. There is a bit of crossfire after fashion of two-man talking turn, by the two men, between numbers also. Reeves has quiet easy method of going after laughs but overdoes a raucous sea-lion sort of vocal trick. Most of numbers run to high-class and operatic stuff, but Reeves' comedy keeps a balance, and prevents act from growing heavy.

Special set, interior carried. One of girls owns good soprano, which she uses to advantage in a solo. Others sing well.

Pleasing turn for the pop houses. *Bill.*

WALTER GILBERT

Contortionist
10 Mins.; One
City

Walter Gilbert is primarily a contortionist, but a comedian secondarily. This elevates him from what ordinarily might have been an opening act to a No. 4 spotter. A nice looking young man, he announces an impression of "Oliver Twist" and then presents his "twists" with chosen small talk that increases the value of his flexible demonstrations (triple-fold). Gilbert seems utterly devoid of bones. He finally bowed off once and exited, which resulted in stopping the show at this Fox house the last half of last week. He should do nicely in an early spot in a regular house. *Abel.*

FIVE HARLEQUINS

Acrobatic
10 Mins.; Full Stage
Lincoln Sq.

An Arab male quintet in a whirlwind ground tumbling and pyramid building routine. Four of the men use ghastly pale-face make-up, a young colored chap working "as is" for contrast. His stuff stands out particularly on the leaps and ground work. Another youngster is distinguished for his contortionistic bends.

The tempo is fast and never slackens. Good pop house openers. *Abel.*

MILLICENT MOWER

Songs
10 Mins.; One
Palace

Miss Mower may be from the concert platform. She is slight of figure, but apparently well trained in coloratura vocalizing. She is not so adept at facial make-up and a little attention to that will not harm.

The voice control and training displayed in the opening number was perhaps pleasing to those patrons who knew what it was about. The second number, everyone knew, "The Last Rose of Summer," a melody too often chosen by concert artists for vaudeville appearances. Its opportunity for high register at the finish is perhaps the reason.

Miss Mower, however, moved out of the groove for her final selection, an imitation of Galli-Curci. It was given to the accompaniment of a phonograph record. The singer's voice so nearly synchronized with that of the operatic star that the record itself at times fused entirely with the singing. The novelty, however, did not arouse enthusiasm and Miss Mower was not coaxed to encore Monday afternoon. She appeared second. *Ibec.*

FRAZER and BUNCE.

"Man Who Looks Like Me."
Singing and Talking.
16 Mins.; One, (Special).
58th St.

Arthur Frazer and Harry Bunce added a street drop and inserted so much new material into their former double singing specialty that it is practically a new turn. The idea of two men dressing identically is retained, but the former published numbers have been replaced with exclusive songs and some excellent crossfire added. There is also considerable incidental business in the present arrangement that the old turn did not contain. The drop itself is good for several substantial comedy bits.

A double number with Frazer singing straight and Bunce blending in an old rag standard shaped as a novelty. A baseball double at the finish was also out of the usual run.

A pleasant little singing and talking skit withal, that coupled with the personality of Frazer and Bunce, should make a decidedly likeable turn for an early spot in the best bills. *Bill.*

JACK SYMONDS

Tramp Monologs
15 Mins.; One
American Roof

Jack Symonds doesn't affect the crepe hair or patched clothing of the tramp comedians of a decade ago, but wears the ill-fitting hand-me-downs and other realistic habiliments of the modern knights of the "jungle." However, his monologue is a routine of talk that is reminiscent and consists of tales of his experiences while riding the rods and canvassing for hand-outs.

A long spiel of what he would do if he were President, topped off by a comedy recitation concluded. Symonds is small-time with his present routine, but could make the grade with modern material. The opportunity for humorous comment on topical subjects is there. He is a glib talker. On the Roof he pulled laughs in spots and earned a couple of bows, opening in the after intermission spot. *Con.*

MONTE and PARTI

Musicians
14 Mins.; One
American Roof

Two male musicians in tuxedo, with a corking arrangement of melodies. Opening with a clarinet and piano-accompaniment duet of operatic excerpts, one follows with a clarinet solo of an Oriental melody unusually well handled.

The accordionist follows with a solo and a duet of both instruments in some "blues" pulled them back for an encore of popular melodies. Both are tip-top musicians and have wisely assorted their wares for popular consumption. In the once spot on the Roof they made a decided impression. *Con.*

STANLEY and DORMAN

Acrobatic
8 Mins.; Full Stage
Greecley Sq.

Man and woman. The young woman of large proportions divides her efforts between strength feats and contortion work. Her partner sticks exclusively to the body bending. The routine consists of several novelty tableaux, the effectiveness of which is lost through a lack of speed.

As at present framed the turn can open the average small-time bill satisfactorily. *Hart.*

TEMPEST and WATSON

Special Song, Talk, Piano, Dances
16 Mins.; One and Full Stage (Special)
Royal

Bobby Watson, from "Irene," and Florence Tempest (Tempest and Sunshine) are this new combination. Tempest and Sunshine dissolved partnership several weeks ago, when Miss Sunshine entered a musical comedy now running locally.

A couple of numbers used by the girls in their vaudeville act of this season and some of the drops and drapes are utilized in the present classically produced turn.

The act opens in "one" before silver drapes with Watson and Miss Tempest doing a "Hello" number with illuminated telephones. The song explains Bobby is from "Irene," and Miss Tempest is anxious for a male partner. The drop divides on one side showing a piano room with pianist at instrument. Watson in Print Albert, top hat and cane meets Miss Tempest in "one" for "Two Sides to Everything," a double song. She is lavishly costumed. A flirtation travesty with clever dialog is worked in. Watson does "nance" briefly but it didn't mean much at the Royal, except as an effort at comedy.

"I Love to Go to Funerals," soloed by Watson with "nance" mannerisms, proved a good laugh getter and was followed by a clever dance. Tempest's specialty in male attire followed singing "Chasing Midnight Butterflies" with appropriate dance.

Another double followed with Tempest in vampish costume for "Cleo." A bit of crossfire here with Miss Tempest affecting a French accent followed by a good dance double.

The "pink pajama" number from the former act followed, Miss Tempest lying on a couch draped with silk hangings for the opening of the song. Watson sings an introduction to the number.

A bridal number closes which is also a holdover from the former turn. After Watson introduces the number lyrically Miss Tempest is discovered posed atop black velvet steps in bridal array. The act is in full stage. A fast double dance concludes the offering.

"Up town the 'names' meant nothing and the act qualified on its merit as a classy addition to the bill. Watson's recently gained musical comedy prestige can be capitalized at various houses. It's a much stronger combination than the last Tempest and Sunshine vehicle. Mr. Watson is immaculate and looks big time all the time. *Con.*

DE CORSIA and NORMAN

"Home Sweet Home" (Comedy)
13 Mins.; Two (Drapes)
23rd Street.

Man and woman offer a cross-fire family row talk as an opening bit to an act that looks as though the small time in an early spot is as far as it will go. The reason is the manner of delivery of the pair. Their talk might have a laugh or two stuck away in it somewhere (it always did when it was heard before), but they don't get 'em.

The man finally stamps out of the house and the woman has a dream where the Devil appears and tells her she isn't treating her husband right. Hubby reappears and an abject wife entreats him to stay in the house and have his own way. Not much of an act at its best. *Fred.*

CHARLES REEDER

Musical
11 Min.; One
American Roof.

Charles Reeder is a xylophone player, employing the usual style instrument. His present routine is graded from opera to rag, starting with the former and ending with the latter. The playing hits an average pitch, but at no time displays distinctiveness.

Lack of animation handicaps this chap considerably. No. 2 on the Roof the returns were meagre, the orchestra being at fault on several occasions. *Hart.*

THREE VOICES

Singing
10 Mins.; One
58th St.

Male singing trio dressed in business suits. Mainly pulled a number delivered in the familiar style. Each displays vocal ability and sufficient strength to handle a moderate

Sparring up in their act, came should keep their legs working steadily. *Hart.*

ANNA WHEATON and HARRY CARROLL
Songs and Piano
17 Mins.; One Palace.

Anna Wheaton and Harry Carroll were formerly a standard vaudeville team. Miss Wheaton withdrew a year and a half ago to be married. Her return to the stage was a bit of a surprise, it being supposed that she has permanently retired. Since the team dissolved, Carroll has produced and appeared in vaudeville revues, his latest being shown at the Palace several weeks ago, and then following into a cabaret.

At the opening Carroll said Miss Wheaton would sing some of his compositions and asked forbearance if they slipped up on the lyrics. Miss Wheaton was letter perfect. She sang numbers used by the team when last together, with but one exception. It was Carroll who fumbled. That was with the opening line of "Mary Brown," the two-part cycle, with Miss Wheaton first as a country lass and then as a smart gal just back from the city—liking a chap who gave her presents and only 50.

They opened with "A Kiss for Cinderella," also retained from the former routine. Miss Wheaton after a change offered "Suzanne," used by them before. There were three new numbers noted. One was handled by Carroll, it being "One Little Peach Just Out of Reach." For encore, a parody in "The Shack" was sung by Miss Wheaton. The third was a California song with a novelty chorus, typical of Carroll, with mention of the critics on the way west.

Miss Wheaton's return to the footlights is a pleasant incident. She is charming in style, carries herself daintily and is ever so graceful in the slight stepping she offers. Perfect lyrical enunciation is possessed by both. Their reunion was nicely received, but would have landed with the old wallop if more new numbers had been given. Perhaps the team was called together without enough time for Carroll to deliver. *Ibec.*

RUBINI and ROSA
Musical
15 Min.; One City

Two girls, including Miss Rubini, an accordionist, formerly with Roy Harrah. Her present partner is a violinist with vocal ability in addition to her musical tendencies. The opening consists of violin and accordion work, followed by a vocal selection by Miss Rosa, also used for whistling and fiddling. The three ways of using the number should be more equally divided. At present the better portion is given over to the vocal end which, notwithstanding its value, should not be given added time over the girl's other two accomplishments, as both possess class. Accordion work alone and doubled with the violin round out the turn.

The finish has both girls using accordions, with the general impression given the one used by Miss Rosa is merely for the comedy derived from a kewpie doll. A better finish could be worked up with fast playing.

Rubini and Rosa possess a vaudeville vehicle which should secure time in the better grade three-day houses, with possibilities for an early spot on the bigger bills. *Hart.*

JACK COLLINS and CO. (4)
"Dear Doctor" (Musical Farce)
23 Min.; Full Stage
American Roof.

A musical farce employing two men and three girls. From general appearances, Collins is the comedian, playing a satchel salesman character around whom the major portion of the action is framed. The other man is a mixture between a juvenile and a straight, talking part in all of the business with the comedian. One of the girls is given the preference in opportunities, the remaining two being used for a specialty and incidental work.

The action takes place in a woman doctor's office. The straight-man-juvenile is a prospective patient, with the comedian a pugnacious salesman. Songs and dances are introduced at various intervals, which are a distinct relief from the dialog, much of which is antiquated. As seen on the Roof (the special set was not used), the act lacked class.

The players possess no material of value, with the turn suffering accordingly. A production act that is not up to the standard for the better three-a-day houses. *Hart.*

ANDRE and GIRLS (4)
Dancing and Musical
16 Mins.; Full Stage (Special)
State.

Andre is a singing and dancing woman, backed up by four dancing girls, who play violins, all working in very pretty special stage settings. An impressive opening serves as general introduction, fixing the spirit of the act accurately as one of serious musical import. A tableau curtain parts half way, disclosing a cabinet through the three-cornered opening. Within are the four girls in half light playing their stringed instruments. The lights are very dim and the music comes softly and sweetly over the footlights.

Andre appears for a solo number and dance, attired in costume as a Colonial dame with wire spreading crinolines and is joined by the four girl musicians, also costumed in the same way. The music is pretty and the picture a charming background. This is before a solid drape in heavy red.

The drapes are raised and in their place is what looks, under the half lights like a eye of dark velvet. In the back center is a cabinet heavily festooned in loops of flowers and forward about half way to the footlights and symmetrically placed on each side are ivory colored cabinets resembling gigantic decorative lamps. It is a striking futuristic effect.

The number leader comes on for a Chinese number and when this is over the cabinet and both lamps open, letting out the four girls in abbreviated skirts and tights. They go immediately into a jazz number and likely cakewalk dance makes finish. All taking part in the play. The turn is slightly in a pictorial way, makes a lively dancing ensemble and besides has fine musical quality. These three points of excellence pile up a high average.

The number took special impressiveness from the fine surroundings at the State, but it will be an appropriate item on any program, big or small time. *Rush.*

CARLO DE ANGELO CO. (4)
"A Son of Naples" (Comedy)
18 Mins.; Full Stage
23d St.

Entitled "A Son of Naples," this playlet has to do with an Italian boy taking care of his sister who secretly marries a man much disliked by her brother, but who turns out to be the son of a wealthy banker and draws the story to a fitting conclusion. The offering bears the name of Joe Hart as producer.

The playlet is built for comedy through the broken dialect of Angelo as the brother. Others are the sister, husband and a detective. It plays along easily with sufficient amusement, and the support is adequate. The detriment, at present, seems to be a weak finish. With that remedied the playlet should be standard for a whirl around the smaller houses. *Skig.*

MURRY LESLIE, JUANITA and DOLORES
Song, Dance, Talk
15 Mins.; Two (Special)
City

Murry Leslie plays a hotel clerk who employs a trio of phones through which, at several times, he makes comic retorts to the hotel guests' requests. Juanita and Dolores are his two feminine assistants. They feed Leslie for the verbal laughs and do a blues double number.

Leslie's style is on the fly wisecracking order. He sports a pair of tortoise shells for his make-up, otherwise dressing straight. The action at all times is fast, approaching what might be termed frenzied in spots, the laughs thick and the trio presentable.

It ought to click nicely once around the better grade, thrice-daily. *Abcl.*

JIM FELIX
Comedy Horizontal Bar Act
9 Mins.; Full Stage
Royal

Jim Felix has an interesting routine of bar gymnastics framed. The routine is broken up by Felix doing a bit of comedy pantomime or business between each session on the bars.

Prop sausages, a prop dog, business of eating lighted candles, a toy aeroplane scuttled around the house, top spinning serve for the diversions from the straight acrobatics. The flash stunt on the bars is a loop the loop performed on a trapeze at the finish.

It's a corking act of its kind and an ether under for the best of the bills. *Cow.*

MABEL FORD and CO. (7)
Dances
16 Mins.; One and Full Stage
Palace.

Mabel and Dora Ford made up the Ford Sisters. The latter recently married G. Shirmer, the music publisher, and retired. Mabel is carrying on with the same routine, there being little change. Dancing aid is given by Golden and West, two boy steppers, while an orchestra is carried with D. Apolon, banjoist and mandolin expert, again featured.

The opening number in "one" with the bewigged violinist gave way to the Spanish number, one of the assisting dancers also figuring in the dance with Miss Ford. The male team worked in a soft shoe number garbed as Chinese, while Miss Ford changed to the Eddie Leonard costume, now, as before, one of the brightest bits in the act. The mandolin soloist worked while Miss Ford made her next change, that of a jetted "nicker" outfit, used by her for her hard shoe specialty. Golden and West had an inning before the close, one of the men doing "step" stunts on his knees—a tough and well rewarded assignment. They made it a trio with Miss Ford for the curtain.

Naturally, the sister was missed, but Mabel Ford proved herself capable of carrying the turn along, getting liberal returns in the important number eight spot. *Ibec.*

CHARLES ROGERS and CO. (3)
Skit
17 Mins.; Three (Special Exterior)
Jefferson

Two "cellar sniffers" (otherwise prohibition enforcement officers) enter in characteristic icemen's regalia. They park their car before the house suspected of illegally hoarding the forbidden fluid. The maid of the house completes the company, which concerns itself with one of the detective's efforts to get within and investigate the interior, particularly the cellar. Their suspicions are lent further weight when the maid orders the ice brought upstairs, explaining her master is the only one allowed in the cellar. For the punch, one seizes a barrel of what he thinks is the contraband and tastes it. It proves to be gasoline.

The two men are physical contrasts, "Napoleon," the shorter, being the beast of burden of the duo, carting his tall colleague in on the ice cart and doing the dirty business of every phase of their common pursuit. Justice is accomplished, however, when the tyrant greedily inhales the gasoline under the wrong impression.

The act is packed with laughs, capably presented by the two men and the woman. No. 3 on the big time should be their spotting. *Abcl.*

LLOYD GARRETT (2)
Piano and Songs
13 Mins.; One
Jefferson

Lloyd Garrett was in last year's White's "Scandals." A well appearing, nicely groomed personable chap, possessing a mellifluous, finished tenor voice, he off-stages "Idle Dreams," the hit of the 1920 Scandals. He enters in tux for a medley of "Scandals" numbers, including "Drifting Along with the Tide," making way for his male accompanist's piano solo. The baby grand tickler also is immaculate in appearance, proving a happy combination on personality at least. Garrett returns for a published number and the "Sally" song from last year's "Follies."

The song routine is well selected and not above the popular taste. The voice, the personality and the showmanship combine for another solo tenor addition to big time ranks. *Abcl.*

HARDY BROTHERS
Juggling
8 Mins.; Full Stage
23d St.

The tossing of straw panama hats around forms the main substance of the act with the closing minute or so of the routine including some over the shoulder slinging of clubs. A girl sitting in an upper box is used during the hat tossing to the audience for comedy.

One of the men is in a tuxedo while the other effects a kick make-up. Each take a turn at soloing with the whirling head pieces then combining on the club manipulating for a finish. In the opening spot the act connected for average results that should make the turn acceptable in a similar position, around the smaller houses. *Skig.*

BILLY KELLY and Co. (4)
Comedy Sketch
18 Mins.; One and Full Stage
(Special)
Columbia

Billy Kelly is one of vaudeville's best light comedians and is rightly featured in this singing and dancing travesty. The turn is built around the story of a country boy and girl who desert the hay and chickens to follow the lure of pictures.

The act opens in "one" before a special drop showing a rural scene. Kelly is in overalls and farm regalia. His sweetheart is leaving to enter the movies but promises Kelly that if he can ever prove to her that her career is secondary to a quiet existence in the country she will give up her ambitions along Cooper-Hewitt lines.

Kelly follows her to the city. A special drop in "one" serves as a background for some comedy cross-fire between him and the phony director who is out to gyp the screen struck boobies. Kelly is hired as a leading man for consideration. The next scene is in "full stage," representing the exterior of a house. The director and camera man outline the scenario to Kelly. The leading woman proves to be his sweetheart. A comedy travesty version of the script is enacted, ending up by Kelly exposing the business as a swindle and winning his sweetheart back to the farm.

Several song and dance doubles are handled cleverly by Kelly and the girl. Two other females are in the cast playing a couple of minor bits acceptably. The dialogue suffices to allow Kelly to extract a full quota of laughs, mostly gained through his knowledge of comedy values and ability as a reader. The turn was one of the hits of the bill at this house and can duplicate anywhere. Kelly should develop into a standard light comic for vaudeville. He has everything needed. *Con.*

DONEGAN and ALLEN
Songs and Dancing
15 Mins.; One and Three (Special)
Colonial

Neat appearing mixed couple with the boy (Donegan) dressed in Eton jacket and the girl making two costume changes. The former takes care of the vocalizing, the girl talking whatever lines are here, combining on a couple of the dance numbers. Miss Allen of the "cute" type does some extremely fancy kicking. Especially is her back-kick worthy of note. It comes near being contortionistic, for her foot not only touches her head on the backward gyrations, but goes on over the shoulders and in one number Donegan touches a foot to her chest from behind the shoulder. Extremely effective. Monday night it was enough to spoil the efforts of another feminine dancer who followed.

The act is dressed in drapes with the team opening in "one," thence going into "three" for an oriental interlude, sponsored by the girl.

Some cutting down on the running time should be tried and it wouldn't harm if the ballad Donegan is warbling were immediately done away with. It means nothing besides slowing down the action to the point where it has to be built up again.

The couple are capable of holding their own in the larger houses and when they become more acclimated to the routine, speed up a little and get a break from an orchestra that does not prove a handicap, they should register all along the line. *Skig.*

LEVINE, AUDRY and DORF
Songs, Dances and Piano
15 Min.; One (Special Drop)
58th St.

Two boys and a girl with bits done time and time again. One boy is a piano player, his partner and the young woman handling the dancing and vocal work. The stepping is the feature, the singing being in the background.

The opening consists of a short introductory number followed by a dancing impersonation. The familiar flowery dance is used by the couple. The piano player also injects what is announced as an impersonation of a movie piano player. It is worked up in the usual manner of bits of that nature.

This trio is badly in need of new ideas. The present routine discloses nothing that has not been done before. The principals possess some ability but fail to develop it with the present material.

The general run of small time bills can use an act of this nature. With some new stuff, this trio should have little difficulty in landing consecutive time. *Hart.*

BOBBY HIGGINS and CO. (4)
Musical Farce
13 Mins.; One and Full Stage
(Special)
Hamilton

Bobby Higgins, late of Lydell and Higgins, surrounded by a strong cast, consisting of George Callahan, Betty Pierce and Flora O'Dell, has a gem of a comedy act in "Oh Chetney," by Lewis Allen Brown.

A rural drop in "one" introduces the town constable, a village gossip and an actress. The gossip's "nevy" is stuck on the actress and gossip is going to have the "Hogs Corner's Purity League" run her out of town.

Higgins in Sears-Roebuck suit, trick hat, red tie and oversize brown shoes enters to champion the actress. He is the nephew, and he defies his aunt by offering to marry the girl.

The act goes to full stage, showing a special bed room set and twin beds. The honeymooners arrive at the hotel to spend their bridal night. A maid and a male porter are hep to their newly-found connubial bliss and decide to make it interesting for them, which they do by interrupting the pair in their rooms with phone calls, rapping on the doors and finally a prop fire. Meanwhile bride and groom are bashfully stilted, with Higgins remarking from time to time, "Gee, it's gettin' late." The line brings a scream of laughter at each ejaculation.

The finish finds Higgins in comedy night attire while his bride is charming in lacey lingerie. A prop break-down bed is the final howl, with Higgins on the floor at the curtain.

Miss Pierce as the actress bride is exquisite. She is a pretty brunette with a delicate touch that makes Higgins' boob stick out. The latter has created a new type of "rube" in this act and is ideally outfitted. The rest of the cast are on a par. The theme sounds dangerous, but is handled in a manner that would be inoffensive at a girl's seminary graduation exercises.

"Oh Chetney" is one of the season's comedy and novelty finds. *Con.*

EVANS and MASSART
Songs and Dancing.
11 Mins.; One
Broadway

Opening the matinee at the Broadway the team had not the easiest assignment in the world for a routine that adheres mostly to dancing and some vocalizing by the feminine half of the duo. The early spot and the evident mood of indifference displayed by those present, merely made the situation more difficult, as the act fell shy of being able to live up to the standard of the house.

The premier ditty narrating something about bellhops paging individuals held far too many verses besides leading into a dance, by the mixed couple, that made the initial bit seem almost endless. Two in different episodes of dancing by the man allow the girl to make costume changes, followed by her delivering of two melodies. The man's one instance of offering some of the lesser eccentric steps brought a meagre amount of attention, with the remainder of the pedal gyrations adhering closely to the tap style that has the girl faking with her partner not being strong enough to cover it up.

Much revamping, and then, maybe, for the small houses. *Skig.*

MARLEY and HAEGNEY
Songs and Piano
12 Mins.; One
Fifth Ave.

Two men, one at the piano. The routine was duetted throughout, the lyrics and not the melodies figuring. One mentioned that the collection was their own songs.

The opening number was a sort of parody on "Merrily We Roll Along." Next came "You Can't Yip-I-Aldy Any More," that, too, being along parody lines and aimed at dryness. A long titled ballad, something about the "lane that ran past the school house," was probably meant to be a change of pace. Next came a number telling of how two school chums grew up, the straight doing the character. One boy turned out to be a "chief clerk in a shirt factory," the other a rance called "Laundry Wagon Annie."

There was an Indian number with a light lyric and then a song about the subway. It was written before the new "featherweight" turnstiles came into being and, so, is slightly out of date. The team was not coaxed to give encores, yet will do for the three-a-day houses. *Ibec.*

RIVERSIDE

The eight-act current bill shapes up as excellent entertainment with Irene Castle serving as the stellar lodestone ably supported by D. D. H., George Jessel and Marga Waldron. Mrs. Castle is accorded the solo tungsten billing. Capacity business on Lincoln's Birthday matinee.

Elmer El Clevé's next xylo hammering gave the show a fast start which was maintained throughout the first stanza summing up as perfect vaudeville for the first half. The second portion did not shape up so well, the pace letting down despite the sterling trio of acts that constituted that session of the program.

The audience was bubbling over with good humor and enthusiasm ran high with the result El Clevé, the intro act, almost succeeded in stopping proceedings. Russell and Devitt were well appreciated with their hybrid acrobatic stepping and comedy by-play.

Janet of France and Charles W. Hamp fitted in nicely with their "Little Touch of Paris" musical skit. Hamp is the piano accompanist, also feeding superbly in the opening quarrel-films. A suggestion for more sincere character consistency could be taken advantage of where Hamp, as the songwriter, is teaching Janie his latest number. It certainly does not carry out the illusion when he starts duetting on "Worth While Waiting For," a long released pop number. Something restricted with a catchy swing would fit the situation perfectly and fulfill the story thread to a nicety. Its very obviousness causes one to wonder why the team, in arranging their otherwise satisfying song and music skit, did not take advantage of the situation.

Came D. D. H., entering to a reception from the Riverside regulars, and monologed his 15 minutes of unique chatter to a succession of wows and guffaws, exiting a sweet hit, probably the heaviest applause receiver of the show.

Mrs. Castle was the class act. The two most striking features of her offering are paradoxes. The favorable element are the stage settings credited in design and execution to E. Douglas Bingham. The opposite is Miss Castle's vocal attempts. Even her alibi immediately on entrance to the effect it even surprised her (Mrs. Castle) that the newspapers in their criticisms pulled that much worn wheeze, "as a singer she's a good dancer," does little to lessen the sting of her vocal deficiency. Do Hupfeld, who himself is a better pianist-composer than a vocalist, co-operates with Mrs. Castle in hoking the vocal stuff as well as possible (nor can it be denied, effectively), but why retain travesty that borders dangerously on mediocrity when it could be eliminated just as well. All of which explains all this dwelled upon detail upon a phase of her act that seems least important. Mrs. Castle as a graceful exponent of ballroom dancers made her mark many years ago. As a personality she has long stood the test on stage and screen. The women marvelled at her gowns, grace and gorgeousness otherwise and seemingly were amply compensated. Mrs. Castle drew 'em at the Palace the fortnight preceding last week and could be a holdover here if she so decides. Her willingness to appear in vaudeville, "inside stuff" has it, is dependent chiefly on moods.

Rae Eleanor Ball and brother reopened after the usual "Topics" and "Fables" flicker funnies. The musical combination is of the highest technical order but the spot was not just right for the duo. Their stuff is a bit too "heavy" to make it ideal for re-opening purposes after a comedy reel intermission. But after the audience got accustomed to assimilating the celli-violin stuff, the getaway hand to hand music sounded like a show stopper. It was sincere too; nothing kidding about it either.

George Jessel, ambitiously top-billed as "America's Foremost Young Comedian, Author and Composer" was assigned the next to farewell position. Jessel set himself right with a couple local cracks that clicked soon commencing on a discourse anent the flop of his former revue act leading into the telephone interruption bit that was a fixture in Jessel's former single. Progressing further the comedian now employs a girl accomplice from the audience who interrupts pleading for a chance on the stage. This is cue for some remark by Jessel anent show business and managers which are not altogether complimentary but are saved sting through a wise-crack twist. The girl is dressed in shorties as a "kid" although her muscularly plump and otherwise excellent two reasons to not show as well from the rear as she ascends the runway to the stage. Personality that is definable as "sweet" the chick essays a terp solo and does straight for some of Jessel's lines. The "recital characteristic" to quote the act's billing, did nicely in a spot that was rather too ambitious for it. Further up, probably next to shutting the first stanza, would have been the ideal.

Marga Waldron, despite the late hour, despite the program handicap of a "premier danseuse" and a "classical offering" and despite Mrs. Castle's stellar terpsichorean production preceding, held 'em

hypnotized through the medium of her swaying self, assisted by George Halprin. It's a tough spot to assign any solo turn particularly an act of Miss Waldron's type, but her holding ability is the more to her credit. The show ran late and holiday dinner hour was calling at five bells, but she danced and they were entranced.

The concluding news reel flickered to an almost empty house. *Abcl.*

BROADWAY

Only six of the nine acts listed showed at the three o'clock holiday matinee Monday. It's the State-Lake policy. Frawley and Louise, the Benumet Sisters, and the Six Musical Noses were the ones to draw the off-assignment for the early performance. The remaining sextet of turns opened to an almost capacity house that continued as such throughout the afternoon, despite the constant change of individuals.

The bill was overboard with dancing in its running order, four of the six acts displaying the foot work as their principal consignment of goods. Williams and Taylor, two colored boys, sold it better than their competitors besides having the best of it as regards ability. Placed down next to closing the team blasted through to top honors for the afternoon. The pair offer neat hard shoe tapping that has one of the men taking care of the more eccentric style of delivery, and between them it totals as an act that will hold up, for straight dancing, with the majority. They "cleaned," singly and together, in a manner that left no room for doubt.

Thomas J. Ryan with his sketch did nicely, though having to work against a haphazard morale that hadn't taken kindly to anything which had gone before, and seemed about resigned to simply wait for the screen feature. About half way through Ryan started to register continuing to plug till he got at least fair acknowledgment. Evans and Massart (New Acts) initiated with Frank Ward and his finger dancing dolls, following. Ward's conversation is lacking in substance, and it was accorded corresponding recognition. It should either be replenished or done away with. The actual work, or when the dolls are in action, provoked curiosity with some amusement closing out to a mediocre response that failed to disturb anyone's trend of thought.

Kirby, Quinn and Anger found it equally as hard to get started but managed to impart some semblance of life among the patrons with their burlesque bit at the finish and by means of the slapstick falls of one of the men. The act impresses as though it would shape up better if running closer to the 15-minute period and possibly under that.

The Australian Woodcutters terminated, holding substantially with their sawing and chopping. The two men sawed through a log, declared to be 60 inches in girth, in 23 seconds. Can Selbit or Golden top that? *Skig.*

FIFTH AVE.

Monday night the first portion of the show was rather listless. The usual big audience found nothing to enthuse over until the comedy feature arrived.

That came with Frank and Teddy Sabini in the key position, No. 5 of the bill. The cards announced Sabini, while outside the billing named the two principals, the third member of the trio being unnamed but used to good purpose in the orchestra pit. That portion caught on from the jump. Sabini's musical contributions are important but secondary to his "wop" nonsense. Miss Teddy Sabini, in building up the vocal factor, gives the turn substance. She used what sounded like an old type of ooon shout: "Tell That to the World," then sent a "Mammy" number big. Their idea of the blues, which was part of the encore, had Sabini blowing on a fife while Miss Sabini toyed with a fife. The Sabinis were again recalled, really taking the evening's honors.

The Mosconi Brothers in the next spot were the class of the show. Willie, the younger brother, and sister Verna are in the turn, but the father is missing. In the opening lyric it is mentioned that pop is 64 has hung his dancing shoes away. And is through with stage work. That called for a slightly different arrangement of routine. Willie and Verna, with a duet number, really opened. Both show smart improvement over their first appearance two seasons ago. Following the younger steppers William Edson, the leader carried, soloed with basson in the pit. Charles and Verna in a duet number displayed something new in one stepping. Louis then pranced on for his specialty. Charles joined him for the brothers' double number and that won a nice hand. All four were on for the close, Willie tumbling all over the stage, using Louis's style.

Tom Kelly followed and in the next to closing spot found the going made for him. Kelly's Irish stories now are perhaps in better time than ever, and it may be said that they are not hackneyed. He opened with a song speaking of the gladness that the clouds had finally rolled away from Ireland's shore. Kelly has a rich brogue, faithful and effective, which is half the idea in telling Irish stories. His "O'Brien

and Murphy" tickled the house, with the yarn about the "Protestant Popes" about the best. A parody on "Lucky Jim" was given in solemn style, Kelly announcing it as an impression of a star of 20 years ago, at which time he was a child. There being some doubt he increased the time but said it wasn't more than 40 years anyway.

Jeane Southern supplied a liked No. 4. Sylvester and Vance were an early comedy pair. The man's tag comedy line "horses," being a substitute for "bull," carried the team along easily. It's amusing when he admits mothers hide their daughters when he comes along because of his good looks, and then adds "horses." Marley and Heagney (New Acts) were second. Early and Early opened, interesting with the acrobatics with steel rings—a novelty. The Tuscano Brothers heaved battle axes in the shut spot. Daring stuff. *Itcc.*

ROYAL

Anniversary Week. Lincoln's Birthday and 12 vaudeville acts failed to offset the holiday prices at the Royal Monday night. The customers evidently preferred to stay home and honor the house with their patronage later in the week, when the admission scale was normal.

A corking show rewarded the three-quarters of a house, with every act on the bill getting adequate returns. Hits of predominate calibre were registered by McLaughlin and Evans, fifth; Wells, Virginia and West, second after intermission, and Burke and Durkin, eighth, all in juicy spots. The McLaughlin and Evans duo have set the town talking, and are second only to Gallagher and Shean among the season's novelties. It is a man and woman slang talking act in "one," with the characters as faithfully drawn as some of O. Henry's heroes. What this team will do to a Palace gathering only time will tell. They haven't played that house yet.

A conflict in a popular slang song originally written for this act was avoided when Blanche Evans walked out in the Burke and Durkin turn and introduced the song for Burke. She and her partner had used it previously. Jimmy Burke sang his specially written version following and got as much with it as ever. The latter team has improved unspeakably since the season opened. Miss Durkin is of the Durkin sisters. She and Burke have framed up a pleasing song and piano routine that can entertain them anywhere.

The second half contained nothing but "wows." Opening with Burke and Durkin, followed by Meehan's animals, with Wells, Virginia and West next. The youngster in this turn stood them on their ears with his dancing. He is undoubtedly the sweetest hooper in the racket, and heaven help the exponents of the Russian "hoeh" stuff who have to follow him on a bill. They yelled for more long after the next signs were up.

Jay Velle was dropped into a tough assignment following in his singing and dancing turn, assisted by the four girls, but did nobly notwithstanding. Velle is a smooth, refined worker and a good showman, and made the grade nicely.

The Swor Brothers had a late start for their quiet opening, but went as usual here, where they are great favorites. A couple of new gags were heard in the routine, but the rest of the offering remains unchanged. It's an entertaining quarter of an hour for any man's t-t-t-t-t.

Sensational Valentines opened the evening, followed by Gold and Edwards, the dancers, in place of McFarlane and Palace, who were off the bill. Fisher and Hurst had the first comedy bit at them in the third position. Fisher is a positive comic with an offering built around sure-fire bits. Much of the dialog is familiar, and one or two pieces of business are from burlesque. They did it in the position and gave the show a real start.

Marguerite Paulina, with her pianolo and songs next, also landed. The song sung at the audience in which she picks out and names a patron in an aisle seat is in bad taste unless a plant is used. The patron Monday night was visibly embarrassed, and the laughter that follows doesn't excuse the use of the song in that manner.

Jim Felix (New Acts) closed the show, and Tempest and Watson (New Acts) did likewise for the first half. *Con.*

JEFFERSON

At eight o'clock the box office door-man was announcing the sale only of balcony seats and discouraging the orchestra and box would-be patrons. Inside the house the reason was obvious. Loges and boxes jammed with extra chairs and the overflow standing many deep in the rear of the orchestra. Monday night looked like a good holiday's business for anybody's theatre, and that was the way the standees were accommodated for the major part of the evening. They came early and stayed late, the show flickering out its "Tollable David" feature at exactly the witching hour—midnight. The Jefferson ran its customary three shows, although business

would have warranted the extra show. The orchestra overtured its Dixie medley very apropos of the occasion at about 8.30. The show itself was erratic and an absolute fooler. It would not seem likely, ostensibly, that a duce-spot colored hooping team could take the edge off the headline act, Hackett and Delmar Revue, spotted No. 6, but that isn't the reason why the revue fell flat. It was not a case of too much dancing, for no stepping obtained between the second and sixth acts. Merely the colored boys showed such wicked hooping in the early spot that the impression lasted, and the Hackett-Delmar's production stepping didn't click so prettily.

The Nagyfy's, a mixed fire-eating team opened. Their pyrotechnics bewildered the natives when it came to the flame shooting from the mouth and left 'em disbelieving their eyesight when the man started digesting the carbon arc light terminals, individually and together.

Williams and Taylor, the dude colored boys dressed straight excepting for one's inky black cork-up, sang and danced, mostly the latter, to a rousing No. 2 bull's-eye. The "midnight" fellow does a Bert Williams type of number to mix it up, but for the main Joshes, and deprecates his partner's legmanila later by taking a hand—rather a foot—at it with a subdued impressionistic solo in direct contrast to the other's intensive pedal work. The sum total was a wow.

Charles Rogers and Co. (New Acts) subbed for McAllen and Carson. Lloyd Garrett (New Acts) was followed by Al Raymond, the "United Statesman," who monologued his political and topical chatter to good purpose.

Hackett and Delmar's "Dance Shop" is a sartorial flash if nothing else. Miss Hackett's artistic hand is obvious on the designing end of it, but the actual execution of the gorgeous furl-cloves and dewdads must have represented a very mundane and inflated dressmakers' bill. The assisting female sextet, who are show girls as well as steppers, wore the beautiful clothes like picture ladies and showed them off to best advantage. Possibly this undue attention to the dressing accounts for the act's sluggish progress. It could stand jazzing up like a tramp would a good hand-out.

DeVoe and Hosford, fortified by the pianist's super-imposing appearance and the stepper's Jimmy Watts' travesty Eltinge stuff, have elevated what would ordinarily be a two-man piano act into an intermediary house feature. Snyder and Melino closed. The act, billed as a duo, is really a three-man bike turn, the straight doing the pedal tricks, and the two men dressed as tramps the clowning. A good closing act that compels interest.

"Tollable David," Richard Earthenness' first First National starring feature, was the picture attraction, and a pipkin. Bucolic in setting, the director has taken simple backwoods folk and made them tensely dramatic. It topped off the show excellently. *Abcl.*

AMERICAN ROOF

Although not lacking in numbers, the Monday evening audience on the Roof was distinctly minus the holiday spirit. The eight-act bill, with no outstanding features, passed in review with but little enthusiasm during the evening. The show framed up as fair entertainment for the house, which has not boasted of many exceptional bills in some time.

Rose and Dell, a man and woman cycling turn, opened the show. The male member keeps up a steady line of chatter, a large portion of the turn being devoted to his talk. In it there are several gags that are threadbare. The couple displayed dashes of ability that kept them above water the greater portion of the time. Charles Kicker (New Acts) started little with his xylophone work, the orchestra having difficulty in keeping time with him.

The bill began to show signs of life with Mabel Whitman and Co. No. 3. Miss Whitman has two colored boys who whooped things up in the dance line and landed strongly with some comedy bits. It would be an advantage to have the boys eliminate the white socks and black neckties with the full dress attire. The first real enthusiasm was developed by this act.

Lanigan and Haney picked it up in the No. 4 spot and continued the comedy at the desired speed. Lanigan with his boob character landed his laughs solidly, with Miss Haney putting the proper final touches with some clever dance impersonations. The show dwindled again with Jack Collins and Co. (New Acts) closing the first half.

Furman and Brown opened after intermission with a song and piano turn. Furman formerly appeared with a partner named Nash, with the present Furman and Brown styled after that of the other combination, which in turn was framed along Van and Schenck lines. The present combination can be relied upon in the vocal division with present numbers displaying good judgment in the picking. The show was revived in good style by these

boys. Regal and Mack, second after intermission, with their book store skit found the going hard, the vehicle being rather light for a Roof audience. It is devoid of humor, with the comedy having a certain crispness that is appalling.

Anthony and Arnold next to closing proceeded swimmingly. Anthony playing a dude Italian displays expert schooling in his work. The laughs were worked up in quick style, with the singing of Miss Arnold, which includes considerable high note work, making them strong contenders for the same spot in any of the bigger three-a-day bills. Ricardo and Ashforth, a man and woman aerial team, closed the show, the house remaining intact for the feature picture showing, which could not have ended much before midnight, the vaudeville having run over its allotted time. *Hart.*

23RD ST.

A lot of show and without a good show for the price of admission. That seemed to be the general opinion of a holiday audience at the 23d Street Monday afternoon. Six acts of vaudeville together with a Pathe News, a Pathe Adventure film showing Maj. Jack Allen reping a lion from an aeroplane, and a five-reel feature, Katherine MacDonald in "Her Social Value," comprised the bill.

The feature opened the show with the two other reels following. Then an overture and The Seabacks started the vaudeville section. Harlett Seaback put over a rag ballad in "one" as well as any of the regulation singles, and then the team, in full stage, went through the bag punching routine to applause. De-Corsia and Norman (New Acts) in a semi-sketch offering tried but failed to arouse anything like a demonstration of approval from the audience.

Muller and Stanley in their comedy talking skit, which gives Miss Muller an opportunity to display her vocal abilities and offer a bit of an Irish character sketch, hit the audience for sufficient applause to take a couple of bows.

Mabel Burke, with a new accompanist who incidentally is not as clever as the girl preceding her, got over. Miss Burke and her companion did 18 minutes with piano and songs, and then covered for a five-minute plug on a Dixie ballad. Five minutes is a little too much of that sort of thing.

Neveins and Guhl (New Acts) in a black face comedy act pulled down the real hit of the show, practically stopping the performance. The audience was hungry for some real slapstick comedy by the time the team arrived, and the boys cleaned up. Closing, the Lorraine Sisters, assisted by a pianist who also plays xylophone, won applause with their dances. The girls as framed now cannot expect anything better than the small big time, but as a pair they look as they are gaited about right for a summer revue. *Fred.*

PROSPECT

Thrills featured both extremes of the first half show at the Prospect, Brooklyn. Kafka and Stanley, a two-man trapeze combination with a routine that embraced two dangerous-looking feats on the flying trapeze by one of the men, and some ticklish turns and twists on the webbing by the other started the show with a rush. The flying trap stuff, especially the one that the performer dropping from a sitting posture to a back heel hold is really sensational. It made 'em gasp Tuesday night.

The other thrills came in the Richard Haveman trained animal act, which had Haveman wrestling with a Bengal tiger, lying down among lions and leopards, taking meat out of the mouths of the beasts as if they were maltese kittens instead of wild animals, and generally making the six lions and a like number of leopards run through their paces with perfect precision and control.

The rest of the show was made up of singing, talking, and music, all combining for a first-rate pop entertainment. Jimmy and Betty Morgan, second, pleased with piano, singing, violin, clarinet, and ukulele. Faber and McGowan, with a flirtation turn a bit away from the regulation double act of its kind, fitted in nicely fourth. Both work naturally, a condition that betters their material, which in itself is full of life.

Bob Willis, the ex-postman, had quickly established himself as a monologist, and deservedly so. He is an excellent story teller, who knows how to get the most possible out of his stuff. Willis handles a couple of dialects, both accurately and makes every one count while he is on the platform. The entire routine registered for laughs at the Prospect. Next to closing were Ames and Winthrop, with their "Alice in Wonderland" travesty turn. The old time side whiskered beau, and busted dandy of the 1880 period landed their customary wallop. Ames and Winthrop are doing a new encore bit that is very timely. It's anent the income tax, and full of pertinent quips. Pola Negri in "The Last Payment" was the feature picture. Business slightly less than capacity Tuesday night. *Neil.*

SHUBERTS' NEW STYLE OF COMBINATION SHOW

"Midnight Rounders" Opens "Cold" at Crescent, Brooklyn

"The Midnight Rounders," a combination vaudeville and revue entertainment made up principally of skits, bits and numbers from the Century Roof show of that title in which Eddie Cantor toured this season, constitutes the current bill at the Shuberts-Crescent, Brooklyn. It's an ideal vaudeville show, as revamped to meet the requirements of the two-a-day, running like clock-work and with enough entertainment to supply three vaudeville shows. The "Rounders" opened cold at the Crescent Monday, rehearsing until five o'clock Sunday morning to get set for Monday afternoon. Monday night it ran from 8:15 to 11:10. There wasn't a dull moment from the rise of the curtain until the exit march. The "Rounders," third of a series of revues for Shubert vaudeville, broke the house record for a matinee at the Crescent, Monday afternoon (Lincoln's Birthday). Business was a bit short of capacity Monday night.

The elimination of stalling, jockeying and all extraneous encores is one of the outstanding features of the show. It's wonderful what can be accomplished with the time-wasting, needless encore and bowing business out of a vaudeville show. Encores were taken in the "Rounders" Monday night, but—only when absolutely called for by the house, and then insistently so, at that.

Following the news reel, which gave the audience a chance to get settled, the show proper started with a prolog, which plants the idea. In this is Irving O'Hay, Colin Cameron, Helen Eley, Jane Green, John Keller, Ethel O'Brien, Jean Carroll, Davey White and Lillian Washburn. The prolog ran three minutes. Alice Ridor and 12 choristers were on next in a number "Land of Blues," with the girls in blue costumes. This was another three-minute bit. Sam Hearn, third, with his quaint rube monolog and fiddling, scoring all the way in his quiet effective manner. Helen Eley and John Keller, fourth, with James Blyler at the piano; Harry Hines, in his single, and Jean Carroll, Alice Ridor and Davey White, in a brief dancing interlude, in the order named, following. All of the numbers were marked with speed and were nicely varied for contrast. Closing the first half were Ray Miller's Jazzists and Cliff Edwards. The band is a pip, playing mostly in the modern subdued fashion with a variety of instruments and a fine idea of shading and expression noticeable throughout their program. Cliff Edwards (Ukelele Ike) did several numbers between band selections, all landing for wows. Miller and his jazz merchants just couldn't give 'em enough Monday night. It was the right act in the right spot, making for a perfect balance in entertainment values. The first half ran till 9:44. During the seven-minute intermission the Crescent orchestra pulled off a spot-lighted overture that was a number in itself, and as far removed from the regulation intermission overture as Harlem is from Coney Island. The Crescent orchestra incidentally did itself proud Monday night, playing the unfamiliar musical comedy stuff throughout the show without a miss.

The second half held the comedy of the show, and it was plenty. There were four skits, "Comedian Wanted," with Irving O'Hay, Harry Hines and Inez Buchanan; "Winter Garden Stage Door," with Sam Hearn, Charles Wheeler, Jane Green, Helen Eley and six choristers; "Life Insurance," with Irving O'Hay, Sam Hearn, Inez Buchanan, Helen Eley, and Lillian Washburn, and "Cafe de la Prie," with Harry Hines, Charles Wheeler, Irving O'Hay, John Keller, Sam Hearn, Alice Ridor and choristers. The "Comedian Wanted" bit was a talking act, with O'Hay doing straight to Hines. This held a bunch of laughs and seemed to be running along in a sort of impromptu manner, with an arrangement that would permit of ad libbing.

The "Winter Garden Stage Door" bit gave Sam Hearn and Charles Wheeler an opportunity to show they were real comics, who could get oceans of laughs with the quietest and easiest methods imaginable. Jane Green also scored on this as a sophisticated chorus girl.

"Life Insurance" was one of those second cousins to that good old classic, "The Doctor Shop," with a laugh a second, good wholesome joke, splendidly handled. "Cafe de la Prie" was a restaurant exterior, essentially a table scene, with Sam Hearn, Hines, Wheeler and O'Hay whooping it up for laughs that tickled the house.

Alice Ridor panicked 'em in this scene, leading a number and introducing the same combined wiggly "Hula Hula" and jazzy stepping that stopped the show on the opening night of "The Blushing Bride."

Sandwiched in between the second half comedy scenes were brief num-

bers—"The Heart Breakers," led by Helen Eley, with six choristers in novelty costumes; an eccentric dance by Davey White; an Oriental number by John Keller and girls, with a full stage background showing the Pyramids; a beautiful costume number, led by Helen Eley; a fast little stepping bit, led by Jean Carroll; a nursery number, "Country Life," with John Keller, Jean Carroll, Virginia Banks and Alice Ridor; and Green and Blyler's piano and singing specialty, which arrived at 10:30, and held back the following scene until Miss Green had begged off with a flock of bows. The Green and Blyler turn was one of the real wows of the show and earned everything it received.

Closing the show was Cleveland Bronner's "Wedding of the Sun and Moon" ballet, an allegorical affair that made a fitting climax for an unusual bill. The 15 choristers are manipulated in this to appear like 50 instead of the smaller number mentioned. The costumes are picturesque and in excellent taste. The lighting is also finely handled.

The combination of variety, musical show, revue and burlesque as presented in "The Midnight Rounders" is a marked advance over the regulation vaudeville show. If the Shuberts can dig up 32 more as good as this, Bedini's "Chuckles" and "Whirl of New York," their vaudeville circuit is set.

If "The Midnight Rounders" unit doesn't break a record for \$1 top at the Crescent in Brooklyn this week, it will be hard to find the reason.

Beil.

PALACE

The holiday crowd Monday (Lincoln's Birthday) matinee was apathetic. Usually the bunch that gathers on a day off is wound up like a spring to smash hands together. But there were no smashes scored. It was the show's fault more than the humor of the audience, which left some empty spaces in the boxes but filled the house otherwise. The program billed nine acts but the performance held ten, with many changes noted in the running order as first laid out.

Anna Wheaton and Harry Carroll (New Acts) reunited, probably sent in to make up for the absence of Belle Baker, who was listed for the show but was reported out through illness. Miss Baker would have mopped up; the show really needed a wallop. Carroll was recently at the Palace with his revue, but it is possible the reformed Wheaton and Carroll turn may shove the revue out for a time.

Frank McIntyre and Co., whose "Wednesday at the Ritz" farce turned up recently as a novelty at the Palace, which hadn't had a playlet in many moons, was in the going as a repeat. The Bostock comedy, listed after intermission, was switched into closing intermission. Joan Storm looked excellent as the wife who hated her "five-cent cigar salesman husband." All the three male assisting roles are slight, but the chap who takes a ducking in the bathtub at least earns his salary. The house liked the turn, without undue enthusiasm. It was a pretty quick return for this type of sketch-act.

Thelma and Marjorie White, juvenile entertainers, went on in the fifth spot (six turns before intermission) and scored the first of the limited hits of the afternoon. Before them the scoring was negligible. The White kids look tender in years. They are reported hailing from the northwest and were taken on by Flo Ziefseid for the "Midnight Frolic" with Will Rogers. They did open with that show in Philadelphia but didn't fit. Several weeks ago the children were tried out in a three-a-day house and big time booking resulted.

The Little Whites showed themselves perfectly at home. They have an air of sophistication that is disarming. There was humor in their opening number, "Those Days Are Over," for Thelma and Marjorie are just the age the lyric tells of. The kids surprised with a duet dance that followed, the kicking in particular drawing attention. The eldest singing with "Heeland Mary" in kilts tossed out an astonishing Scotch burr. Then the smallest trotted forth in all Russian, the dancing not being so difficult as surprising. The White Sisters are strongest perhaps in their singing, harmonizing finely for children. The eldest works in the harmony portions. They are perhaps the future successors to the Duncan Sisters. The kids encored twice.

Mabel Ford and Co. (New Acts) made a strong follow up of the Wheaton-Carroll offering, which opened the late portion of the bill. After intermission the running was much stronger but yet did not measure up to the usual standard here. Pressler and Klais were down next to closing through program No. 3. The spot was much too late for them on this bill. Pressler's mop of bleached hair and his wobbly legs started the laughter, but the value of Miss Klais' songs contribution was distinctly brought out.

Mayon Vadie and Ota Gygi furnished the class of the opening section. Mary Izant is the piano accompanist, but the cakewalk number by Miss Vadie called for the orchestra, which seemed in difficulties several times during the dance. Gygi caught the matinee crowd with plaintive melodies, softly played. He

was not on at the close of the act, which had Miss Vadie and the Porcia Mansfield Dancers in a classical number. Programmed "Rondo Capriccioso," the Mansfield dancers are four in number, the girls replacing the special musicians carried last season. The bare-legged contributors are Flavia Waters, Frances Hartsook, Willette Allen, and Jeanne Fuller.

Ed Lee Wrothe and Owen Martin, listed on the program to close intermission, appeared third. The routine, which is billed "Now," might be called "Janitor Higgins at the Track." The spot was too early, the house either not getting the racing slang or not being warmed up yet. The elephant line won a real laugh, but there was little returns at the finale for their first Palace appearance.

Few if any present had not seen one version or the other of "Cutting a Woman in Half." Yet virtually no one left the house until it was over. That was a tribute to the showmanship of Horace Goldin. His film bit in itself is well carried out. Then the details of the "surgical problem" make it much more of a problem. He proves that the feet projecting through the box are real by removing one shoe and snipping off the end of the stocking with scissors. The wiggle toes are a "convincer." So is his completed "operation," which has him sawing through the platform entirely. Therefore when the two halves are pulled apart the entire platform is separated.

Millicent Mower, evidently from the concert field, was No. 2, while the Cyrene Troupe opened. The settings are unusual for a wire act, and at the opening the raised cafe idea looked like the restaurant setting in the "Music Box Revue."

Ibec.

WINTER GARDEN

A ragged bill of nine acts that must be costing nearly \$6,000 on the week, and with Charles Purcell headlining, drew rather a light audience Monday (the holiday) night at a \$2.20 top. With the Palace charging \$2.75 top the same evening as its special holiday scale, Broadway vaudeville was out for cold that evening.

The Shuberts know their Winter Garden. They played vaudeville Sunday nights there so long it is no wonder the Shuberts wanted vaudeville as a steady trade. Time often has been when the Garden did over \$3,000 at its single (night) Sunday show. It then built up a Sunday trade that remains to now, with the Shuberts certain that from Friday to Sunday night of any week the Garden will get around \$3,000, if not more, for Saturday and Sunday the scale leaps to \$2 again. It may or it may not be news that the Winter Garden has not played under \$16,000 gross any week since the Shuberts offered vaudeville there, and its top weekly gross in that period has been \$23,000.

The first part of five acts is what kicked the Garden show Monday. It held five just-missing acts, one after the other, right up to Purcell with his band and specialty people, taking 30 minutes to close the before intermission position. The opening three turns were in the "dumb" class, and at least if the Perlman and Shelley turn could not be strictly called voiceless, it might better be that way. To jam a \$6,000 bill up this way is not good vaudeville, and more especially when two of the best known acts, both repeats, were in the second part. Perhaps one or two of the others were also repeats.

The Purcell act turns out average entertainment, with the Leroy Smith colored jazz band not the least of that. For value it's merely Purcell's name and what it is worth. Otherwise it has Purcell's singing, his slight attempt at comedy, with dancing by Hubert Kinney and Martha Shelby. The Purcell portion is his song hits from the musical shows. It's the same act Purcell first showed at Keith's Palace about a month ago, but now seems to be less on principal.

The second part was programmed to be opened by Kajiyama, one of the repeaters. It's the position Kajiyama should have had when he was at the Garden the first time. More easy to attract attention to an act on its first appearance than on its second. Likewise the program is now giving some explanatory billing to Kajiyama's remarkable mental feats. Then came Hal Forde and Gitz-Rice, another repeater, followed by Marie Nordstrom, with James Watts closing the show.

Opening were the Apollo Trio, three men in a gold bronze, who combine posings with lifts and acrobatics, one doing a nice muscular display. It's something of a sight turn for the opening spot, and might be tried some time for the after intermission position. Often it is a waste of talent and money to figure vaudeville spots according to salary received. That's the small time booking system. No. 2 held Perlman and Shelley, who have a mixture of a turn where comedy is striven for early at the opening, but doesn't arrive in any bulk. The two men appear to depend upon a violin and concertina raised laugh. It's hardly enough.

After them were Horlick and the Samama Sisters, all dancers. Horlick doing the Russian work and well, but he must hold up the act. One man standing for three on the

program assumes quite a task. Still it's an enjoyable turn of that class, for Horlick makes it so.

Emily Darrell was up against it No. 4. She had followed the three acts, none with comedy that was, and while at first thought it might be said the spot was right for a laugh by that time, it seemed as though the holiday had given up hope. Miss Darrell went after them hard enough, but it was quite a while before they left their shells. When they did, Miss Darrell remarked to the build-up she always carries: "Don't look so surprised 'Oscar' when they laugh." The laugh she got for that indicated some professionals were present, perhaps to look over Purcell. But even at that Miss Darrell could stand to have new talking material written into her turn. The more the better, and the better the more.

Since.

COLONIAL

The general query around the Colonial Monday night was—where are they? The holiday had no particular effect upon business for the evening performance except possibly to make the total attendance below the usual figure. The last six or seven rows, downstairs, were sparsely populated with the vacancies along the sides running even further front. Maybe the day off threw 'em into the theatres at the matinees, though afternoon business was only reported as being big at intervals, but the fact remains the usual allotment of Colonialites were conspicuous by their absence at the second show on Lincoln's birthday.

The eight act bill played itself out to appreciation, being split into portions of five and three respectively. John Steel was placed at the head of the line-up and ran true to the billing by turning in the applause hit of the night. Down next to closing Steel walked on to render five songs, interspersed by a selection from the accompanist, which failed to appease the hungry mob and led into a duo of encores that climaxed with the tenor singing verbal requests. Probably possessing the best voice in vaudeville, today, Steel delivers it with a neat sense of showmanship besides being profuse in his thanks following the numbers which are short, melodious and extremely easy to listen to. A working headliner, John Steel, with the audience getting its initial careful in the lobby upon entering through means of the wax discs.

The Lightner Girls and Alexander switched places with Leo Donnelly, thereby closing the first half. Those present doted on Winnie's clowning and responded to her rendering of a ballad plus much enthusiasm which took the act away well up. The remainder of the cast filled in nicely both as to looks and work, the Gosman sisters vocalizing to appreciation and Ramona, the dancer, lending some aid in appearance if not work in being forced to follow another feminine dancer who rather took the edge off her efforts. Alexander and the sister are practically buried in the routine to the extent that it seems somewhat ridiculous their stepping forth, in front of the drop, to take bows with the comedienne.

Donnelly and his partner pleased with their "Tis and Tisn't" turn when getting the second half underway. Miss Hailey dresses the stage above par for the act, also accomplishing a well perfected "straight" rule and O'Brien, No. 2, got away to a work start by going immediately to work with their schedule of a quartet of songs and were clicking it off acceptably until they started to stall on bows, then returning for a rather long winded encore. The boys shape up as being well able to deceive it but are spoiling the impression left by the hesitating methods revealed at the finish. The Melnotte Duo opened the way for the remainder of the running order which had Donegan and Allen (New Acts) placed third, with Fenton and Fields succeeding. The latter two men picked it up in a spot that craved comedy and closed out solidly through their haphazard kidding.

Thalero's Circus was on the extreme end.

Skig.

STATE

All the comedy of the show for the first half was talk, and lost upon a very considerable portion of the audience. The trouble with a talking act in this house is that when it raises a good laugh the giggle continues long enough to kill the next laughing point for all but those immediately down front. For this reason the comedy values were injured, but there were other features which pulled the bill up. For class in not too pretentious way the arrangement Monday was one of the best the house has had in several weeks. It was fine, clean-cut, straight-away specialty material. The show went along smoothly and with excellent speed.

Edmund Gungas, heavyweight equilibrist, opened. His handling of the steel canon balls is impressive, and several of his feature tricks, such as supporting an upright object on each foot while seated, holding an elaborate perch in one hand and juggling four balls in the other and at the same time keeping a sphere traveling around a track like the rim of a hat attached to his

head, was bewildering. It is some time since Gungas has been around. Charles Gibbs has worked his specialty of "tating musical instruments down to a fine point. Not an instant is lost. He walks on carrying a cello and instantly goes into an imitation of the instrument while making the motions of playing it. The cello is supported on a tripod like a musician's music stand and from the body of it he takes a dozen other instruments, of which he gives a short imitation. The act never pauses for an instant. He is from one thing to another, speaks scarcely a word, but works in capital incidental comedy business. This is the best kind of simple specialty, and the State crowd gave Gibbs a whale of a reception.

Zack and Randolph with "Grooming the Groom" worked under a handicap. They open with a spoken introduction, delivered from behind a transparency at the extreme back, and not one word was audible. When they came forward into full stage their dainty special set in pink silk won them something, and the girls' vocal number clinched them. The couple have an exceptionally bright line of conversational exchanges, all on the matrimonial angle good for laughs anywhere, and they both have a fine, smooth comedy way. By their method of delivering lines and putting over numbers they might be a musical comedy pair, so casual and natural is their address. A neat sketch by a clever couple. All they needed were a few steps at the finish to touch up the offering with action. If they can by any means accomplish this, they are ready for prompt advancement.

Four Brown Girls do nothing especially distinctive, but handle the familiar female quartet routine neatly and look trim in their green and white sport clothes. Taylor and Francis have knitted up their routine somewhat by the partial elision of the long recitation the man formerly delivered, but they are still addicted to punning and the recital of a string of limericks at this late day has no place in the material of a bright man and woman conversational turn. It belongs back with the spreading tan box coats with pearl buttons, turkey red soubret dresses and the other forgotten things of a generation ago.

The girl is a dandy looker and a capital feeder in the familiar sort of flirtation and quarrel bits and looks extremely well, first in a fur-trimmed opera cloak and later in a trim kiddy dress. They sing "Good-By" agreeably with comedy incidentals for the finish and make a first-rate getaway with a few dancing steps. The man of the team does a few gags in Hebrew dialect, and there may be comedy possibilities in this direction. Certainly anything is better than the constant labored punning.

Paul Barnes has a new partner in Tom Ormsley, succeeding Jack Freeman, and the routine is switched somewhat. Along with the others in the talking division this pair suffered from prolonged laughs that killed their succeeding talk. They were on sixth around 4:15, and there was in addition a good deal of shifting among the audience, with many departures from among the early comers and the rush of others to occupy their seats (the holiday matinee appeared to draw two pretty full houses between 1 and 5:15). Barnes' dresses in tight brown clothes now, which intensify his leanness, and his Hebrew dialect stuff is genuinely funny. They have a novel opening in the appearance of the trouserless straight man and his explanation that he is waiting for the appearance of the clothes presser. This lays the foundation for much of the amusing conversation later.

Andre and Girls (New Acts) made an attractive closing turn. The act has good musical quality and attractive sight features.

Altogether an excellent show, and with the feature "The Fourteenth Lover," a Metro feature with Viola Dana, a bargain at the price.

Rush.

NEW ACTS

Tom Murphy (Primrose Four).

Roy Harrah, with four girls, Irene Rubin, formerly with Harrah, will rejoin her old partner Rosa as a two act.

"Reel Dream," with 5 people, featuring Zella Rambeau.

Dr. Pescatore-Fisher, a German inventor who has devised a new sound-amplifying body to the ordinary string instrument, including cello, violin or piano, showed his vaudeville offering at the Wednesday morning Keith try-out at the Palace. Dr. Fisher arrived from Berlin last week.

Nellie King and May Gerald, two-act.

BIRTHS

Carmen Roeder (Four Roeders), Feb. 3, at her home in New York, daughter. The act reopens with the Sells-Floto circus next season. Both parents are members of it.

Winifred Verina, a ballet girl at the Hippodrome, won the contest held by Pathé to select a heroine for a future two-reel serial.

BILLS NEXT WEEK (FEB. 20)

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

Dolly Kay

H. & G. Ellsworth

D. D. H.

"On Fifth Ave"

Wheaton & Carroll

Courtney Sis

McLaughlin & E

Roy & Arthur

The Nagys

Keith's Riverside

Chas. Alcorn Co

Florence Walton Co

Watson Sis

Vaughn Comfort

Helene Davis

Norwood & Hall

"Shadowland"

Thaler's Circus

(One to fill)

Keith's Royal

Bobby Higgins Co

Mary Lawlor Co

Cahill & Romaine

Hule & O'Brien

Jack Benny

White Sis

Horace Goldin Co

Mildred Harris Co

Joanys

Keith's Colonial

Williams & Wolfus

Alma Nelson Co

Rae Samuels

Howard & Lewis

McConnell Sis

Williams & Taylor

Maxine Bros & B

Six Hasans

Keith's Alhambra

John Steel

Harry Watson Co

Temple & Watson

Fenton & Fields

*Chiff Friend

Kay Hamlin & K

*Gatlin Jones Co

(Others to fill)

Proctor's 125th St.

2d half (16-19)

Rilly Glason

Polly & Chaplow

Polly & Eary

Rhoda's Animals

*Carlo DeAngelo Co

Berlio Girls

1st half (20-22)

Wm Hallen

Credon & Davis

Story & Clark

Johnson Barker & J

(Two to fill)

2d half (23-26)

Burns & Lynn

H & B Skatelle

*Emil Subers

*Lunatic Chinks

(Two to fill)

Proctor's 5th St.

Greenlee & Drayton

Claire Vincent Co

*Billy Kelly Co

Moore & Jayne

*Ploetz Bros & S

Lindsay & Mason

The Littlejohns

2d half

"Nobody Home"

Harry Cooper

Conroy & Howard

Downey & Claridge

Phillips & White

*Dano & West

The Arnauts

Proctor's 5th Ave.

2d half (16-19)

John Steel

Harry Watson Co

Temple & Watson

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John Steel

Harry Watson Co

Temple & Watson

Fenton & Fields

Roy & Arthur

Bob Albright

Meekhan's Animals

(One to fill)

1st half (20-22)

Rice & Werner

Burns & Lynn

Powers & Wallace

Gilbert Wells

Polly & Eary

Rhoda's Animals

*Carlo DeAngelo Co

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2d half (16-19)

John Steel

Harry Watson Co

Temple & Watson

1st half

Frear Baggett & F

Allman & Woods

Virginia Romance

Hughes & Pamm

CHATTANOOGA

Rialto

Henri Sis

LaFrance & Harris

Newell & Most

Edwin George

Bronson & Edw'rs

2d half

Werner Amoros 3

Hampton & Blake

Saw Thru Woman

(Two to fill)

2d half

Harry Kelly Co

Muller & Stanley

"Flashes"

Lillian Herlien

(Two to fill)

ALBANY

Proctor's

Mack & La Rue

Wesler & Reiser

Golden Gate 3

Laura Ordway Co

Willie Solar

Al Moore Co

2d half

Joe Armstrong

Carroll & Gorman

Florence Nash Co

Bevan & Flint

Koroll Bros

(One to fill)

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"The Circuit of SHUBERT

is prepared to offer acts in Vaudeville
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THE OPPORTUNITY OF SHUBERT VAUDEVILLE

makes it desirable to artists seeking opportunity, to those who want elevation and promotion, a new field and a new stage to exploit their talents, not to be held down and hidden away only in vaudeville.

The Shubert circuit is the way out; it's the possible path to fame and independence.

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It is competition for talent, it creates a demand, it promotes bidding and above everything else, Shubert Vaudeville obliges the value of an act to be legitimately determined, not by one man or a group of men, but through the open market that it has created.

Talk it over with us before or after you have talked it over with any one else. Talk it over with us anyway before you sign elsewhere.

WE ARE TALKING TO YOU NOW

We want to talk to the vaudeville artists NOW. This is our own announcement, not written by a press department. It is written by the undersigned and we are writing it because we want to say it in our own way.

We haven't said much before to the vaudeville artists through Variety. We could have said a lot; we were advised to advertise to the artists in Variety, to impress the artists, but we didn't. We had a good reason not to. Reports were being circulated about ourselves and our vaudeville this season. Those reports said we weren't in vaudeville to stay; that we intended to sell out, the rumor mongers spread about. We waited and accepted the handicap of waiting, because we knew TIME WOULD TELL.

Time has told. Here we are and here we are going to remain. We went into vaudeville on a strictly commercial foundation. We think it is a good business to be in. We have always wanted to be in it as our other amusement productions often were closely allied. It was lucky we went into it this season, for this has been a bad season for everything in the show business. Vaudeville has kept our theatres open this season. No one wants to buy us out and we couldn't sell out if we wanted to. If we did, what could we do with the theatres?

IN VAUDEVILLE TO STAY

And now we come before the vaudevillians to say we are in vaudeville, to stay, and we say it at a time

ARTISTS—Think about Shubert Vaudeville and talk about Shubert Vaudeville among your vaudeville artists all over the world, for it does mean something. It means a lot, we are certain.

Opportunity"

VAUDEVILLE

ville---a play or pay contract for NEXT SEASON

West 45th Street, New York City, in person or by mail before placing your services for next season

when they can believe it. For we now offer you a play or pay contract for 35 weeks next season. The agreement we have signed with our associates in vaudeville is for 10 YEARS.

This is wholly business with us. We have made no sentimental issue of our vaudeville circuit. We want to be fair with the artists and we only ask that the artists be fair with us. We shall try our utmost to be fair with them in every way.

We intend to use Variety from now on to talk with the artists and also the vaudeville managers all over the country. We want to convince the artists we are acting in perfectly good faith, that we have acted that way from the start and intend to keep it up. We want to tell every artist engaged with us who believes he has a just grievance of any nature and can not secure what he thinks is a proper hearing, to place his complaint in writing before either of us. It shall receive every attention.

We are endeavoring to convince the artists that we are fair and we want their confidence, to have them believe that Shubert vaudeville is here to stay, and that there will be Shubert vaudeville just as long as there is a Shubert theatre standing. We pledge it.

TO THE VAUDEVILLE MANAGERS

we will also have something to say later on. The season is drawing toward its close so we won't waste your time right now. You can remember though, vaudeville managers, that Shubert vaudeville is going to offer you vaudeville of a different kind for next season and all seasons after that. Vaudeville with a variety and a variety that will make business for you without taking a strangle hold of you or your theatre.

ALL THEATRE MANAGERS

will be interested in our booking proposition when we announce it, whether playing vaudeville or some other policy. It's going to be a proposition that will interest every theatre manager, of the legitimate and pictures as well as vaudeville. Shubert vaudeville will submit in due course and before the summer is over a proposition to you that will give you a show or an added attraction on 48 hours' notice, to play one day or a week or longer, to play on a percentage, flat payment or for us to take over your house and guarantee the gross while we are in it with our bill. It's going to be a proposition the American theatrical manager has never heard of before, practically a guaranteed engagement, to fill in open time for a legitimate theatre or to act as an extra and added attraction for a picture theatre.

We could say a great deal more now to artists and managers. We will say more later and often through this medium. We intend to tell you both everything there is to tell, in a wide open and honest way, for there will be no secrets and nothing under cover, no intrigue in or about Shubert Vaudeville.

ARTISTS AND OTHERS

We accept this means of publicly thanking the loyal artists who have played for us this season, our first. They undertook the engagement on faith and nearly all have stood by us, knowing as we know that we had started a new vaudeville circuit in the most precarious of seasons. Many of the artists have been so thoughtfully considerate it would be unjust to attempt to thank them singly and perhaps neglect some. One or two acts have attempted to take advantage. You probably know who they are. When acts advertise that we have not treated them fairly, don't you believe it, and whether those advertisements are written and paid for by our competitors or by the acts themselves, it is not so. Acts that try to secure an advantage in position and salary in a venture that aids them and their fellow artists in their own field should not expect to meet with more than scant courtesy when found out. When they are found out through trying to cheat besides, the scantier the courtesy. We don't want to mingle with that class of acts. There are not many of them, for which we are thankful.

elves. Make up your minds what it may mean to you, individually and collectively, all vaude-

LEE and J. J. SHUBERT

CONQUERING THE EAST

FRANK

HARRY

DE VOE and HOSFORD

"EXCERPTS FROM MUSICAL COMEDY"

ACCEPTED—APPLAUDED—ESTABLISHED!

B. F. KEITH CIRCUIT

Direction HARRY WEBER

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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KANSAS CITY

By WILL R. HUGHES

Shubert.—Frances Starr in "The Easiest Way."
Gayety—"London Belles."
Century—"Kandy Kids."
Photoplays.—Newman, "Tol'able David"; Liberty, "Peacock Alley"; Royal, "Nancy from Nowhere"; Doric, "Doubling for Romeo"; 12th Street, "Sowing the Wind"; Empress, "Hearts of the World"; Garden, "Remorseless Love"; Globe, "Don't Get Personal."

When the Shubert announced a return engagement for "The Bat," there were many scoffers. The piece repeated its business done on its initial showing here last November. Capacity houses were the rule, with extra chairs and standing room. Many who saw the first company, with Lizzie Evans and William L. Thorne, went again last week to see the Chicago company headed by Julia Stuart and Carl Anthony. Those who saw both organizations were about evenly divided as to the merits. It would not be surprising

if the piece would be returned here again later in the spring, as the company now on the coast could stop off here very easily, and there are many who have yet to solve the mystery of "The Bat."

Next week Ldew's Garden will have an all-girl show of the following: "Five Musical Peaches," Babe LaTour, Lynn Sherlock and Georgia Burdell, Genevieve Davis and Bee Bradner, Ella LaVail.

Following "The Easiest Way," at the Shubert, will be "Irene," "Greenwich Village Follies," Walter Hampden, and the Winter Garden show, with the Howard Brothers, in order named.

Roy J. Ford, who claims to be a vaudeville actor, was arrested here Saturday, charged with picking pockets on a crowded street car. He gave bond for his appearance for trial.

Frances Starr in "The Easiest Way," at the Shubert this week, is the first of the Klaw & Erlanger bookings to reach this city since the closing of the Grand, Christmas week.

Clara Maude Newton, in a dancing act in vaudeville for the last 18 months, is resting at her home in this city.

With several of the theatres giving amateur nights, some of the performers are making a business

of going after the prizes. Last week one of the managers saw one of "his" performers going into another house and asked the why of it. The performer replied that he would be on hand as usual, but was making the two houses the same night.

Ann Myers, of the "Golden Crook" show at the Gayety this week, was out of the bill on account of an attack of throat trouble. Her numbers and dances were handled by members of the company in a most creditable manner.

The attraction at the Century, called the "Follies of New York," was at the same house, week of Nov. 17, under the title "Passing Revue." The company is headed by Jim Bennett and Ada Lum and a favorite with the American Wheel fans here.

The Repertory Theatre company which gave its initial performance, "Love and Geography," in a small hall a few days ago, will try again, Feb. 16-17, when "Grumpy" will be the offering at the Auditorium.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Blackstone and Liberty, "Bride's Play"; Olympic, "Saturday Night" (second week); Regent, "R. S. V. P."; Savoy, "Why Girls Leave Home" (second week); Grand, "Ruling Passion"; Lyceum, "14th Lover"; Cameraphone, "Five Days to Live"; Alhambra and Garden, "Camille"; Pitt, "Orphans of the Storm" (fifth week); Aldine, "Why Announce Your Marriage?"

Creatore is back for a return engagement as guest director of the orchestra at the Grand.

The Aldine, pop vaudeville of the Felt Brothers, which has been doing big business continually, has added an earlier show to its Saturday schedule, to start at 11:30 a. m.

Seat sale for "Lightnin'" which goes into the Nixon Feb. 27, was started three weeks in advance, a custom that was used only with the "Follies" in the past. "Gold Diggers" opened Monday night there to three-quarters, with strong indications for balance. "Abraham Lincoln" return next.

"Chick Chick," American wheel show owned by George Jaffe, proprietor of the Academy here, will hold forth there starting next week, supplanting the burlesque stock company that has been running for the past few months.

"Passing Show of 1921" opened to

crowded house Monday night at the Alvin, with \$2.50 top except for Saturday night. "East Is West," with Fay Bainter, return, next.

Leona La Mar is headlining the Shubert bill second straight week.

"Molly O" will be the feature at the opening of the new State here by Rowland & Clark Monday. Jerome Casper, for many years identified with that firm here, will be in charge of the house.

Whether or not Keith interests are testing the efficacy of a revue to close the show as a combative measure to oppose the Shuberts' announced policy, that plan is being followed at the Davis this week.

Whitaker Ray, Duquesne manager, was laid up several days last week ill, now recovered, and this week was called to Philadelphia on account of his wife's illness.

Davis (Keith's)

Patrons here are getting educated to an unusually high standard of vaudeville. Offerings have never been so good on a continual span of a couple of months as the opposition has incited. Gordon and Rica combined songs, chatter and bike riding into a speedy opener. Du For Boys went better than the average duceer. Richard Kean, with dramatic portrayals, something that usually goes so-so here, stopped the show. The proper contrast came next, when Holmes and La Vere offered their extremely funny and original "Themselves." Dare Brothers were shifted from the closing spot to No. 5 for the Monday night show and didn't let interest lag with their skillful hand-to-hand balancing. Florence Walton, with the classiest offering she has presented here so far. Richly dressed, the acme of class, the turn deserved the five bows it got. Will Mahoney knows how to sell his oodys; got much more than expected. Charles Irwin and Co., closing, didn't let one customer go with their clean comedy and excellent showmanship.

Duquesne (Shubert)

A three-quarter house that had capacity enthusiasm at a Monday afternoon's good entertainment is

SPEAKING OF

MARIE SABBOTT

(Sabbott and Brooks)

"THE GIRL IS CHARMING
—WINNING PERSONALITY
—DASHING LITTLE LADY
—NIMBLE FEET
—SPARKLING DIALOGUE
—RADIANT PERSONALITY
—TEMPESTUOUS DANCING
—AN OVATION.—RICHMOND
"TIMES-DISPATCH and LEADER."

E. Galizi & Bro.

Greatest Professional
Accordian Manufacturers and Repairers.
Incomparable Special Works. New Idea patented shift keys.
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New York City

BILLY

LIGHTELL and COFFMAN

in Bright Bits from Musical Comedy

Opened Our New Act for the
W. V. M. A. and B. F. Keith (Western) Circuits
PERCY HOWARD at the Piano

GERALDINE

BASIL LAMBERT

"KING OF THE WOOD PILE"

Touring Loew Circuit: Thanks to Messrs. Arthur Horwitz and J. H. Lubin.
This Week (Feb. 13), Rialto, Chicago.

EDNA LEEDOM

(of LEEDOM and GARDNER)

In "AIN'T WE GOT FUN"

What the Critics Said

VARIETY—Palace, Chicago

"Leedom and Gardner scored the hit of the show in a comedy skit called 'Ain't We Got Fun.' Miss Leedom is a second Charlotte Greenwood, and her kicks and capers kept the audience in an uproar. Gardner is a dapper little man and feeds Miss Leedom very ably."

Leedom and Gardner, in one, offer a nut line of comedy for the fourth position. Miss Leedom wears a dress that is a riot of color and well in keeping with her manner of securing laughs. They registered a hit at the first show.

Read for Yourself

"HERALD-EXAMINER," CHICAGO. By Tom Bashaw:

"Miss Edna Leedom is going to run Mr. Houdini a close second for first honors this week. Her 'Ain't We Got Fun' sketch with John Gardner as the foil, is a riot of fun, and her antics are as high class as her good looks and new comedy time."

Edna Leedom is a loose comedienne who can secure laughs through her long lean arms and legs. Miss Leedom is a pretty girl, possessing a wonderful personality and is a second edition of our Charlotte Greenwood. She has as a foil—John Gardner—who proves a capable partner to the funny lass and who assisted splendidly in getting over the comedy patter. Their talk is wholesome and clean and is a sure laugh getter. The act registered soundly.

MUSICAL COMEDY PRODUCTION, IN PREPARATION BY AUGUSTIN MacHUGH

PRODUCERS, MANAGERS, ETC.

H. B. MARINELLI, LTD.

PRESENTS

THE LITTLEJOHNS

in their \$50,000.00 display of jewels at
**PROCTOR'S 58th Street first half next
week and Proctor's 5th Avenue last half.**

**Don't miss this treat for the eyes. Just
the thing for a scene in a production.**

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ALL COLORS, SHAPES AND SIZES FOR SALE

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BRYANT 2130

The Littlejohns have just arrived in New York after four years abroad. We have brought back fifty thousand gross of rhinestones and jewels. The Littlejohns are putting their two patents pertaining to rhinestone studded theatrical props on the market. One is a new and most successful and durable way to make rhinestone dress trimming, shoulder straps, bodices, head-dress, shoes, hats, costumes, etc. This new patent can stud any conceivable wearing apparel solid with rhinestones. The Littlejohns' other patent is our new and most successful and durable way to stud props; such as athletic rigging, animal harness, canes, bicycles, musical instruments, Indian clubs, juggler's props, etc. Any conceivable article we can stud solid with rhinestones. Every article sold guaranteed for five years. No job too big or too small for us to handle.

Have a nice stock on hand set up ready for bodices, shoulder straps, trimmings, etc. Have only large stones of the finest cut and quality. Smallest size is one karat, largest size 2 1/2 inches across, two hundred sizes in between. Can match any color with rhinestones.

An example of price:

Two 18-inch Shoulder Straps, Complete (Ready to Sew On)	\$2.15
Beautiful Head-dress	6.20
Gorgeous Bodice, Complete (Ready to Sew On)	23.25 etc.

Costumers—Let us supply you with our patented goods. Call before 2. P. M. Mail orders promptly cared for.

THE LITTLEJOHNS

228 West 46th Street, NEW YORK

JACK

DON

CAHILL and ROMINE

This Week (Feb. 13); B. F. KEITH'S ALHAMBRA; NEW YORK

Next Week (Feb. 20), B. F. KEITH'S ROYAL; NEW YORK

Direction MORRIS & FEIL

BILLS NEXT WEEK

(Continued from page 23)

Gordon & Gordon
"Flirtation"
(Four to fill)

QUINCY, ILL.

Orpheum
C & A Glocker
Cook & Rosevere
Larry Harkins Co
2d half
Mang & Snyder
(Two to fill)

RACINE, WIS.

Rialto
2d half
Fields & Harrington
Four Camerons
Hanson & Burtons

ROCKFORD, ILL.

Palace
Stanley Tripp & M
Ford & Goodridge
Anderson & Graves
Buddy Walton
M Montgomery Co
Maurice Diamond

ST. JOE, MO.

Electric
Alfred Powell Co
Raines & Avey
2d half
Hite Rellow Co
Wills & Robins

ST. LOUIS

Grand
Weadick & Ladue
Elliott Johnson Co

Lew Wells
Chas Burkhardt Co
Ed Allen & Taxie
Stuart Girls Co
Jimmy Sava Co
(Two to fill)

SIoux CITY, IA.

Orpheum
Ross Ellis & R
Green & Parker
Jack Kennedy Co
Lucas & Francene
Peggy Parker Co
(One to fill)

SIoux FALLS

Orpheum
Mary Dore
Emerson & Baldwin
2d half
Wright & Earle
Princeton 5
Colvin Wood

SO. BEND, IND.

Orpheum
Sawyer & Eddie
Hugh Johnston
Corinne Co
Carl Emmy's Pets
(Two to fill)

SPRINGFIELD, ILL.

Majestic
2d half
Hite Rellow Co
Wills & Robins

Cook & Valdere
Marlow & Thurston
Fields & Harrington
"Modern Cocktail"
Rosa Wyse Co
(One to fill)

TERRE HAUTE

Hippodrome
Infeld & Noblet
Bert Howard
"Flirtation"
M & R Wilton
Hanna Japs
(One to fill)

TULSA, OKLA.

Orpheum
Frank Wilson
Mack & Maybelle
2d half
Wm Brack Co
Bennington & Scott
Jean Barries
Bronson & Baldwin
Edith Clifford
M & R Wilton

TOPEKA, KAN.

Novelty
McCarthy & Gale
Mellon & Renn
Hite Rellow Co
2d half
Foster & Peggy
Earl & Bartlett
"Dance Flashes"
Holliday & Willette
Balto & Fries

TACOMA

Pantages
Different Rev
Adams Sanders & R
Burns & Wilson
Lillie J Faulkner

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Fields & Harrington
Four Camerons
Hanson & Burtons

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Anderson & Graves
Buddy Walton
M Montgomery Co
Maurice Diamond

ST. JOE, MO.

Electric
Alfred Powell Co
Raines & Avey
2d half
Hite Rellow Co
Wills & Robins

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MUSIC PUBLISHERS

CHICAGO, ILL.

WITH THE MUSIC MEN

The music publishers' new proposed standard royalty contract for the records and rolls as evolved by the M. P. P. A. is the subject of unanimous disapproval among the mechanical companies whose executives, whether through coincidence or not, seem to have one quoted

stock phrase in reference to it: "The publishers will kill the goose that lays the golden egg if they persist in their demands."

Taking each radical change as incorporated in the new contract, point by point, the mechanical people find that while nominally the copyright owners (music publishers) are living up to every provision in the copyright law of 1909, it impresses chiefly as taking advantage of every loop-hole in the statute. The music men will demand, if their new standard royalty contract is ratified, that royalty statements be paid monthly, according to law, as against the customary quarterly method of remitting. Considering

that each of the intermediary firms pays the American music publisher in aggregate \$200,000 royalties quarterly, and firms like the Victor almost treble that amount, the phonograph firms maintain that consideration for their auditing and accounting departments is in order.

The publishers' demand that the name of the copyright owner (publisher) and date of copyright be also included on each disk label is looked upon by the mechanical people as a foolish detail. The label, it is contended, is crowded enough as it is, with the name of the title, composer, type of rendition, and name of the recording orchestra or singer, not to mention the manufacturer's trade-mark, that any further additions would only obliterate the most necessary annotations. As for the elimination of the 10 per cent. breakage discount, the mechanical companies maintain it would not serve to standardize matters but would be playing favorites, some of the publishers feeling that one firm is a good royalty payer, it deserves some percentage rebate which would only make it flexible and more advantageous for the firm that needs it least and not do the small fellow any good at all. They say that under the law royalties are

paid on each record or roll manufactured, not sold, and if the publisher were to pay his writers royalty on each copy of music printed and not sold the parallel would be brought home stronger to the music men.

The roll manufacturers set forth one argument which they do not elaborate upon, merely allowing comparisons to speak for themselves. The record makers pay two cents royalty per number. The roll people must pay two cents for the music reproduction privilege and 10 cents for the word rights, or 32 cents in all. The record sells for 75 cents and pays 2 cents royalty. The roll retails at \$1.25 and pays 12 cents royalty. That is one of the reasons why the roll business is in its present unstable condition, they say.

Another clause included in the new contract bears directly on the foreign sales which would tend to affect that end of it also. The "mechanical" firms seem unanimous in their present opinion that none of them will ever sign these new contracts.

The New York executives of the Columbia Graphophone Co. look upon the application for the appointment of a receivership of the company's assets as a malicious move on the part of the three petitioners who are stockholders of the common stock in the corporation. The application was made in the Wilmington, Del., U. S. Supreme Court, alleging insolvency with liabilities of \$19,900,000 due banks and financial creditors, and \$3,000,000 to merchandise and other creditors. No listing of assets was made. Hearing on the application is set for today (Friday), when the company states it will have it dismissed immediately, proving the co-operation of

the bankers and financial committee to be most responsible. Immediately following the announcement of the application for the receiver there was an extremely heavy selling of Columbia Graphophone securities in Wall street, sending the preferred down to a 4 1/2 low and common to 1 3/4. Columbia preferred has been quoted at 96 and common at 75 at divers times in the past.

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Orpheum Moves to Chicago

(Continued from page 1)

meeting, according to the story, that a board of control or executive board should direct all operations on the Orpheum circuit, with Marcus Helman elected chairman of the board.

The present general offices of the Orpheum circuit are in the Palace theatre building, New York. They may remain there, along with Martin Beck, the Orpheum's president, and Mort Singer, its general manager. Likewise, remaining in New York will be Frank Vincent, who has been the Orpheum's general booking manager. The new plan of the Orpheum, it is said, contemplates that Vincent shall remain here as the New York representative, leaving the New York status of the circuit about as it was 15 years ago, when Beck, then general manager, made his headquarters in New York and Vincent was the local booking man, while the general offices at that time were in Chicago. In 1915 Morris Meyerfeld, Jr., was the president of the Orpheum. He is now a director, Beck having succeeded him some years ago as president.

Details of the meeting last week in Chicago of the Orpheum's directors are meagre and incomplete. No confirmation of the inside report of

WILSON ON NUGENT

The reproduction in VARIETY of one of the "one-minute talks" suggested from the audience, with which J. C. Nugent finishes what has been called "vaudeville's brightest monolog," has brought him some hundreds of favorable comments from Priests, Ministers, Lawyers, Physicians, Workmen, Editors, Performers and Managers.

Such expressions as "an epoch-making idea in high-class vaudeville," "A classic of the stage," "A never-to-be-forgotten bit of imagery, wonderfully delivered," "A startling insight to reach after fifteen minutes of delicious wit," are among the words of commendation. Nugent's other "one-minuters," off the reel, and on all sorts of comic and serious subjects, also rise to the dignity of verse, compared to the silly and inane drivel of other so-called "impromptu" talkers. As Jack Lait said, also in Variety: "The man has a head, which alone places him above the herd which may choose to label itself his competition." The New York Globe says: "Equal to any monologist in vaudeville, and DIFFERENT from any."

Perhaps his most highly cherished letter is the following regarding his now famous "Woodrow Wilson" talk: "Washington, D. C., 2310 S St., N. W. "My dear Sir:— "Mr. Wilson asks me to thank you for your 'one-minute talk' regarding him. He appreciates the tribute. "Yours very truly, "JOHN RANDOLPH ROLLING. (Sec. Woodrow Wilson) "Mr. J. C. Nugent, "New York, N. Y." Significant, too, is the tremendous applause which greets the Wilson speech, showing how sincerely it finds answer in the American heart.

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that gathering could be obtained. The first story said Mort Singer would return to Chicago with the executives who go back there with the general offices. Mr. Singer, however, Wednesday denied he intended to return west. Mr. Singer also denied some weeks ago that any change was impending in the Orpheum circuit's direction, although at that time there was being prepared an explanatory letter, addressed to Martin Beck and later signed by all of the Orpheum directors, which, it is said, mentioned what the directors' thought should be rectified in the Orpheum's direction. This explanatory letter is reported to have been delivered in person to Beck in his New York office, having started at San Francisco, mailed to Chicago for other signatures, and then sent to Richardson & Hill, the Orpheum's Boston bankers, who sent it by special messenger to New York.

Upon receipt of the letter Beck is reported to have suggested a directors' meeting in New York to consider it, but this was changed to Chicago, for last week, when it was held. Variety of Feb. 3 published an account of the forthcoming meeting at Chicago, stating that developments were expected from it. Following the end of the meeting last Wednesday (it opened Tuesday) Mr. Singer issued a statement saying it had been the most harmonious meeting the Orpheum had ever held. Accounts seem to bear out Singer's statement, as it is reported Beck entered no opposition to the actions of the directors. It was surmised from those acquainted with the meetings that Beck concluded he would be outvoted if putting any question to a voting settlement.

The new order of Orpheum's management may bring about a change on the coast, according to the report.

The selection of Chicago as the locale for the general offices of the Orpheum was made after the directors decided the Orpheum circuit, covering territory west of Chicago only, would be in a better strategic position to handle its vaudeville bookings from that point than any other. The bookings for the Orpheum, Jr., theatres that are booked along with the big Or-

pheum houses entered into that thought.

With Marcus Helman apparently, as chairman of the newly created board, in a position that will give him, with his companions on it (Beck is an ex-officio member) virtual control of all Orpheum's operations, it is said that eventually it may be found that Sam Kahl will be the principal booking figure of the circuit. The report says the other and present Orpheum bookers in New York, Earl Sanders and Ray Meyers, may go to Chicago, but it is not known if George Gottlieb, who also has been booking the Palace, New York, is intended to accompany the others to the middle west.

The appointment of Helman, who, with his partner, Joe Finn, is a large holder of Orpheum stock, is said to have come about through pressure from all directors, including the Boston banking firm, with some persuasion required before Meyerfeld could be brought around to sign the letter. The business and personal relations between Meyerfeld and Beck have been closely intimate for many years, dating actually from the inception of the Orpheum circuit.

Present at the Chicago meeting last week were Beck (accompanied west by his personal attorney), Mort Singer, Benjamin Cahanne (the Orpheum's secretary and counsel), Mrs. Charles E. Kohl (one of the largest stockholders), Marcus Helman, Joseph Finn (both of Chicago), Laz Lansberg, Morris Meyerfeld, Jr.; Louis Brown and Sol Sachs (all of the coast), while the Boston bankers also had their board member there.

The meeting lasted two days, starting Tuesday, with a full plan outlined, it is said, for future operations, with Helman and Mrs. Kohl, who had been principally antagonistic to the Orpheum's administration, agreeable to the plan arrived at.

Immediately after the meeting had arranged for the changes and adjourned, it was reported that several of the Orpheum's directors commenced to purchase Orpheum common stock, which sharply raised a couple of points, believed to have been brought about by the simultaneous purchases, though there is no great quantity of Orpheum stock outstanding. Beck was credited with having held 68,000 shares of Orpheum's common, but it is not known how much he has been carrying of late, and Meyerfeld is said to have sold quite some of his Orpheum's holdings since acquiring them.

The climax to the Orpheum's capitalization and listing of its stock on the Exchange in last week's meetings seems to be traceable to disaffection on the part of Finn & Helman and Mrs. Kohl, extending over a considerable period, with Helman the first to pick up a grievance.

When the Orpheum pooled its houses as well as those booked by it, the Finn & Helman vaudeville theatre of the middle west, consistent money-makers under com-

petent management, were included; also the Chicago vaudeville theatres of which Mrs. Kohl had control. Finn & Helman believed that Helman, the showman of the firm, would be active in the consolidated Orpheum's direction. Helman did not participate for a while, making suggestions from Chicago to the general offices in New York, but found, it is said, that they were invariably ignored. Meantime, the Orpheum had had a phenomenal season, with no one paying much attention to anything excepting the count-up. After that and while Helman had gone abroad to forget vaudeville, business slipped in the Orpheum houses, with a resultant passing of the dividend. That brought Mrs. Kohl into line with Helman, as the passing of the dividend meant a large loss of income for the widow of the west's greatest showman.

Helman returned and is said to have conferred with Mrs. Kohl, also other Orpheum directors. The Orpheum's operation as a general proposition, past and present, was taken up in detail. It finally led to the Chicago meeting of the directors that placed Helman in charge of the board.

The change of base for the Orpheum will not affect its relations with the Keith office. E. F. Albee is said to have been present at the Tuesday Orpheum meeting in Chicago, ready to lend his advice, and is reported to have talked the matter over with Mrs. Kohl. The Orpheum's arrangement with the Keith people is a territorial booking agreement, that prevents the Orpheum playing vaudeville in the east or Keith's playing west of Chicago. The same arrangement has been in existence for a number of years. The only interlocked inter-

ests of the Orpheum with the Keith's holdings east are 49 per cent. of the Palace, New York, and a proportionate share of stock in the B. F. Keith's New York Theatres Co., Ltd. controls the Keith's big time houses in New York and Brooklyn, purchased from Percy G. Williams.

Martin Beck, prior to the Palace, New York, purchased the site and started to build, at the same time threatening to buy out Williams. This induced Keith's to make the Williams purchase, and immediately through an understanding with the Orpheum group, Keith's assumed charge of the Palace, New York, operating it from its opening to the present time. The Keith's interests hold the other 51 per cent. of the New York Palace.

Mr. Beck has been reported as satisfied with the action of the Chicago meeting. He left the following day to look over the new Orpheum, Jr., at Los Angeles, that will open next month. Before leaving Chicago, Beck went to the station to say good-bye to his fellow-directors, who were leaving on the 20th Century for New York.

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GRIFF

STILL OUT OF WORK

Tried to flop over to Keith and only flopped.
Tried the Fox Time and it did not come off.
Tried for Wolf's Philly time and no answer.
Tried the Loew Time and nothing doing.
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NEWS OF THE DAILIES

(Continued from page 17)

will go to the Caruso Memorial Foundation, which will be endowed for scholarships for promising and deserving students of music in America.

The second uncalled-for visit in the Gaiety Theatre Building took place Monday night, when Walter B. Sheridan was assaulted in his office by two men.

John Drew will head the actors' group which will assist at the Russian costume ball to be held at the 1st Regiment Armory Feb. 25. The American Committee for Relief of Russian Children is sponsoring the event.

Paul Mounet, noted French actor and leading member of the Comedie Francaise, died at his home in the Latin Quarter of Paris, Feb. 9, of heart disease. His age was 75.

One of the New York dailies carried a story Tuesday concerning the Lincoln holiday matinee business throughout the theatres, stating that it was pleasing to the managers

and also commenting on the fact that Al Jolson was the only actor of prominence to commemorate Lincoln's Birthday with a curtain speech about the "Great American." It may have been all true excepting the pleasurable business.

Before Justice Ford in the Supreme Court Johnny Dooley agreed to pay his wife, Yvette Rugel, \$75 a week alimony pending a suit for separation. Dooley also agrees that if his wife is unable to secure employment upon the stage she may apply for additional alimony. Mrs. Dooley asked \$300 weekly for herself and two children, John, age 4, and Mary, age 16.

The National Children's Service Club has arranged the details for a drive to be made the week of Feb. 25 to raise \$250,000 that will establish a national theatre for stage children in New York.

Mrs. Oliver Morosco has stated that she will begin suit for divorce against her husband in Detroit. The wife of the theatrical producer has instituted other suits against him in California and New York on issues of the division of their property. Mrs. Morosco claims to own half shares in all of her husband's enterprises, and in her New York action declared he was an acrobat when she married him.

Marilyn Miller assisted in staging the production of "Plot Luck," presented by the sophomore class of Columbia University last week.

The Grand Opera House, at 23d street and Eighth avenue, was sold last week by the estate of Jay Gould to Frederick Brown.

The German Estates Theatre of Prague, seized by the actors of the Czech National theatre during the anti-German riots of 1921, has been returned to the German lessee. Czech performances will continue in the

theatre, and the lessee is to receive an indemnity for its seizure.

Peggy Marsh, who claimed a share of the Marshall Field fortune, has framed an act for vaudeville which includes her husband, Albert L. Johnson, as her dancing partner. Johnson is the nephew of Tom L. Johnson, famous anti-traction mayor of Cleveland.

I. I. Cammack, superintendent of schools in Kansas City, speaking before 1,000 public school teachers, asserted that jazz music should be legislated against, holding that the wild melodies were parallel, in the moral effect they produced, to liquor.

Three more theatres have been ordered closed in Brooklyn due to the rigid examinations which have been going on since the collapse of the American theatre while under construction. The latest trio to receive orders to close were the Den, on Atlantic avenue, Bevilacqua, on High street, and the Subway, Myrtle avenue.

Another attempt will be made to obtain legislation taxing all billboard and other outside advertising in New York State by Senator Theodore D. Robinson. The bill introduced calls for a levy on such advertising of 10 cents a square foot to be paid in monthly installments in advance. It is expected that such a measure would raise \$10,000,000 in the State, the major part of which would go to New York city.

Otto H. Kaha, the financier, when acting as toastmaster at the recent dinner of the Society of Art and Sciences, confessed that at the age of 17 he wrote two tragedies of five acts each which were later consigned to flames, but, "if the Wilsonian doctrine of self-determination had prevailed when I was that age I would have been an artist instead of a banker." Those who were at the dinner included W. A. Brady, Elsie Janis, Marie Doro, Olga Petrova, Daniel Frohman, Yvette Gilbert, Jascha Heifetz, Howard Chandler Christy.

Figures made public this week show that "Sally," the Ziegfeld musical production at the Amsterdam, has entered upon its 61st week and in that time has played to 864,000 persons, totaling \$2,000,000 in receipts. Other figures prepared by Sam Harrison, the show's manager, state that Marilyn Miller, Leon Errol and Walter Catlett have earned \$440,000, the orchestra has received \$117,832, the chorus girls have averaged \$55 weekly, the payroll totals \$17,500 each Saturday and the Government has taken \$200,000 in taxes. Miss Miller has not missed a performance since the piece opened. The report does not reveal how much Ziegfeld has netted.

Judge Haas, in a Chicago police court, settled an argument between a husband and wife by sentencing the man to take his spouse to a picture show every Saturday night and church on Sundays under a warning of, "It'll cost you \$250 if you don't."

Arthur Hammerstein alleges bootleggers are taking the money rightfully belonging to soldiers, and as a plea to raise the proposed bonus by the sale of light wines and beer stated in a wire to Secretary of the Treasury Mellon: "Give me a chance and I will prove conclusively within 48 hours by a vote cast in all theatres and picture houses that the people of the entire country are in favor of this idea."

Fay Compton, actress, and widow of Lauri Defreze, and Leon Fred Quartermaine, actor, were married in England Feb. 14. The couple entered and left the registry office by the back way, forced to scale a six-

foot wall to escape a crowd of sight-seers.

Rev. John G. Benson, pastor of the Union Methodist Church, situated on West 48th street, "just 99 steps from Broadway," has extended an invitation to W. A. Brady and Dr. Straton to use his pulpit and auditorium for their debate. A number of actors are members of Dr. Benson's congregation.

At a meeting of the Society of Restaurateurs, W. H. Hirst, counsel for the organization, declared that it was his belief light wines and beer would undoubtedly come back, and that there wasn't any doubt concerning the ultimate result.

The Medical Examiner's office in New York has issued a report showing that the jump in the 1921 death rate was due to liquor. Deaths from alcoholism increased to 127 from 19 in 1920, with all the deaths in 1920 being due to wood alcohol poisoning and only 16 in 1921. Dr. Charles Norris, Chief Medical Examiner, attributes the falling off in wood alcohol deaths to the publicity given by the newspapers, also saying the other deaths caused by wood alcohol were because of the poor quality of ingredients used in the manufacture of whiskey.

Nora Bayes is reported as being sued by Irving Gordon, her husband, who charges she has engaged in three serious flirtations in the last 16 months, to his embarrassment and annoyance.

Doubling the present tax of 10 per cent. on all theatre and motion picture house tickets is being considered by the House Ways and Means Committee as one way to raise the \$350,000,000 which will be necessary to finance the soldiers bonus act for a year or more. The committee reached no decision on the matter up to the end of the week.

Mayor William Hale Thompson, of Chicago, has created a special post to take care of Chicago's moral welfare, which is to be named Law Enforcement Commissioner, with the Rev. John H. Williamson, pastor of a Methodist Episcopal church, being the initial holder of the position. His appointment is the result of requests coming from the religious and reform organizations of the city. The new administration post does not take precedence over Chief of

Police Fitzmorris, but is "to unite the men and women, mothers and fathers in the effort to close the breeding places of crime and in a campaign of education in favor of law observance."

Robert Forsyth, aged 76, died in Bellevue Hospital Feb. 9 from a general breakdown due to old age. He made his stage debut in the seventies at Woods' Opera House in Cincinnati, and played in England for 31 years, returning to this country in 1913.

The Pathe Exchange, which produces current films weekly, has started suit in the Supreme Court against the New York State Motion Picture Commission charging that censorship as applied to news reels is unconstitutional. Pathe asks for an injunction against the three commissioners to restrain them from exercising jurisdiction over news pictures and contends that the picturing of actual happenings for screen presentation

(Continued on page 39)

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ALBANY, N. Y.

By W. E. BURKE

The Theatre Owners' Chamber of Commerce chartered a special train to convey its delegates to the Albany convention. This train contained what is probably the largest group of delegates ever sent from any one territory to an exhibitors' convention. The delegates included:

Sam Sonin, Hy Gainsboro, Harry Brandt, George Steiner, Charles Steiner, J. Alton Bradbury, Otto Lederer, Charles Schwartz, B. Edelhertz, M. Edelhertz, Max Barr, Adolph Barr, Jack Schwartz, H. Weissner, Lester Adler, S. G. Bock, Sol. Raives, L. Schneider, Louis Geller, Max Felder, R. Sanders, Jos. Seider, Samuel Schwartz, Oscar Muller, S. A. Moross, E. R. Behrend, Sol. Saphier, Herman Jans, Al. Harstin, S. Weinberg.

H. Rachmil, S. Rinzler, Jos. Finger, B. Forma, M. Silverman, D. Silverman, B. Grobe, B. Knoble, S. Sheer, M. Needle, P. Rosenson, B. Rossassey, Leo Brecker, Morris Goodman, Jack Hatter, David Crespi, Isaac Caputo, Mr. and Mrs. S. Peyser, Mr. and Mrs. M. Chetkin, Max Oestricher.

BOSTON

By LEN LIBBEY

Keith's

There wasn't a single chance taken in the booking of the bill for this house this week as was demonstrated when it ran off. Practically every act on the bill was one that had either played here before or else contained somebody well-known in vaudeville, and as a result the reception each act received was the sort that comes from a house that expects something and then gets it.

Valeska Suratt with her latest by Jack Lait headed the bill, and the audience as it shaped up Monday night showed the drawing power of her name. In fact, it could be ascertained that most of the females in the house were waiting for the appearance of Valeska and were prepared to get a genuine treat in the way of the latest fashions, although only about one in every 20 of them could ever attempt to wear the clothes that Valeska sports. The Suratt act went over with a bang and closed strong, she taking a couple of bows in front of the drop. It does seem a bit heavy in places and the dialog got rather weighty at times, but there was always a punch following a soft spot which was the saving grace.

Next to Valeska the Watson Sisters seemed to be best liked. This pair follow the Suratt act and their rough comedy with the intimate touch they put into it for the audience was appreciated by the ultra-conservative Bostonians. Their act runs a bit long because they have to stay on until the stage is struck for the closing act, "Shadowland," a fantastic spectacle. As the scene shifters have to strike the Suratt settings and put the other one in place an extra long time has to be allowed with the sisters using songs to prolong their stay.

Walter C. Kelly was as much of a riot as ever. Most every patron of the house has seen him at least once, but evidently they look forward to his stuff just as eagerly. He closed to a big hand, foregoing an encore and taking only a couple of bows, using good showmanship in leaving them wishing for more.

Frankie Heath in No. 5 position built up her act as she went along. She held them when putting over her "gold digger" bit and proved to be one of the best.

The show was opened by the Luster Brothers with a very fair acrobatic-trapeze act, followed by Frank Gaby with his ventriloquist act, that never fails him here. The Casino Brothers and Marion Wilkins were in next position and got away strong and kept their punch. Glenn and Jenkins were sandwiched in between Heath and Suratt, an especially difficult spot for the pair of boys and it is to their credit that they were able to hold it as they did.

At the Monday night show, despite another evening of blustering wind and cold, the house was almost capacity.

Majestic (Shubert)

Jimmy Hussey is a money puller, whether as a single or in command of a unit. Monday matinee was the heaviest in two months and the evening show, despite the bitter cold, was floor capacity, a whole of a balcony and most of the boxes. The advance sale was also extremely comforting to Ed. Bloom, almost enough to make him forgive a performance that ran extremely ragged.

It is hard these days to tell a Hussey unit from a Hussey show. He is now billed as being the main-spring of "The Fronteders," which in turn is announced as "The Second Cameo Revue by the New York Winter Garden Co." and "A Companion Production of the 'Whirl of New York'."

The unit shows 27 faces in the finale. It includes Ethel Davis, O'Hanlon and Zamboni, Eddie Hickey, Lou Edwards, Marjorie Car-

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well, Frances Seay, Burns and Moran, Clarence Levy and Jack Allen. The first half also shows the Rath Bros., Mr. and Mrs. Mel-Burne, and Jack and Kitty DeMacao. The Hussey single works in the revue, which runs an hour and 40 minutes.

Hussey's numbers show nothing new, his big scenes being the police station and the boudoir honeymoon scene with the half dozen male callers hidden under the bed by the bride. Opening with "The Knockers," a chorus number with individual xylophones, Hussey and Eddie Hickey have an army chatter number, followed by a swing number, and the old "Strike, Strike, Strike" specialty. Hussey's single still features "Mighty Like a Rosebloom" and "Second Hand Mose," although he did not use "Sadie Hamrowitz."

The police station "Death of the 'Himmy'" closed, with O'Hanlon and Zamboni's "Les Apaches," the boudoir scene, a pretentious but still crude "old fashioned waltz" revue, a number using a Cameo Girl drop out in for eight girls, and "Beautiful Shoulders" number

against black velvet, all sandwiched in, greatly condensed.

Hussey and the Rath Brothers, both big local cards, walked away with the show, there being nothing else outstanding, other than the general air atmosphere of burlesque, storehouse, and doubling which so strongly identify the revue type of Shubert vaudeville, and which are unquestionably recognized by the public judging from the immediate box office response whenever they hit town.

Six acts, one reel and an overture were jammed into 65 minutes running time, this being possibly because of the short but sweet routine of the Rath Brothers and the cutting down of O'Hanlon and Zamboni to a single dancing specialty, reserving the balance of their apparently inexhaustible novelty numbers for the revue.

Ethel Davis, with a pianist, and using two snappy gowns, offered the only new single to Bostonians, her stuff being a bit spicy from the Bostonian's viewpoint of family vaudeville. One double-entendre number included in her "I Stopped

Looked and Listened" impressed many as extremely blue, and will probably be out "on friendly advice" for the road.

Hussey's minor support seemed a bit indifferent and worldly Monday night, running through his old sketches as though they were old, which was doubly disastrous, as they have nearly played themselves out here, this being the city where Hussey's personal revue with Ray Samuels and Joe Browning blew, thus making the third playing. They went big, nevertheless, but not as big as they would have gone had Hussey been more of a driver and insisted on extreme energy.

TORONTO

PRINCESS—Savoyard's Opera Co. in "H. M. S. Pinafore." Next, "The Grand Duke."

ROYAL ALEXANDRIA—Alice Lloyd and Shubert vaudeville. Next, "The Whirl of New York."

UPTOWN—Glaser Players in "Nothing But the Truth."

GRAND—John E. Kildred in Shakespearean rep.

SHEA'S—Henry Santrey and other high-class vaudeville acts.

Last week's business only fair. After good Monday openings attendance got down to two-thirds until Friday and Saturday.

Irene Bordon in "The French Doll" had just an ordinary week after a good opening. Keith's vaudeville had real good week. The other vaudeville houses and Empire with show above the average did fair business.

Vaudeville artists and acts leaving Toronto as a rule do not give it a thought that the C. P. R. and the G. T. R. trains leave for the same points about the same hour and they will usually climb onto the wrong train. Sunday a C. P. R. train was stopped twice to allow acts to get off the wrong and onto the right train.

The blizzard of Sunday delayed the arrival of several companies and they sure were tired out when they arrived.

Hear John Steel Sing



JOHN STEEL

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I Learned to Love"

by

JACK SNYDER

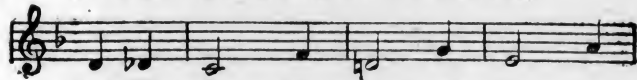
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BUFFALO

By SIDNEY BURTON

This week sees some drastic changes in local theatricals. The Teck announces its final week of Shubert vaudeville for the time be-

ing with "The Whirl of New York" underscored, and the top boosted to \$150. Small capacity of the house makes dollar top impracticable, and with attendance falling off the past fortnight, the theatre now goes back to its regular policy.

The Academy, formerly American burlesque, reopened Saturday with pictures at 10-20 scale and a three-changes weekly policy. Sam Carver and Jacob Levine are operating under an arrangement with Amalgamated Burlesque, which owns the theatre.

Leading the list of current attractions is "The Merry Widow," first musical show in month at the Majestic and turning in huge business. William Gillette follows with "The Dream Maker." "The Bat" returns to Teck next week, and Harry Lauder is for Feb. 27-28 at the Shubert house. This week's pictures: "Forever" at Hip; "Foolish Wives" (second week), at Criterion;

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B. F. Keith's Palace, New York, This Week (Feb. 13)

B. F. Keith's, Washington, Next Week (Feb. 20)

"Tol'able David," Strand; "What Do Men Want?" Loew's; "Wife's Awakening," Olympic; "Should a Wife Work?" Academy.

Miriam Battista appeared at Loew's last week with a black eye acquired in Newark, N. J., Saturday, when a taxicab in which she was riding was caught in a jam.

The new Lafayette Square theatre will open Feb. 27 with William Farum, in person, mentioned as the attraction. Fred M. Shafer has been made manager of the new theatre. C. Sharp Minor is being brought from the coast to play the organ at a salary of \$350 per week. It is said, the highest ever paid hereabouts.

CLEVELAND

By J. WILSON ROY

HANNA—"East Is West." Next, "Under the Bamboo Tree."

OPERA HOUSE—"The Varying Shore." Next, "Only 38."

SHUBERT-COLONIAL—Dark. STAR—"Tit for Tat."

EMPIRE—"Big Review."

MILES—Robert McKim, "The Brazilian Heiress"; Ann Sutter, Humberto Brothers, and pictures.

PRISCILLA—"Lingerie Shop." Dupire, Correll, and pictures.

LOEW'S LIBERTY—"Songs and Scenes," Homer Miles and Co., Mann and Mallory, Burns and Klein, Alvin and Alvin, and pictures.

METROPOLITAN—"The Dancing Surprise," Sinclair and Gray, Gofforth, Brockway and Co., Ada Jaffe and Co., and pictures.

GORDON SQUARE—Dane, Martin and Dane, Celeste, Rube Tripp, and pictures.

FILMS—Allen, "The Glorious Fool"; Stillman, "A Connecticut Yankee in King Arthur's Court"; Circle, "Play Square"; Euclid, "Tangled Trails"; Alhambra, "Little Eva Ascends"; Park, "Peacock Alley"; State, "The Sign of the Rose"; Strand, "Way Down East"; Monarch, "Poverty of Riches"; Rialto, "Camille"; Standard, "Headin' West"; Orpheum, "Flower of the North"; Mall, "My Lady Friends."

Keith's Hipp

Headliners galore crowd each other this week and as a consequence the Hipp engine hits on all six cylinders. Monday's matinee drew capacity, and one of the best bills ever offered at this house went over with a mighty bang. It would be unfair to name the headliner; several big acts were bunched at the winning-post.

As an opener Brown, Gardner and Graham brought creditable results. Carlisle and Lamal scored heavily. Valerie Bergere has the best vehicle she has shown here in long time. Herman Timberg, riot; Fritz Schest in brilliant form and scored heavily. Venita could did very big. Eddie Leonard, perfect clean-up. Gallagher and Shean—second week—repeated hilarious success.

Elsie La Bergere in the final spot brought appreciation.

Ohio (Shubert)

Taken by and large is good variety this week. Good audience Sunday's matinee, and performance went over satisfactorily.

Leach-Wallin trio made a dandy opener. Harris and Santley—two girls—negotiated the second spot with some songs. Moran and Wiser pleased with hat-throwing. Zip and Fletcher danced well.

The big winner of the first half was the combined forces of the Five Kings of Syncopation, Hattie Alt-

hoff and Carlos and Inez. The absence of Miss Inez (illness) Sunday afternoon necessitated cutting Carlos' work to some extent, but his whirlwind dancing won high favor. Following intermission Lucille Chalfant triumphed in various operatic and popular numbers. Clark and Arcaro repeated former success at this house. Walter Weems an easy winner. Novelle Brothers repeated in closing spot, and got over.

Keith's 105th St.

The current bill here lines up favorably with any of its predecessors. Zizka, expert master of legende-main; Mason and Shaw had neat little song and dance turn. Comedy ran high in "Profiteering," by Walter Newman and company. Leo Beers pleased mightily with artistic pianolog. Kitchner and Reany went over solid with their ocean episode. Carlisle and Lamal substituted for Bezazian and White (illness) Monday night, and landed a big winner. Arnold and Weston pleased in their "Pills" act, but there is room for toning down some of the holism. Some delightful and artistic dancing in the closing spot by Edith Clasper, Nelson Snow and Charles Columbus. This trio are clever steppers.

DULUTH

By JAMES WATTS

FILMS

Garrick.—"Man, Woman, Marriage."

Lyceum.—"Moran of the Lady Letty."

New Lyric.—"Fightin' Mad."

Zelda.—"The Light in the Clearing."

Optimistic reports are being issued by the leading theatres here, which indicate that they are now making profits. The dance craze which prevailed in Duluth from the close of the war until recently has been waning for some time and the theatres are reaping benefits.

Tom Waterall, English baritone, opened an engagement of a week at the Zelda Theatre yesterday.

The Winnipeg Male Chorus of 65 voices, with Percy Grainger, pianist, will entertain here March 19. Other concerts will be given in Milwaukee, Chicago and the Twin Cities.

OKLAHOMA CITY

The Dixie theatre at Wynona, Okla., which was damaged by fire recently, has been rebuilt and opened for business last week.

R. C. Miller has opened a moving picture show in the School Auditorium at Calumet, Okla.

Seale & Parker have purchased the Crystal at Ralls, Texas, from Henry Stockton.

The Southern Enterprises, Inc., have sold their opera house at Greenville, Texas, to Newman & Lilly. Mr. Newman has closed the Crystal and bookings will go to the Opera House.

The Princess theatre at Athens, Texas, has opened for business.

Robb & Rowley are reported to have purchased the American and Pope theatres at Dallas, Texas.



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SHORTS IN FAMOUS

(Continued from page 3)

the idea that the Famous board would vote on the dividend early this week and that there would be general liquidation of outside interests such as usually follows favorable divided action. The turn is based on the theory that favorable action is discounted in advance and when it becomes public the price is at its best and due for a profit taking reaction. It doesn't always work out, as the in-and-outers in Famous Players have several times learned to their grief. The new pool is playing both sides for its own purpose. When a predominating long interest gets into

the issue it is remorselessly shaken out and when the short side gets too fresh it is driven in. The whole proposition has gotten down to a guessing contest with the outsiders getting the worst of it pretty much all the time. From what can be gathered around Broadway, the only speculators who have profited are a few wise "scalpers" who are content to take small profits quickly within the narrow range.

The idea is prevalent that the stock is still slated for an aerial performance probably reaching around 90 at the top, but before the big upward move gets under way there will be a preliminary dip to 75 or thereabouts. No announcement of a divided vote was made up to the close Wednesday. The scheduled dividend meeting should have been held Monday, but that day was a holiday. At the company offices it was said that the action on the dividend would not be made known before the end of the week. At that time probably the annual financial statement will come out. It is expected to make a very favorable showing. It is accepted without question among followers of the ticker that the regular dividend rate on the common of \$2 a quarter will be maintained.

Renewed interest is being mani-

festated in Loew. There are market observers around the Hotel Astor who are willing to lay wagers that dividend payments will be resumed in September, or, at least, by that time it will become apparent that the disbursements will start with the following quarter. The stock got out of the rut this week, getting above 12 and holding steadily at somewhat better level than has been the case since the early January slump to 11. Altogether the stock appears to be in better position to enjoy constructive developments than it has been since the collapse of last June.

No new light was shed on what has been going on in Orpheum. Whatever the inside maneuver was it apparently has been completed. Tuesday and Wednesday the daily turnover was about normal in all markets, the spurge having subsided. Nobody knows what has been going on, and, as a matter of fact, nobody especially cares. Orpheum is a "family affair." It has no large following in New York speculative circles, and its gyrations inspire only casual interest except among the handful of insiders and the booking agents who took up stock as a permanent investment when it was put out at \$25. These appear to be confident that it will return to that level, and in the meantime are holding on because they are not reconciled to take a loss at the current figures around 16.

The Curb was dull and featureless with nothing moving but Goldwyn in minor lots at slightly easier prices.

The summary of transactions Feb. 8 to 15 inclusive are as follows:

STOCK EXCHANGE

Thursday	Friday	Sales	High	Low	Last	Chg.
Fam. Play.-L.	8500	79 1/2	79 1/2	79 1/2	79 1/2	+1 1/2
Lo. pf.	400	94	93 1/2	93 1/2	93 1/2	-1 1/2
Loew, Inc.	2000	11 1/2	11 1/2	11 1/2	11 1/2	-1 1/2
Orpheum	1700	16	15 1/2	15 1/2	15 1/2	-1 1/2
Boston sold 50 Orpheum at 16.						
Friday						
Fam. Play.-L.	4000	79 1/2	78 1/2	78 1/2	78 1/2	-1 1/2
Lo. pf.	1500	94	93 1/2	93 1/2	93 1/2	-1 1/2
Loew, Inc.	1300	11 1/2	11 1/2	11 1/2	11 1/2	-1 1/2

Orpheum	200	16 1/2	16 1/2	16 1/2	+ 1/2
Boston sold 100 Orpheum at 16.					
Saturday					
Fam. Play.-L.	9300	80 1/2	78 1/2	80 1/2	+1 1/2
Lo. pf.	800	94	93 1/2	93 1/2	+1 1/2
Loew, Inc.	600	11 1/2	11 1/2	11 1/2	-1 1/2
Orpheum	800	16	16	16	-1 1/2
Boston sold 25 Orpheum at 16 1/2.					
Monday					
Holiday					
Tuesday					
Fam. Play.-L.	15500	82 1/2	80	82	+1 1/2
Lo. pf.	200	94	93 1/2	93 1/2	-1 1/2
Loew, Inc.	2400	12	11 1/2	11 1/2	-1 1/2
Orpheum	1000	16 1/2	15 1/2	16 1/2	+ 1/2
Boston sold 100 Orpheum at 16 1/2.					
Wednesday					
Fam. Play.-L.	9100	82 1/2	81 1/2	82 1/2	+ 1/2
Lo. pf.	200	93 1/2	93 1/2	93 1/2	-1 1/2
Loew, Inc.	1600	12 1/2	12	12 1/2	+ 1/2
Orpheum	100	16 1/2	16 1/2	16 1/2	+ 1/2

THE CURS

	Sales	High	Low	Last	Chg.
Friday	100	4 1/2	4 1/2	4 1/2	- 1/2
Saturday	100	4 1/2	4 1/2	4 1/2	- 1/2
Goldwyn	100	4 1/2	4 1/2	4 1/2	- 1/2
Monday					
Holiday					
Tuesday					
Goldwyn	1000	4 1/2	4 1/2	4 1/2	- 1/2
Wednesday	100	4 1/2	4 1/2	4 1/2	- 1/2
Goldwyn	100	4 1/2	4 1/2	4 1/2	- 1/2

Abraham Feldman and Augustus H. Sullivan, of Boston, were found guilty in the Federal district court there on charges of infringement of the copyright of the song "Humming," and of conspiracy to infringe. They had been indicted previously on these counts by the Federal grand jury. Judge Morton gave counsel until April 1 to file exceptions.

Since Tom Quigley's resignation to return to the Witmark fold as head of the Chicago office the Quigley Music Co. is being reorganized under the name of the Ashland Music Corp. Quigley resigned from Witmark's to be vice-president of the new company but shortly thereafter rejoined his former employers.

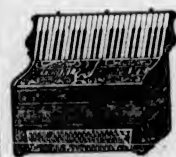
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BURLESQUE ROUTES

(Feb. 20—Feb. 27)

"Bathing Beauties" 23-25 Academy Fall River.
 "Beauty Revue" 23 Sandusky Sandusky 24 Rialto Elyri 25 Opera House Loraine O.
 "Big Jamboree" 20 Gayety Montreal 27 Gayety Buffalo.
 "Big Wonder Show" 20 Columbia Chicago 27 L O.
 "Bits of Broadway" 20 Gayety Buffalo 27 Gayety Rochester.
 "Bon Ton Girls" 20 Star Cleveland 27 Empire Toledo.
 "Bowery Burlesquers" 20 Empire Brooklyn 27 L O.
 "Cuddle Up" 20 Empire Newark 27 Casino Philadelphia.
 "Dixon's 'Big Review'" 20 Penn Circuit.
 "Finney Frank" 20 Gayety Detroit 27 Gayety Toronto.
 "Flashlights of 1921" 20 Empire Albany 27 Gayety Boston.
 "Follies of Day" 20 Casino Boston 27 Columbia New York.

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 "French Frolies" 20 Howard Boston.
 "Garden Frolies" 20 Hyperion New Haven 27 Miner's Bronx New York.
 "Girls de Looks" 20 Miner's Bronx New York 27 Casino Brooklyn.
 "Girls from Joyland" 20 Empire Hoboken.
 "Golden Crook" 20 Gayety St Louis 27 Star and Garter Chicago.
 "Greenwich Village Revue" 20 Gayety Kansas City 27 L O.
 "Harvest Time" 20 Gayety Toronto 27 Gayety Montreal.
 "Hello 1922" 20 Gayety Pittsburgh 27 L O.
 "Howe Sam" 20 Columbia New York 27 Empire Brooklyn.
 "Hurly Burly" 20 Gayety Milwaukee.
 "Jazz Babies" 20 Empire Cleveland.
 "Jingle Jingle" 20 L O 27 Gayety Omaha.
 "Keep Smiling" 20 Gayety Washington 27 Gayety Pittsburgh.
 "Kelly Lew" 20-22 Bastable Syracuse 23-25 Grand Utica 27 Empire Albany.
 "Knick Knacks" 20 Orpheum Paterson 27 Majestic Jersey City.
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 "Pace Makers" 23-25 Plaza Springfield Mass.
 "Parisian Flirts" 20 Howard Washington.
 "Passing Review" 20 Gayety Minneapolis.
 "Peek-a-Boo" 20 Olympic Cincinnati 27 Columbia Chicago.
 "Pell Mell" 20 Lyric Newark.
 "Reeves Al" 20 Lyric Dayton 27 Olympic Cincinnati.

"Record Breakers" 20 Majestic Scranton.
 Reynolds Abe 20 L O 27 Palace Baltimore.
 Singer Jack 20 Casino Brooklyn 27 Empire Newark.
 "Social Follies" 20 Gayety Louisville.
 "Some Show" 20 Olympic New York.
 "Sporting Widows" 20 L O 27 Hyperion New Haven.
 "Step Lively Girls" 20 Gayety Rochester 27-1 Bastable Syracuse 2 2 Grand Utica.
 "Tit for Tat" 20 Empire Toledo 27 Lyric Dayton.
 "Town Scandals" 20 Palace Baltimore 27 Gayety Washington.
 "Twinkle Toes" 20 Gayety Omaha 27 Gayety Kansas City.
 Watson Billy 20 Star & Garter Chicago 27 Gayety Detroit.
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Returned winter vacationists say there are comparatively few theatrical people in the Florida resorts this season. A showman back from Palm Beach last week stated he noticed but two managers there and that it was the quietest season from a Broadway point of view that the beach ever had. There are comparatively few actors at the resort, though usually there are half a hundred at this time of the year.

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closed both houses while repairs were being made and both are operating again.

The bill at the Shubert-Detroit this week starts slow, but after the third act gets speedy and completes excellent brand of entertainment. Hits are Nat Nazarro, Jr., Johnnie Doolley and "On With the Dance."

The Ferry Field is putting in a dramatic stock starting Feb. 19, who will make three changes weekly. Admission prices will be slightly advanced.

Charles R. Hegedorn, for six years manager of the National, Detroit, has joined the Henry S. Koppin Co. and will assist in the booking and managing of their theatre circuit.

W. S. Butterfield has closed the Regent, Lansing, until business picks up. Claude Cady is giving up the Colonial as the lease has expired.

J. E. Flynn, for four years Goldwyn manager, is being transferred to New York home office, where he will occupy an executive position. F. J. Downey will succeed him in Detroit.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat—Sothorn and Marlowe, first half, and "Smilin' Through" second. English's—"Lightnin'," all week.

The Gaiety and Lenwood, two of

the four houses of the Lenwood Amusement Co. string, were sold by receiver last week, Charles M. Reed, local scene painter, getting the former for \$1,585 and Peter Brown, restaurant owner, the latter, for \$1,695.15. The Broadway and Rialto, operated on almost every basis in the theatrical business during the past three or four years, are yet to be sold.

Gustav G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, announced he is trying to arrange for holding the annual convention April 5-6, so as to dovetail into annual meetings of the Indiana Board of Photoplay Indorsers on April 4-5 and Indiana State Federation of Women's Clubs on April 6-7.

Pictures approved in January by the Indiana Board of Photoplay Indorsers were as follows:

For the family—"Molly O." "Little Lord Fauntleroy." "The Little Minister." "Three Live Ghosts." "Enchantment." "Duke of Chimney Butte." "The Fox." "Our Mutual Friend." "The Sign of the Rose." "R. S. V. P." "Miss Lulu Bett" and "Sky High."

For adults—"Thunderclap." "Why Girls Leave Home." "At the Stage Door." "Tropical Love." "Love's Redemption." "The Blot." "The Lane That Has No Turning." "Steelheart." "Peacock Alley." "Foolish Matrons." "The Law and the Woman." "A Girl from God's Country." "Back Pay." and "Boomerang Bill."

Comedies—"The Star Boarder." "A Sailor Made Man." "Just Drop In." "Torchy's Frame-up." "No

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Parking, "A Barn Yard Cavalier," and "The Strap Hanger." Five films were not indorsed.

The Idle Hour, Inc., of Huntington, Ind., was incorporated by Claude, Verne J. and Robert Cline of Huntington at the secretary of state's office. Preliminary certificate of dissolution was filed by the Stone City Opera House Co., Bedford, Ind.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"To the Ladies," all week. GAYETY—Low Kelly Show. FAMILY—Musical stock. Pictures: "Forever" Star; Mary Pickford in "Little Lord Fauntleroy," Rialto; "Bits of Life," Regent.

It is reported that Fay's, closed last week when city inspectors found the roof needed repairing, will reopen next week.

"Ziegfeld Frolic" is announced for next week at the Lyceum, with gallery prices \$1 for the first time.

Vaughan Glaser will not have a stock company in Rochester this summer, for the first time in years. The Manhattan Players, which have occupied the Lyceum all summer for nine years, will this year move across to the Temple, hitherto occupied by Vaughan Glaser. Howard Rumsey announces that Florence Eldredge, his wife, will again head the Manhattan Players.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, dark; 16-17. Mrs. Fiske in "Wake Up, Jonathan."

B. F. KEITH'S—Top notch bill, running equally to comedy and music. In the latter the laurels go to Daisy Nellis, concert pianist, and the Hegedus Sisters. Miss Nellis, however, was "stingy" at the opening matinee, playing but two numbers. This is the second visit of the sisters in six weeks. It's an act that is good for any number of repeats. Comedy honors go to Bert Baker's "Prevarication," farcical knock-out, with Norwood and Hall, the runner up. Latter came mighty near not opening. Miss Hall arrived here suffering from a severe attack of nervous indigestion. Doc Baker, whose "Flashes" headlined, also arrived here somewhat the worse for wear. Baker is recovering from a wound in the eye. Bending over to pick up something from the floor a few days ago, he collided with one of the girls in his act. A feather of her headdress punctured Doc's eye.

BASTABLE—First half, "Flashlights of 1922." Last half, dark. STRAND—All week, "To the Ladies" and Larry Semon's "The Sawmill."

EMPIRE—Charles Ray's "Two Minutes to Go."

SAVOY—"The Fox."

CRESCENT—"In Society."

ROBBINS-ECKEL—"The Conquering Power."

"The Merry Widow" will play the Avon, Watertown, Feb. 24. This is the first road show to hit the Garland City in months. The Avon's regular policy has been pop. vaudeville.

Billy Miller, Syracuse vaudevilian, is a father. It's a girl, the babe being born at the Hospital of the Good Shepherd here. Mrs. Miller is known professionally as Marguerite Johnson.

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NEW ORLEANS

By O. M. SAMUEL

TULANE—"Dear Me."
SHUBERT ST. CHARLES—"Orphans of the Storm."
LYRIC—Bennett's Colored Carnival.
STRAND—"Saturday Night" (film).
LIBERTY—"Polly of the Follies" (film).

Neil O'Brien's Minstrels at the Tulane next week.

Mario Villani, tenor, with Joe Gorman's revue, opens a fortnight's engagement at the Strand, Friday.

Rainy Tuesday evening, but the Palace held its customary capacity. The show was a rather superior affair for small time. Chong and Rosie Moey registered strongly at the outset. The couple are using "Yaki Hula" as an opening number, which was the only detracting element in their routine.

Nifty Three, disclosing a plump damsel who brought memories of Frankie Bailey and Lizzie Preleigh, almost wrecked the works, stopping the show with something to spare eventually. The boy violinist might eliminate the present method of playing, as that has been generally

credited to Trovato. His audience business for the encore is not especially engrossing, either.

Will H. Armstrong romped along pleasantly in his familiar sketch that still holds interest for the pop patrons.

Wright and Deitrich submitted their routine unchanged in trend, which was taking a chance at the Palace, where the mob insists on popular songs. They accomplished impossible by achieving success. The same soft, lilting appeal and the atmosphere of gentility was rewarded in the same proportion accorded in the high class houses.

Fred Bowers and his revue did much better than when at the Orpheum recently. The offering framed for the mass and the contrast as between the Palace crowd and the Ritz clientele or the Orpheum made quite a difference. Manager McCoy helped Bowers by using a slide preceding the turn, asking the patrons to remain seated, as it is hard to hold them with anything at this theatre.

In New Orleans spring has "come." That was evidenced Sunday, when, with beautiful sunny weather without, the matinee business at Leew's was below par. The show suffered some in appeal because of the condition, the patrons seeming ill at ease, feeling perhaps they wanted to see a vaudeville program, but knowing also they were missing something in not seeking the open spaces.

Dennis Bros. achieved more at the start than any of the succeeding acts. Their work on the swinging ladders attracted unusual attention because of its variance in scope. Dressing and attention to detail

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would make the Dennis act a certain big timer of proportions.

Reed and Blake were in and out. They first showed a ventriloquist bit (lifted from a big time act) that did not get much, and did better as they unleashed matter of their own.

Josselyn and Turner were nicely received. They still submit the pleasant skitlet "A Day at the Races," having polished it up since last appearing here at Pantages.

Billy Barlow was not the success expected. Perhaps rearrangement would have helped, although his material is not expressly bright, the extemporaneous stuff seeming out of date now.

Tom McKay's revue suffered the fate of all the Scotch acts that have preceded it these many years. The South does not care for the Scotch stuff and perhaps never will.

Many vacant seats at the Orpheum Monday afternoon and evening. Perhaps it was the calm after the storm created by Bushman and Bayne last week, although the accepted reason for this sparse assemblage was the headline, Grant Mitchell, is little known here. There were no other names to prod the box offices. The Monday night gathering showed an extreme listless manner.

The Rios were neglected right off the reel. The act's tempo was dreadfully slow, which may have accounted. Watts and Hawley had trouble at the start, but warmed them some at the end. Perhaps Watts might have done better at the beginning had he projected humor of an original sort.

Beklin's Russian Ballet disclosed

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little that was commendable, the crowd seeming restless during its unfoldment, following hundreds vastly superior.

Felix Adler and Frances Ross tried hard to lift the gloom created and succeeded partly, especially in the ventriloquist burlesque. Adler's wise cracks were not pointed correctly and the entire interlude would be improved tenfold by leaning to comprehensiveness.

Mitchell submitted thin fare in "The Future," a playlet by Vincent Lawrence with Kathryn Comegys featured. The straying wife swerved back to the path of rectitude in vaudeville applesauce. Too often here resulting in bestowal of little attention.

Mary Haynes showed the way to her compatriots, fanning the fires of affection as she sped along with smart matter delivered suavely and topping it with a burlesque of "The Gal called Lou," the whole sending the mob out singing her praises.

The Gellis were something of a surprise, holding the throng with athletic work removed from the conventional.

PHILADELPHIA

By ARTHUR B. WATERS

The property at the northeast corner of 16th and Walnut streets, belonging to the estate of Samuel F. Nirdlinger, and now occupied by the vaudeville agency of Fred G. Nixon-Nirdlinger, was sold for improvement this week by the real estate firm of A. M. Greenfield. The price was close to \$400,000, which is \$50,000 above the assessment. The lot is 50 by 120 feet and at the sale price is at the rate of \$8,000 a front foot. Nothing stands in the way of an early improvement of the property, as the leases all contain clauses under which possession can be obtained in a short time.

Irene Franklin, of the "Greenwich Village Follies," at the Shubert, was

taken ill Monday night, and George Price, at the Chestnut Street (Shubert vaudeville), came over and gave a specialty to take Miss Franklin's place. It is not known how long the comedienne's illness will keep her from appearing.

The personal appearances of picture stars in connection with the showing of films in which they are featured is becoming the regular fashion here. This week Mae Murray's "Peacock Alley" is being shown at the Stanley and the star is appearing in person Monday, Wednesday and Friday evenings at the 7.30 and 9.30 o'clock shows. Next week Hope Hampton in "Star Dust" will be the attraction at the same house and Miss Hampton will appear at every 3.30, 7.30 and 9.30 performance during the week. In addition to that, Betty Blythe has been making appearances at the three-a-day vaudeville houses in connection with the showing of her "Queen of Sheba." It is understood that Miss Blythe is indignant at the lack of fuss and welcome that she has received.

Films at principal downtown film houses: "Peacock Alley" (Stanley), "A Doll's House" (Aldine), "Saturday Night" (Karlton, second week), "Four Horsemen" (Stanton, fourth week), "Ten Nights in a Barroom" (Victoria, second week), "Just Around the Corner" (Palace), "Her Own Money" (Arcadia).

Keith's.—De Lyle Alda went extremely well here. Al Herman was greeted with customary guffaws. Dancing, without much variation, was the keynote of "The Lobby," with James Doyle and Evelyn Cavannah. Bessie Browning had some good songs and some not so good. The bill as a whole was a bit below the recent high average here.

Shubert Vaudeville.—No high-priced headliner, but a number of excellent features made this one of the best bills for a long time. Mabel Withee seemed to have speeded up her "Sally, Irene and Mary" sketch and received a warm hand. Brendel and Burt, despite they were here only a short time ago, stopped the works again, and George Price was equally favored, though his stuff was mostly familiar. Ernestine Myers, taken ill during her last visit here, had a dance act that pulled the better class of patrons heavily. Despite repeats, bill went big.

UTICA, N. Y.

By I. REICHLER

COLONIAL.—Monday and Tuesday, Mrs. Fiske in "Wake Up, Jonathan"; Wednesday, Charles S. Gilpin and the Provincetown Players in "Emperor Jones"; last three days, "Flashlights of 1922," Columbia burlesque.

GALETT.—Keith vaudeville and Grace Davison in "Love, Hate and the Woman."

MAJESTIC.—Vaudeville and film, "The Silver Car."

ALHAMBRA.—"The Land of Opportunity."

AVON.—"Over the Hill."

ROBBINS DE LUXE.—"Thunder-clap."

HIPPODROME.—Rudolph Schildkraut in "The Wandering Jew," film, NEW ORPHEUM.—Pictures.

LYRIC.—Pictures.

"Listen Lester," musical comedy by George Stoddard, a former Utican, will be produced April 24, 25 and 26 at the Park for the benefit of Utica Post, No. 229, American Legion. Charles and Frank Dugan, post members, will direct the production, which will comprise the best local talent in Utica. Mr. Stoddard has offered the script and score without charge to the post for royalty.

The Utica Y. M. H. A. will put on in conjunction with the members of the Y. W. H. A., the "Y. M. H. A. Follies" early next month. Rehearsals are under way under the direction of Jack Tumplosky.

The New Orpheum theatre here has been leased regularly for Sundays by the International Bible Students who present motion pictures, stereopticon slides and music in connection with their religious work.

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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.

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FOR THE WINTER

My folks will
have to go to
work now.

Oswald

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LITTLE
PIPIFAX

THE FUNNY LITTLE SAILOR CLOWN

Assisted by

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"TUN AT THE BEACH"

— PANTAGES CIRCUIT —

NANCY GIBBS

(Assisted by)

PIERRE DE REEDER

IN

"MUSICAL MOMENTS"

Management Messrs. LEE and J. J. SHUBERT

KYRA

Shubert Vaudeville

ERNEST HIATT

in "Nothing Serious"

"IT'S A WRONG ROUTE THAT HAS NO EARNING."

Direction EARL & PERKINS

NEWS OF THE DAILIES

(Continued from page 32)

comes under the same constitutional rights as newspapers possess. The suit was brought through the co-operation of the Pathe counsel with the Attorney-General of the State to determine by court definition the extent of the commission's powers as far as the news weeklies are concerned.

Joseph Schwartz, baritone of the Chicago Opera Company, is reported as having married Mrs. Clara Sielcken, heiress to \$4,000,000.

With the installing of the numerous wireless radio-phones throughout the country the first department store for wireless apparatus will be opened on Sixth avenue by Kraft & Brownell, who have leased the store for that purpose on a long term at rents aggregating \$70,000.

Application for receivership for the Columbia Graphophone Company has been made in the United States District Court, with the liabilities approaching the \$23,000,000 mark.

Declaring that she is responsible for her husband's success in his theatrical enterprises Mrs. Madge Hart, who is suing Max Hart for a separation, has filed an affidavit in the New York Supreme Court to that effect and asks \$1,000 weekly alimony until the trial for her action comes up. Mrs. Hart alleges the income of her husband for 1920 was \$210,000.

The Tivoli, a picture house on Eighth avenue, lost \$50 when a man stepped to the box office window and grabbed two rolls of silver from the girl who was wrapping up the receipts into packages. The thief eluded the chase by mingling with the crowd and, according to the girl's description, who closely resembles the man who "worked" in a similar manner at both the Strand and Rialto theatres recently.

Automobiles and accessories valued at \$300,000,000 were stolen in the United States last year, with \$30,000,000 of that total having been "lifted" in New York State alone.

Mayor Cryer, of Los Angeles, recently issued a statement in response to attacks being made upon the morals of the picture colony in that locality, which reads in part: "I believe that the Hollywood motion picture colony should not be condemned for the actions of a few of its members any more than a district or an industry in New York or Chicago."

Edith Kelly Gould, who is appearing in "Pins and Needles" in New York, will have to verify her reply to Frank J. Gould's answer to her suit for \$160,000. Supreme Court Justice Guy rendered the decision.

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To send for FREE catalogues of all leading schools for children, instead of carrying them on jumps, AMERICAN SCHOOLS ASSOCIATION, 1516 Masonic Temple, CHICAGO; or 1103 Times Building, NEW YORK.

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SOUTH BEND, IND.

Next Week (Feb. 20)

TOM HANDERS

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DAVE THURSBY announces

Room and Bath...\$18 to \$25 Week
Room and Shower, \$14 to \$17 Wk.
Suites.....\$18 to \$40 Week

HOTEL JOYCE

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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.

LAURIE ORDWAY

IRENE FISHER, At Piano

which means Mrs. Gould must make an affidavit as to the allegations of unfaithfulness on her part in her husband's answer. Mr. Gould obtained a decree in Paris in 1919 which Mrs. Gould asserts is invalid, and she further states that since 1918, when she and her husband separated, her annual living expenses have totaled \$45,000. At the time the suit was brought Mrs. Gould's schedule of expenditures read: Automobile, \$4,000; clothing, underwear and shoes, \$18,000; apartment, \$6,000; food, \$5,000; entertainment, \$5,000; physician, \$2,500; dentist, \$1,000, and music and dancing lessons, \$4,000.

Try to keep "Doc" Stratton out of the dailies. Just try! The best of all the clergy for gaining personal publicity, and not satisfied with the newspaper attention he received through his debate with

W. A. Brady and his expressed opinion of H. G. Wells as a writer of history, he broke loose in the morning editions again Wednesday, which about makes the "Doc's" battling average 1,000 for the first half. The latest incident connected with the theatre to arouse the pastor's sense of moral responsibility in safeguarding the public is the proposed revival of "Salome" by the Metropolitan Opera. No matter that the directors will not produce the piece this season or next, but the possibility that Mme. Marie Jeritza may, perhaps, be seen in the role during the season of 1923-24, is enough to bring forth another means of securing personal mention by Dr. Stratton, in the form

PARK THEATRE, Columbus Circle, Eves. 8:15, Mats. Wed.-Sat. 2:15.

FRANK FAY'S
"FABLES"N. Y. EVE. JOURNAL Says:
"IS SPARKLING MUSICAL REVUE"

— AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT—

JOLSON'S 59th ST. THEATRE, 41st Ave., Phone: Circle 3381.
Eves. 8:20. Mats. Washington's B'day & Sat. 2:20.

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AMBASSADOR 49th St., nr. B'way, Phone: Circle 8752.
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The Musical Sensation

BLOSSOM TIME

COMEDY 41st St., nr. B'way, Eves. 8:20.
Pop. Mats. Next Wed.-Thur.-Sat.

PETROVA

"THE WHITE PEACOCK"
By MME. PETROVA
"Many people in New York enjoy 'The White Peacock.'"
—Woodcott, Times.Maxine Elliott's 59th, nr. B'way, Eves. 8:20.
Mats. Wash. B'day & Sat.

CLARE KUMMER'S New Play

—THE—
MOUNTAIN MAN"Fresh, delicious and unapproachable."
—Kenneth Macgowan, Globe.Nora Bayes 41st W. of B'way, Eves. 8:20.
Mats. Wash. B'day & Sat.

THE FUNNIEST FARCE OF TWO SEASONS

JUST MARRIED

With VIVIAN MARTIN and
LYNNE OVERMANBIJOU Theatre, 45th W. of B'way, Eves. 8:20.
Mats. Wash. B'day & Sat.—THE—
DOVER ROADBy A. A. MILNE with
Dir'n. of Guthrie McClintic Chas. Cherry

F. RAY COMSTOCK and MORRIS GEST Present

BALIEFF'S

Chauve Souris

From MOSCOW—Direct from LONDON—PARIS

49TH ST. THEATRE, West of B'way, Phone Circle 3266, Eves. 8:20.
Mats. Tues. Wash. B'day & Sat. 2:20.WINTER GARDEN Broadway & 50th St.
—TWICE DAILY—

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WEEK OF FEBRUARY 20
NEW YORK WINTER GARDEN CO. Presents
ITS SECOND GARDEN REVUE

MIDNIGHT ROUNDERS

ALL STAR CAST and CO. of 50.
SMOKING PERMITTED IN BOXES & LOGES44th ST. THEATRE, nr. B'way, Eves. 8:20.
Mats. Wash. B'day and Sat.

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"CORKING GOOD FUN."—World.

BOOTH West 45th Street, Eves. at 8:30.
Mats. Wash. B'day and Sat.

WILLIAM COURTENAY

IN

THE LAW BREAKER

By JULES ECKERT GOODMAN

39TH ST. Theatre, nr. B'way, Eves. 8:30.
Mats. Wash. B'day and Sat.

H. B. WARNER

(IN PERSON)

in "DANGER"

TIMELY SEX PROBLEM
A Carlton ProductionCASINO Eves. 8:20, Best Seats \$2.50.
Mats. Wash. B'day and Sat.

A Carlton Production

JULIA SANDERSON

IN A MUSICAL COMEDY SATIRE

TANGERINE

ASTOR Theatre, 45th W. of B'way, Eves. 8:30.
Mats. Wash. B'day and Sat.

CECIL LEAN and CLEO MAYFIELD

In the "Laugh-a-Second" Musical Comedy

"THE BLUSHING BRIDE"

SHUBERT Theatre, 41st W. of B'way, Eves. 8:20.
Mats. Wash. B'day and Sat.

ALBERT DE COURCELLE'S

LONDON GAIETY REVUE

"PINS AND NEEDLES"

WITH
HARRY PILGER and EDITH KELLY-GOULD,
and LONDON'S BEAUTIFUL GAIETY SINGERS

of a slap at grand opera circles to the effect that "Both the operatic and theatrical worlds need a thorough housecleaning." Not satisfied with such a short statement, Doc goes on to assert prices for the opera are so high that only the rich may attend and that, anyway, it is monopolized by the fashionable circles. However, that particular trend of thought doesn't seem to deter him from his proposed service of looking after the moral welfare

of the whole community, to the tune of, "I only hope that New York will be saved from the indignity to public taste and morals of a production of 'Salome' at the Metropolitan. I think that to take a Biblical theme and put it on the stage under the present conditions of stage life and stage people is in itself an abomination." The opera "Salome" has been under a ban of the Metropolitan for the past 15 years.

NEW YORK THEATRES

HENRY MILLER'S THEATRE 124 W. 43d Street
Eves. 8:20. MATINEES THURS. & SAT. 2:20.

LAURETTE TAYLOR

in J. HARTLEY MANNER'S New Play,

"THE NATIONAL ANTHEM"

REPUBLIC THEATRE, W. 42d Street, Eves. 8:30. Mats. 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.
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 45th St. Eves. 8:15.
Mats. Wed. & Sat. at 2:15.

WALLACE EDDINGER and MARY NASH

in "CAPTAIN APPLEJACK"

—GOC— Theatre, W. 42d St. Tel.: Bryant 6014.

Sam H. Harris Eves. 8:20. Mats. Wed. and Sat. at 2:20.

Six Cylinder Love

A New Comedy by Wm. Anthony McGuire

with ERNEST TRUEX

—GOC— Theatre, W. 42d St. Tel.: Bryant 1470.

MUSIC BOX

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

K L A W THEATRE, W. 45th St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.

MARIE DORO IN

"LILIES OF THE FIELD"

By William Horibut

Frederick Perry AND SMARTEST CAST IN TOWN

GAIETY 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"

T H R I L L S 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. MATHEWSSELWYN West 42d St. Eves. 8:15.
Mats. Wed. & Sat., 2:15.

ARTHUR HAMMERSTEIN Presents

JOSEPH CAWTHORN and LORRAINE LILLIAN

in "THE BLUE KITTEN"

THE FOUSSE 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. Saph and Cushing.

— AND —

LITTLE West 44th St. Eves. 8:20.
Mats. Wed. & Sat.

"The 1st Year"

By and With FRANK CRAVEN

MOROSCO WEST 45th STREET
Eves. 8:15. Mats. Wed. & Sat. 2:30.

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50c to \$2.50 —NO HIGHER

ZIEGFELD TRIUMPH

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BELASCO West 44th St. Eves. 8:15.
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DAVID BELASCO Presents

LENORE ULRIC

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A New Character Study by ANDRE PICARD.

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NEXT MONDAY EVEG.—SEATS NOW

E. RAY GOETZ will present

The International Star

IRENE BORDONI

in "THE FRENCH DOLL"

A new comedy with a few songs.

Adapted by A. E. THOMAS.

From the French of Paul Armont

and Marcel Gerbidon.

N J W — NOW — NOW — NOW

TIMES SQ. THEATRE, W. 42d Street,
Mats. Thurs. & Sat. 2:30.

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.

DORIS KEANE

IN HER NEW PLAY

"THE CZARINA"

"DORIS KEANE GLORIOUS."—Eve. World.

LIBERTY Theatre, W. 42 St. Eves. 8:20.
Mats. Wed. & Sat. 2:20.

NEXT MONDAY EVEG.—SEATS NOW

A NEW COMEDY

By the Authors of "DULCY"

"TO THE LADIES!"

with HELEN HAYES and OTTO KRUGER

GLOBE— BROADWAY, and Forty-sixth St.
Evenings 8:30. Mats. Wed. and Sat. 2:30

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To Readers of VARIETY—

WE RECOMMEND

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GET TOGETHER

with FOKINE and FOKINA, CHARLOTTE and many other International stars.

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GEO. COHANT THEATRE— Broadway and 43d Street
Eves. 8:15. Mats. Wed. and Sat.

ED WYNN

"The Perfect Fool"

HIS NEW MUSICAL RIOT

—MARK—

S T R A N D

"A National Institution"—B'way at 47 St.
Direction.....Joseph Plunkett

WESLEY BARRY

in "PENROD"

STRAND SYMPHONY ORCHESTRA
CARL EDWARDS, Conductor

BACK PAY

Hester Bevin.....Seena Owen
 Jerry Newcombe, her sweetheart.....Matt Moore
 Charles G. Wheeler, a millionaire.....J. Barney Sherry
 Kitty.....Kathleen Barry
 "Speed".....Charles Craig
 Thomas Craig.....Jerry Sinclair

"Back Pay" is a slow plodding average feature, that barely passes, through paucity of story with acting and direction seemingly held down because of that. It's at the Rivoli, a Cosmopolitan-made film that is "presented" by Famous Players as a Paramount, that perhaps signifying the Famous Players made outright buy of the picture from Cosmopolitan. If so, P. P. got no bargain.

The best thing about "Back Pay" is its title, that having been made known in the Fannie Hurst story the play and picture were adapted from. The play, produced by A. H. Woods, had a short run on Broadway but has gone out again for the city week stand time. Its tale may have read well in type, but on the screen it drags along, that old-oaken bucket story about the country gal who goes to the big city and goes wrong along. Miss Hurst gave the stereotyped tale a couple of twists; the first the girl leaving the boob boarding house to look for lingerie, and the second, her regeneration, if that were it, when she quit the Riverside drive flat, put on her original little gingham gown and hiked back to her \$25 a week job.

That Riverside apartment setting was elaborate enough to turn any girl's head, from a clerkship to an illicit courtship. And Hester Bevin (Seena Owen) got her lingerie although she didn't show any in the picture. Also she got remorse when her country sweetheart, Jerry Newcombe (Matt Moore) came back from the front, blind. The doctors told Hester Jerry could only live three weeks. He still loved her and she had a hunch for him. Hester asked her gentleman friend with the gray hair and a bankroll if she could marry Jerry for three weeks, just to let him die happy, and g. f. told her to go to it. So she did, moved Jerry from the hospital to her sumptuous apartment, told him it was a three-room affair and he died with that lie on his mind, along with the others he never knew of. Which may bring out the moral of the story as the good die and the reformed bad live, to try it over again, if they wish.

There's never was any action. Much time is wasted planting the tale at the outset and much more along the way, in the mushy scenes between Hester and Jerry, their trysting place in the woods and their hospital meetings. The picture could still stand a 10-minute cut.

Frances Marion made the scenario and didn't over-work herself. It was about the same with Frank Borzage who directed, though the script of course held in the direction. Miss Owen only had to walk through the picture and she did only that, whether in the country or the city, while Mr. Moore did even less. The story called for no effort by anyone. Other principals hardly counted and seldom entered.

Notwithstanding there is the usual sentimental appeal to the love interest, but even here it seems to be risking any picture when the leading figure in a romantic tale is given a totally unsympathetic role, such as Miss Owen has, making Hester Bevin a gold digger in the country before she knows what gold digging means, and finishing up her education along that line when she reaches the city. It's a bad story for young girls to see. Sime.

CAMERON OF THE MOUNTED

Corporal Cameron.....Gaston Glass
 Ravel.....Irving Cummings
 Mandy.....Wynne Osborne
 Katie Thunder.....Frank Lanning
 Jims.....George Larkin
 Pat Haley.....Joe Singleton

There are more "thrills" in the six reels of "Cameron of the Mounted" than in half a dozen ordinary program features. It starts off with the raising of a check from 50 pounds to 500 pounds. The hero is accused of doing this to his own father, and, having been drunk, doesn't know whether or not he did it. Then his "thrills" only commence. He has a fist fight in a border saloon, is thrown out, and that is only the commencement. A jealous rival for the girl he is smitten with tries to brain him with an axe and succeeds in putting him in the hospital for weeks.

He becomes a member of the Northwest Mounted Police, chases one of the villains down a mountainside on horseback and over the rapids in a canoe; they have a terrific fight while clinging to a log in the water; they both reach land exhausted and the villain wants to die, admitting he raised the amount of the check. Does the hero let him die? Not yet. He literally carries him to headquarters and lets him confess before witnesses before permitting him to pass away.

And is that all? In rushes someone and announces the gal has been kidnapped. So he rides seven miles more for a fight with another villain, jumping on the bad man's horse and bearing him to the

ground. Before he reaches the kidnapper, the captured gal says to her captor in the cave: "Why have you brought me here?" The stupid little minx, when said villain is the one who brainied the hero through jealousy of her and who has made repeated efforts to embrace her. And, oh yes, there was a lot of boot-legging and a train hold-up by the villains, aided by the Indians, in order to capture the payroll. And how do you suppose they stopped the train? Naturally, you will say, by placing something across the track. Not so; they ran alongside it on horseback and shot at it, and when it slowed up they scrambled aboard. So the hero stepped out, jumped on the back of one of the gang's horses and although they were right alongside him and many shot at him they "never touched" him and he rode furiously to the Royal Mounted headquarters and brought them back—and oh, there were many other such escapades, while the audience at the Circle Tuesday evening laughed derisively.

The name of this wonderful feature is "Cameron of the Royal Mounted," an Ernest Shipman production, released through Hodkinson. It was adapted from a story by Ralph Connor and directed by Henry MacRae. Really, there is "much too much" action, even for the most elemental audiences. Jolo.

HER SOCIAL VALUE

Marion Hoyte.....Katherine MacDonald
 James Lodge.....Roy Stewart
 Clifford Trent.....Bertram Grassby
 Bertha Harmon.....Betty Ross Clarke
 Shipley.....Winter Hall
 Joe Harmon.....Joseph Girard

"Her Social Value," a Katherine MacDonald starring feature, released by First National. It is a fairly interesting story evolved by Gerald Duffey and well directed by Jerome Strom. The production has a certain amount of value inasmuch as it has two starring names, Katherine MacDonald and Roy Stewart. The latter is not playing a westerner in this picture, but appears in regular store clothes. It is a story of a woman's sacrifice for her husband's career. In it Miss MacDonald does some of the best work that she has displayed on the screen in some time.

Miss MacDonald as Marion Hoyte is a girl of the middle class, who marries a man socially prominent; but he is unable to secure clients as an architect because those who could assist him in a business way have passed him up socially because of his marriage. When the wife learns this she pretends to be in love with another, so that her husband will leave her and be reinstated among the socially elect. He does leave her, but instead of moving back into society buries himself in a small town. His wife finally seeks him out and there is a reconciliation just about the same time that a fat commission arrives, his plans for a big railroad terminal having been accepted.

Mr. Stewart is a convincing lead opposite the star, and Bertram Grassby as the heavy does some excellent work. The minor roles are also well played.

Pictorially there are some very pretty interiors and one or two exterior locations that look well on the screen. The handling of the earthquake is rather badly done, especially in the shot where a can of powder is set off to indicate that a landslide has wrecked a shack in the woods.

To the exhibitor it is just a question of how strong a drawing card the star is with his audiences. There is nothing particular about the picture that will draw, but it is an all around good program feature. Fred.

CROSSING TRAILS

A Cliff Smith production released by Associated Producers. It is a cheap type of western feature that has Pete Morrison featured. The real star of the production is a kid actor who walks away with all of the comedy possibilities. As a picture it will serve on a double feature program providing the production shown with it holds sufficient punch to get the bill over.

Cliff Smith directed the production, holding for the greater part to exteriors for his shots. In several places he caught some picturesque scenes.

The featured player, Morrison, is rather a typical western hero, rides well and is handy with a gun, but other than that he seems to possess naught that will ever endear him to the hearts of film fans.

A simple story is employed for the purpose of parading a set of character across the silver screen. There is the heroine, who is rearing a kid brother. She is made to appear as a circumstantial murderess. She escapes and settles on a ranch, the home of the hero and his mother. From that point on the events are discernible on the surface. Hero falls in love with her, heavy appears on the scene, tries to kidnap the girl, and finally is knocked off by the sheriff, with the usual happy ending.

Just a western. Fred.

TRUST YOUR WIFE

It's good advice, that title, but it doesn't make this a good picture, though it has a lovely woman as its star, Katherine MacDonald. And a lovely woman on the screen who can act should be superior to an ordinary story such as "Trust Your Wife" is. It's adapted from the play "Conscience" by H. S. Sheldon. There are two great titles to suggest a picture theme of magnitude for an original script. "Conscience" has been utilized for pictures and now "Trust Your Wife," stuck on a conventional, loses its film value for all time.

It's seldom a lovely woman is seen on the screen who can be anything but lovely. Miss MacDonald is not of the cutesy nor the beauty type; she has just loveliness. It stands out on the film, it comes out and as a photographic subject, if her equal has been found, the other one should have a life contract if she has anything beyond looks.

Miss MacDonald has expression. In filmdom they say a player "registers." That registering is the biggest joke of the infant picture. You can register a yell on the phonograph disc, you can register emotions before the camera, but all the directors in the world can't make a player expressive. There is no such thing as a mechanic in that. The director's "register this" and "she will register that" may have been the sesame that got a bankroll out of someone, but it never made a picture star and never will. The personality, of the voice or face can never be directed. Either may be cultivated or improved, but neither can be manufactured.

Which is recalled through having heard, "Katherine MacDonald is a bear of a looker, but that lets her out in pictures." The Katherine MacDonald Picture Co. presents "Trust Your Wife," released by First National. So she isn't out of pictures yet. Benjamin P. Schulberg is the president of the MacDonald Co. No one in pictureville ever said Schulberg was a simp. It should be pretty safe to back this combination.

There has been no better expression seen in a very long while on the screen than Miss MacDonald in her scenes on the yacht in this picture when resisting the advances of the man she had agreed to meet on his boat at night and alone. Nor could the expression of happiness and contentment as she rested in her husband's arms for the fadeout be simulated without the falsity of such simulation betraying itself. But it was a registration in part when Miss MacDonald tried to express fear upon first meeting her husband after the yachting episode. That was misdirection, of course, for why force a girl into unnaturalness when she has proven she can be natural?

Heigh-ho! And why rewrite the picture business?

So, getting down to the story, Miss MacDonald is the handsome wife of a good looking but needy inventor. Then the capitalist, with a girl of his own but an eye out for another, and that eye lumps Katherine. On or off, it would be the same. The capitalist schemes to win the wife and get the inventive husband out of the way. A yacht is one excuse. But the capitalist first takes a drink of booze he must have got in a Broadway cabaret. He couldn't wait. Before his guest could remove her wrap, cap started. She stood him off, professed helplessness and won out on his conscience, although the other girl, peering in through a window of the cabin, contributed her bit toward the conscience awakening.

The other girl put over other dirt. She phoned the husband where his wife was. As he reached the pier all the husband saw was the boat moving away. He went home and sat up all night thinking it over. When wife showed in the morning hot talk passed, with most of the captions in this picture evidently taken from the text of the play, they were so different. Husband wouldn't believe his baby or his eyes or ears until the cap came along, explained things, and then the fadeout. The tale has been told in a hundred ways. Once or twice almost in the same way, minus the yacht but plus the finish. Still, there is Katherine—and she is there. This one is good enough where a lovely woman is bound to draw, but why not slip Katherine a regular story and see her put it over? Sime.

JANE EYRE

Hugo Ballin Productions (distributed by Hodkinson) has turned out a fine dignified transcript of the famous novel by Charlotte Bronte, with particular reference to its beautiful backgrounds and excellent acting. The exteriors give an astonishing effect of authentic English landscape and the interiors have done from first to last with utmost fidelity.

The production is always studiously careful and manages to reproduce with happy fidelity the atmosphere of the old story. A world of painstaking care is represented in this screen translation of the tale. It is considerable of a trick to crystallize the spirit of a novel such as this, surrounded as it is by the traditions of several generations. The picture version could

easily do vast violence to preconceived ideas. That the film is an adequate presentation speaks volumes for the taste and intelligence of the adapters.

No small credit for the whole excellent effect is due to Mabel Ballin who plays the exacting part of Jane. Miss Ballin has a rare type of delicate beauty which lends itself perfectly to the early Victorian heroine. She could pose for a copy of Mona Lisa and her dark spiritual loveliness makes her ideal for the part of Jane. She plays in a quiet and natural vein which contributes greatly to the effectiveness of the whole work. A more energetic method might have spoiled the fine balance.

As an artistic achievement—the picture is splendid, but as a commercial product its fate is open to question. Picture audiences have been educated to more robust drama than this photographic record of a phase of British life in a bygone day. Realistic common-places done with supreme fidelity (such as George Eliot's transcripts from life) may make literature, but the film followers seem to demand more sprightly romances than this delicate affair of lavender and old rose.

The picture deserves a large measure of success on its artistic merit. A painter would delight in some of its pictorial qualities. The exteriors of landscapes, gardens and vistas of rural roads are exquisite and have a convincing aspect of real English parks. In the same way the lofty rooms at Thornfield bear the stamp of actuality with their quaint furnishings and massive decorations. The handling of light and shadows has been remarkably well cared for. In the scenes where a creepy and sinister effect is desired—those having to do with the horrifying apparitions of the mad woman—this management of shadow masses is impressive.

These scenes, by the way, are managed with consummate craftsmanship and deliver a real thrill, the only drama the picture has. The rest of the story is rather colorless as it comes on the screen, although the romantic sentiment in the closing passages where Rochester has gone blind and Jane goes to him is sincere and affecting.

The casting of the picture is appropriate to the intelligence which directed the whole production. Norman Trevor plays Rochester in exactly the right spirit. A younger and handsomer lover might have been more impressive, but he would have done violence to the true translation of the story. Helen Poole (the title failed to name the actress who played the part) sounded just the right sinister note and the other minor characters were absolutely in the picture.

The picture is a noteworthy accomplishment in the screening of a standard work of fiction and one is led to hope that it will not suffer the treatment of many fine books that lie neglected on the library shelves while cheap and shoddy current romance that satisfies the literary fads of the moment enjoy the shallow fancy of the public. Rush.

HOMESPUN VAMP

May McAvoy is the star of this Reelart production released by Paramount. The story is an original by Hector Turnbull, adapted for the screen by Harvey Thew and directed by Frank O'Connor. The feature is a mighty good little picture, full of heart interest and not without a real comedy relief. Miss McAvoy is a charming little Cinderella heroine, and the fans that follow her will like her in this production.

The scene of the story is in a small town with the heroine the orphaned niece of two bachelors who are far from being spendthrifts. The girl keeps house for them, and they have set their hearts on her becoming the wife of the son of the lady bachelorette of the village. Just about at this stage along comes the hero, a writer, who is seeking out a lonely spot where he can complete "the great American novel." The town folk are suspicious of the stranger, and when the post office is broken into they start after him. In trying to escape he is wounded and falls in front of the home of the little orphan. Her uncles are away at the time and she hides the supposed robber, keeping him in the house over night.

In the morning the real culprit is captured, but then there is the scandal, for the uncles returning, find the writer has stopped in their house over night and the girl has been there with him. No chaperone. A wedding is insisted on, the young man going through to protect the girl. Later he takes her to his own home, where his mother cares for her, while an action to annul the marriage is before the court. The decree is finally handed down, but a real love affair has been brewing in the interim. When the court's decision is handed down the hero announces he really loves the girl.

The picture is full of action which moves along swiftly. The cast has a number of clever character studies, not the least of which is the role of the hick boob that young Steadman plays. Charles Ogle and Guy Oliver as the pair of uncles also score.

On the whole it is a mighty good little comedy drama. Fred.

A DOLL'S HOUSE

Torvald Helmer.....Alan Hale
 Nora.....Mme. Nazimova
 Ivar.....Philip de Lacy
 Emmy.....Barbara Marie
 Rob.....J. Ward, Jr.
 Dr. Rank.....Nigel De Brulle
 Nils Krogstad.....Wedgwood Nowell
 Christina Linden.....Florence Fisher
 Anna.....Elinor Oliver
 Ellen.....Cara Lee

Now we have the third film production of Henrik Ibsen's "A Doll's House." Originally the play was pictured by Universal as a Bluebird with Dorothy Phillips as Nora. That was in 1917. A year later Artcraft turned out a screen version of the same with Elsie Ferguson featured and now finally Mme. Nazimova comes to the fore with her version as her first independently made production released by the United Artists. With this picture it is just a question whether or not the coupling of the name of Mme. Nazimova with the Ibsen play in which she appeared on the speaking stage is to draw any money. As a film "A Doll's House" is entirely lacking in action to make it particularly worth while, and the hoydenish acting Nazimova can hardly be expected to put it over.

The Ibsen play is known too well for a resume of the story. That goes for exhibitors as well as playgoers for the former have undoubtedly seen either one or the other of the two previous productions.

As a picture even with Mme. Nazimova it is rather tiresome and old fashioned and this particular production is so handled to give it more the atmosphere of a foreign production.

Mme. Nazimova as the star, and her husband, Charles Bryant, as the director, have managed to pick Scandinavian types for the principal roles, and it must be said that the selection of Alan Hale for Thorvald was a most happy one, but Mr. Hale was undoubtedly overdirected, unquestionably he was compelled to overact in a couple of the scenes. This is what ends so much of a foreign production atmosphere to the feature.

Mme. Nazimova seemed at all times to be forcing herself in the playing of the role and it is doubtful if her interpretation of Nora will enhance her screen value to a great extent.

Photography is of the rather dark sort without any shadings as to lights. The sets adequate, although a couple of storm exteriors showed plainly that it was studio stuff that was used. Fred.

THE 14TH LOVER

Vi Marchmont.....Viola Dana
 Richard Hardy.....Jack Mulhall
 Clyde Van Dyke.....Theodore von Eltz
 Aunt Letitia.....Kate Lester
 Mrs. Hardy.....Alberta Lee
 Mr. Marchmont.....Frederick Vroom
 Maid.....Forsythe Gumm

The cold statistics of "The 14th Lover," a Metro Classic, run this way: A Harry Beaumont production, adapted by Edith Kennedy from Alice D. G. Miller's story; photography by John Arnold and A. F. Mantz, art director. Viola Dana is the star with Jack Mulhall as head of the supporting company.

The story itself is a light trifle, all the emphasis being on the side of comedy which frequently edges dangerously into farce. However, it's a cheerful story, bright and enlivening in all its characters and incidents and its only defect is the element so common to light comedy pictures of feature length, its tenuous recital is shamelessly padded with frivolous detail to pad out the necessary footage.

It requires a particularly meaty comedy story to sustain interest through the strain of attention required by something over five reels of flickers. So much depends upon the swift play of small incident and the interesting development of character that a frothy story has to be done much more expertly than a dramatic tale where the suspense of an ingenious plot grips interest. "The 14th Lover" illustrates this point. There are numerous strict attention wanders because of the too elaborate detail which wears.

Miss Dana has one of her familiar parts of the hoyden, a headstrong papper who breaks through parental control and works out her own little romance in her own determined little way. The Metro star usually does extremely well with this kind of role and there are moments when she is effective here, but there is rather too much of the same thing and one becomes rather impatient with the repetition of her escapades. It is just a trifle too saccharin and antic-clitic, this spoiled and imperious daughter of a rich and too indulgent father. It's rather difficult to sustain an hour and a half of sympathy for a spoiled darling and her adventures become rather cloying after a while.

The tale has to do with the love affairs of Vi Marchmont who is pursued by 13 rich and handsome suitors of her own attitude of social eminence and who in revulsion against the trouble of making up her mind which one to accept, turns in desperation to her father's young guardian. To her utter astonishment when she practically throws herself into his arms, he displays no great enthusiasm, observing—and quite logically when you come to

(Continued on Page 41)

COAST PICTURE NOTES

Los Angeles, Feb. 15.

Charles Kenyon has finished "Came" for Goldwyn. He was a special column writer for newspapers prior to becoming a playwright.

Bryant Washburn makes his return to the screen in "Hungry Hearts," a Goldwyn special.

William "Weezer" Dell, crack pitcher of the Vernon baseball team, makes his film debut in "Relations," Buster Keaton's latest comedy. Dell stands far over the six-foot mark.

George Stewart, brother of Anita Stewart, arrives in Los Angeles last week to star in a series of new Christie comedies.

Prairie Productions commenced last week on "Four Hearts," after postponing the initial shooting five times because of poor weather. Dick Hatton is featured. Carmen Arnselle and Lucille du Bois are in the cast.

Harold Lloyd has been on location for a week on his latest "He Who Hesitates."

Philo McCullough, of the east in the first serial ever made in film, and who has been playing heavy roles ever since, takes on a new lease of life in "Shadows of the Jungles," a new serial in which he is playing the male lead.

Scott Sidney is finishing a new Christie comedy, Neal Burns featured.

"Step Live!" Ben Turpin's third for First National, has been completed. Phyllis Haver is his leading support.

Dorothy Dandridge, dancer and acrobat, formerly in vaudeville with Louis Dresser, is playing leads for Warner Bros.

The Parrott company which will make a string of one-reelers for Hal E. Roach, is being assembled at the Roach studios. Charles Parrott will head and also be director-general of Roach comedies, with the exception of the Harold Lloyd pictures.

Harry "Snub" Pollard will do four more one-reelers for Roach and then commence a feature two-reel comedy.

Headed by Lambert Hillyer, "The Brotherhood of Hate" company has returned to the Ince studios after spending a month on location.

Work was completed last week on "When the Devil Drives," Leah Baird's second independent production. Paul Scardon directed.

Warner Bros. are arranging for Wesley Barry's return from his personal appearance tour, when he will commence the first of the two special boy pictures. Warner Bros. secured "Frerkes" through an arrangement with Marshall Neilan.

David Smith started last week on "The Shaugraun," an Irish story by Dion Boucicault. Pauline Stark and Pat O'Malley head the cast.

Earle Williams is featured in "Parkington's Widow," adapted from a Richard Harding Davis story. Bert Ensminger directing.

Larry Semon will get going on a new comedy this week.

"Jim," Thomas H. Ince's latest, is being edited by Ralph Dixon and will be released by First National. Milton Sills, Marguerite de la Motte and John Bowers head the cast.

First prints of "Skin Deep" left for New York this week. Florence Vidor and Milton Sills top the players.

"That Lass O' Lowrie's," Frances Hodgson Burnett's companion novel to "Little Lord Fauntleroy" is well under way at Universal City. Hobart Henley is directing this Universal-Jewel in which Priscilla Dean is starred.

Final cutting and titling is being made on J. L. Birmingham's latest production, temporary titled "The Man Who Smiled." It will be released through First National. William Mong, Mauda Manon and Mary Wynn are in the cast.

C. H. Christie returned to his local studios last week after a lengthened visit in the east.

Rain temporarily delayed progress on "The Land of the Lost" at Universal last week when two scouts were sent out for local sites because of the renewed downpour the first part of the week. Jack Conway is directing this picture with Hoot Gibson playing the lead.

Marie Prevost will make a trip to New York after completing "Kissed," King Baggot directing.

Neely Edwards is under way in his first starring vehicle for Universal, temporarily entitled "An In-

heritance Taxi." Laura LaPlante is the leading woman.

Bobby Agnew who has finished three pictures with Norma Tallmadge's company is now juvenile for Warner Bros. He was formerly in vaudeville with a sketch entitled "Children of France."

"Red Feather" a Cherokee Indian recent arrival from Oklahoma is a feature of the week's program at Grauman's Million Dollar theatre with a series of songs.

Jewelry valued at \$3,000 and \$20 cash was looted from the dresser of Peggie Lyle at the home of her sister, Mrs. Alice M. McClung, last week. According to Miss Lyle, who reported the burglary to the police, her bedroom was ransacked while dinner was in progress in another room.

A new type of mirror which it is hoped will eliminate the second party in "making up" has been invented for film artists by Gordon Pollock, cameraman with the Mission Film Co. The glass in this mirror is tempered by a monotone filter which allows it to register make-up as a picture in monotone rather than in various shades of painted used. No assistance is needed while dressing if using this mirror. Pollock has applied for patent rights.

Two members of Famous Players-Lasky's aggregation of stars were unable to work the greater part of last week as the result of illness. Agnes Ayres suffered an attack of stomach poisoning which placed her in bed for several weeks. Walter Hiers, the robust star, was taken down with a light attack of pneumonia, which kept him away from the studio for a couple of weeks.

Carroll Johnson, formerly head treasurer of the local Orpheum, who has been with Fox films for six months, is now in charge of the booking for Fox in Southern California. He was appointed to the position by Bob Yost, general manager of the Fox exchange here.

Victor Herbert is occupying the lights at the Kinema this week. Besides conducting the orchestra the famous composer is giving a solo at each performance. His stay in Los Angeles is limited to 10 days.

Mrs. Lillian Trimble Bradley, formerly with George Broadhurst's "The Crimson Alibi" and "The Storm" is now an assistant to Frank E. Woods, chief supervisor at the Lasky studios.

James Woods Morrison, picture juvenile, returned to the legitimate stage this week for a limited engagement with "Enter Madame" at the Hollywood Egan theatre.

"The Ordeal," starring Agnes Ayres, was started under Paul Powell's direction this week. Conrad Nagel supports Miss Ayres.

Wallace Reid commenced "The Dictator" Monday. The story is by Richard Harding Davis, adapted by Walter Woods. James Cruze is directing, while Lila Lee plays the feminine lead.

The Yost, Santa Ana, closes Feb. 26, when a new stage is to be installed in back of the old stage close to the edge of the building, raising the seating capacity from 900 to 1,200. The house will play combination bills two days a week, using Levey vaudeville with pictures the remainder of the week.

Sigmund Moos, manager of the Universal efficiency department, sails for Europe April 25 on a business and pleasure trip.

Melbourne McDowell and Frank Beall are reviving the former's act, "The Sheriff," for vaudeville.

Bill Dailey left Friday for Arizona and Colorado as representative for the Bert Levey circuit.

Frank Braidwood, stunt rider in pictures here, left this week for the east with Ed Howard and a sketch entitled "Not Much."

The California, Bakersfield, owned by the West Coast Theatres Co., canceled its four-day vaudeville policy this week and will use pictures only. The West Coast company's new house, the Hippodrome, opens in six weeks, at which time the vaudeville will reopen at the Hipp.

Jeanie Macpherson, who recently wrote "Saturday Night," is home from a two months' trip to New York. Mrs. O'Neill, her mother, accompanied the writer. She is finishing the scenario for "Blanslaughter," which Famous Players will soon commence to film.

Gloria Swanson having finished "Beyond the Rocks," is resting in preparation for initial work on "The Gilded Cage." Sam Wood will also direct the star in this new Paramount production.

PICTURES

PENN'S NON-THEATRICAL FILM RULES IGNORED

Difficulty of Agreement on Safety Proposal Creates Obstacle

Harrisburg, Pa., Feb. 15.

The effort of the Pennsylvania State Industrial Board to regulate the showing of educational films in places other than theatres has resulted in so much misunderstanding that it is probable that safeguards—provided by the present safety code relating to non-theatrical picture exhibitions, will never be applied in this State.

Clifford E. Connelley, Commissioner of Labor and Industry, of which the board is a branch, made a statement of the situation and in which he told of the interest taken in the question.

"Last Spring," he said, "the first definite step toward regulating this phase of the motion picture industry was made by the Industrial Board when tentative rulings were submitted for public hearings in Philadelphia and Pittsburgh.

"Since then the magnitude of the undertaking has been emphasized by the crisis that has been reached in the formulation of those rulings. About ten hearings were held, and at each hearing some new phase of the question was brought up that made it increasingly difficult to arrive at an acceptable proposal.

"The Department of Labor and Industry is primarily interested in safety and is not interested in the merits of the kind of film used which is the paramount interest of the underwriters, who are concerned first of all about the safety of property. Three general requirements are insisted upon by the Industrial Board:

- "1. The approval of motion picture projectors.
- "2. Permits for operators.
- "3. Permits for use of buildings.

"The Industrial Board holds to the view that if the machine used in exhibiting educational films meets with its approval; if operators of such machines are competent, as attested to by examination; and if the building in which the pictures are shown is safe, there is no further need for regulations.

"So much animosity has been engendered among the various interests who have been called upon to help the Industrial Board in solving this problem that it is likely the safeguards provided in the present code will never be applied, simply because the persons who are affected most vitally cannot reach agreement. It was never the intention of the Department of Labor and Industry to incorporate in these regulations restrictions of the use of film, inasmuch as such a step would favor of commercialism and would not be fair to the manufacturers of machines that take care of the special hazard in films. At the same time, the interests of the underwriters laboratory will have to be acceded to to a certain extent, and it is the position of this group of investigators that only a certain kind of film meets with any degree of safety, namely, the slow-burning film. Already one nationally known distributor of educational films, who has released to the schools and colleges of the country more than fifty million feet of film, has become apprehensive of the situation. He takes the extreme view, however, that no film is safe, and the theatre is the only proper place to exhibit films."

TOUGHEST FILM MAN

Bull Montana in 2-Reelers Made by New Company

Los Angeles, Feb. 15.

A production company will be added to the local producing field this week when Hunt Stromberg, producer of Doris May photoplays for Robertson-Cole release, who formerly was with Thomas H. Ince pictures, opens offices as the sole owner of his own organization. Stromberg resigned from the active management of Miss May's pictures, but still retains his full financial interest in her releases.

"Bull" Montana, ex-wrestler, who has appeared in many features and is considered the most ferocious-looking man in the film colony, is to be starred in a series of two-reel comedies. Douglas Fairbanks, who brought Montana to the coast a few years ago, represented his protégé's interests in the contract made for Montana by Stromberg.

INTERCHURCH OFFICERS

Election for Organization of Specialized Films

Troy, N. Y., Feb. 15.

The Interchurch Film Corporation, an organization established in this city two years ago to furnish churches, Sunday schools, community houses and similar establishments with pictures for exhibition in connection with their work, elected officers at the annual meeting.

Officers chosen were: President, William McDonald, of Albany; vice-president, Charles A. Aldrich, of Troy; treasurer, Thomas C. Brown, of Schenectady; secretary, Frank L. Howe, Jr., of Albany.

Directors are William McDonald, William C. Feathers, Dr. Thurman A. Hull, Thomas C. Brown, Frank L. Howe, Jr.; Dr. Chester A. Hemstreet, Charles A. Aldrich, Dr. Joseph C. Clerk, Rev. Foster A. Taylor, Mrs. S. K. Taylor and Edison Keek. The officers and directors are all prominent clergymen or social workers.

AL VIRAGH-FLOWER DIES

Al Viragh-Flower, age 35, a technical director associated with Charles Gibby in the production of the latter is directing at the Mirror Studios, died Feb. 5 at Stern's Sanitarium, New York. He was "died" last week at the studio while operating an elevator, sustaining a broken leg, and was taken to the Jamaica Hospital; later removed to the sanitarium where it was found necessary to amputate his limb, death resulting from shock after the operation.

CENSORS TOO BUSY;

FILM WAS CANCELED

"Pale Face," Month in East, Could Not Be Shown—Confusion in Bookings

Buffalo, Feb. 15.

"Pale Face," a Keaton comedy, advertised to be shown at the Hipp and North Park, had to be cancelled Sunday because the State movie censors were too busy to inspect and license the film.

Although the comedy has been in the hands of distributors for over a month and the Shea Co. has had it for a week, it was not until Saturday word was received the picture could not be shown due to the failure of the censors to get around to inspect it.

This is the first time a showing of a picture has been delayed for this reason. The delay will create considerable confusion in the future bookings of the film.

LOUISE DRESSER CAST

Los Angeles, Feb. 15.

Louise Dresser, who recently finished a tour of the Orpheum circuit with her husband, Jack Gardner, is making her motion picture debut on the Robertson-Cole lots, where she is playing an important part in "The Glory of Clementina," in which Pauline Frederick is starred. Miss Dresser, who is a lifelong friend of Miss Frederick, was coaxed into appearing in pictures by the film star.

FILM REVIEWS

(Continued from Page 40)

look at it—that he is looking for a helpmate and not a household ornament.

But Vi is not a bit disheartened. She continues her rather indelicate courtship until her aunt discharges the seductive gardener and then runs away from home and deliberately forces herself into the young man's home so that she will become compromised to the extent that he will be compelled to marry her. Some of the rough edges are taken off this situation by having the young man's mother act as the girl's accomplice in this design, her desire being to bring the two loving hearts together, but some how its a pretty tough morsel of fiction to get down as it comes before one on the silver sheet. The whole story apparently was inspired by an incident that was thrashed out several years ago in the New York courts when a middle western millionaire waged a legal battle to free his daughter from a matrimonial entanglement of almost the identical sort. It was a good deal of a sensation at the time and it does seem that this is a pretty poor source to go for screen fiction.

As far as directorship goes, the picture is handled with skill worthy of a better scenario. It is full of clever little twists and deft-turns and its settings are extremely beautiful. The acting is capable, Miss Dana being likable for the most part.

TILLIE

Tillie.....Mary Miles Minter
Her Father.....Nash Henry
Jack.....Purvis Stanley
Doc.....Lucien Littlefield

Right at this time the name of Mary Miles Minter will have something of a box office value by attracting the morbidly inclined, for the association of the star with the late William D. Taylor is on the lips of film fans generally, and a number who have never seen her will want to give her the once over. "Tillie" is a picture that will gain her a lot of sympathy from audiences, and that is what she needs at this time. Incidentally, it is a fair program picture.

"Tillie" is the work of Helen R. Martin and Frank Howe, Jr., adapted for the screen by Alice Eytan, Frank Urson, who directed, turned out a story that on the screen is exceedingly draggy at times. It is a slow moving ponderous affair that gets its tempo from the stolid Dutch folk, with which the story deals.

Miss Minter plays the daughter of a Pennsylvania Dutch farmer, the latter a stern master and not averse to utilizing his heavy leather belt to chastise his children. The little girl is at once haus frau and mentor for the other growing youngsters of the family. A neighbor who is of the Mennonite faith makes a will leaving \$20,000 to the little girl providing she changes her religion and embraces the Mennonite church, before she is 18. Otherwise the money goes to a nephew. A scheming lawyer in the village tries to get part of this money and

discloses to the youthful postmaster his plan. The latter agrees to work with the attorney, and then goes to Tillie's father and promises the old man \$1,000 on the day that he marries the daughter. The girl, however, refuses to become a party to the match and falls in love with a young writer who wanders into the town.

A runaway match and the two return to town, the elder of the Mennonite church expelling her, whereupon the husband announces the fact that he is the nephew and that she will receive the legacy after all.

The picture was shown last week at Loew's Circle, New York, as the strongest half of a double feature bill.

THE IDLE RICH

Samuel Weatherbee.....Bert Lytell
Mattie Walling.....Virginia Valli
Birmingham Coolidge.....John Davidson
Judge O'Reilly.....Joseph Harrington
Uncle Coolidge.....Thomas Jefferson
Mrs. O'Reilly.....Victory Bateman
Jane Coolidge.....Leigh Wyant
The Tailor.....Max Davidson

"Junk" was the original title of this story when it appeared in the Saturday Evening Post, with Kenneth Harris as the author, but as "written for the screen" by June Mathis it takes the title of "The Idle Rich." It is a Maxwell Karger production, with Bert Lytell as the star, released as a Metro classic. Perhaps the distributors were afraid of the original title for the picture, as there is so much "junk" on the film market at present. However, "The Idle Rich" is not a picture that is going to set the world afire, although it is fair screen entertainment of the usual run of program pictures. There is nothing about it that will lend itself particularly to exploitation, and except in the neighborhoods where Lytell has a following there is nothing unusual in the way of business to be expected from the picture.

The story in brief is that of a wealthy young society chap who is suddenly advised that his wealth has been wiped out. The fortune was originally accumulated by the boy's grandfather, who followed the gold rush to California and became a trader. The boy, shunned by his wealthy friends, becomes a junk dealer, and in time rehabilitates his fortunes and wins the girl who has stuck through his lean years.

Bert Lytell plays the hero, giving the role a certain characterization that pleases. Virginia Valli, his leading lady, is a pretty enough girl, but seemingly without personality. John Davidson played the heavy, fitting the type. The two most pleasing figures in the cast were Thomas Jefferson as an aged uncle and Victory Bateman, the former stock and melodrama favorite, in a character role.

Maxwell Karger has handled the direction in fairly bold fashion, but in detail he was a little off at times. The photography was rather well lighted, although the one double exposure in the feature was poorly handled.

EXPLOITATION VALUES MAKING STATE-RIGHT MARKET A FACTOR

Well-Trained Showmen with Their Eye on Every Inch of Footage—Warner, Rapf, Eaton and Bonns—Press Agent Training for Others Successful

The rapidly changing conditions in pictures have developed a new class of showmen who are forging to the front by exercising intensive exploitation value for their pictures in the independent market.

This so-called independent, or statelright, market can now be depended on for a steady supply of features and is once more an important factor in the business.

Much along the lines of the independent producer in the legitimate, the film independent man is able to give more individual attention to his output and can produce more economically than can any of the regular organizations.

Of the pictures now on the independent market there is hardly one that cost over \$60,000 to produce and the majority of them were created for about half that amount. Yet they will gross as much as the big releases of Famous Players or First National for the exchanges purchasing the territorial rights.

This is directly traceable to the fact that they are being handled as special productions, exploited by the highest class of publicity men—press agents and advertising men who have developed into film showmen. These productions are built with a knowledge of the market and with an eye to their special exploitation value. Even the big organizations are coming to recognize the value of men developed within and without their ranks who are exploitation factors.

Mike Lewis on Coast

Famous Players recently sent Mike Lewis of their organization to the West Coast studios, and he is in on every story, conferring with purchasers, casting directors, etc. They are doing everything they can think of to get pictures that "mean something to the exhibitor." Their theatres—that is, the shows and exploitation, are under the supervision of John C. Flinn, an ex-publicity and advertising man, and prior to that a dramatic writer for the New York Herald. All matter used to exploit their pictures is designed by Claude Saunders, one of the best showmen in the country. At the present time the handling of one of their big productions required special exploitation and the services of Harry Reichenbach were recruited.

Exploiters' Pedigrees

The pedigree of those who have been successful in the statelright market of late will bear out the contention that they served long and well an apprenticeship as exploiters.

Harry Warner dates back to the days of Warner Features. He is supported at present by Jack Eaton, who managed the New York Strand; Harry Rapf, who has been through the game, Eddie Bonns and others of equal calibre.

C. C. Burr was connected with newspapers in Philadelphia and was advertising and publicity director for Famous Players.

Col. William N. Selig has for his showman and partner, Samuel Rork, one of the best known advance agents and managers in the legitimate.

Whitman Bennett was for years general press representative for the Shuberts.

Nat Rothstein, of Equity, is a former newspaper man.

B. P. Fineman and Bennie Zeldman, now producing independently, graduated from Famous Players and the Pickford-Fairbanks combinations.

"Hop" Hadley, former newspaper man, dates back to the old Mutual days, and is responsible in no small measure for "Ten Nights in a Barroom."

Schulberg's "Line"

B. P. Schulberg, who grew up with Famous Players, has made every film writer in the country refer to Katherine MacDonald as "the most beautiful woman on the screen."

J. Parker Read, Jr., former newspaper man, spent years insisting Thomas H. Ince was the greatest

film producer in America, and then produced a few himself.

At the present time, each picture must have its own exploitation manager or advance agent, exactly as in the case of a legitimate attraction, which is the plan being followed by the independents.

What Burr Did

Burr opened up "Burn 'Em Up Barnes" in Cleveland last summer and moved practically his entire organization to that city to put over the picture. From there they moved to Cincinnati and broke a house record. Immediately thereafter they jumped to Minneapolis and did a splendid week's business against "Way Down East," "Three Musketeers" and Nazimova's "Camille."

Warner Brothers handled "Why Girls Leave Home" in the same manner, going to even greater lengths with "School Days." Burr did this.

An excellent sample of what exploitation can do for a picture is the manner in which "Ten Nights in a Barroom" is being handled. Opening in Providence on a percentage basis, they not only did capacity every night for a week but were forced to give extra shows and the returns at the end of the week showed almost one and a half times the capacity of the house for the number of shows.

From the pictures already on the independent market and those planned for the immediate future, the statelright exchanges are assured of a good year's product by people who know how to build production for special exploitation.

CALL TO WASHINGTON CONVENTION ISSUED

Dates May 8 to 12—Meeting Adverse Legislation Chief Business

The following call has been issued for the Washington convention of the Theatre Owners of America, May 8 to 12:

"The biggest thing that ever happened in our business will be the big Washington convention of the Motion Picture Theatre Owners of America, May 8 to 12, inclusive. It will bring theatre owners from all parts of the United States. Thousands of exhibitors have already signified their intention of attending.

"Business of the greatest importance to our industry will be transacted. Arrangements will be made to advance our public service work, meet adverse legislation of every kind and promote the welfare of the theatre owners in every possible way.

"Theatre owners, come to Washington May 8 to 12. Bring the ladies with you, as ample provisions have been made for their entertainment."

The following Convention Committee has been named:

W. A. True, Hartford, Conn., chairman.

W. A. Steffes, Minneapolis, Minn.

W. D. Burford, Aurora, Ill.

John Manheimer, New York.

E. M. Fay, Providence, R. I.

E. T. Peter, New York.

A. Julian Brylawsky, Washington, D. C.

Glenn Harper, Los Angeles, Cal.

D. A. Harris, Pittsburgh, Pa.

FOR LIBERAL SUNDAY

Newark, N. J., Feb. 15. Endeavoring to secure a more liberal Sunday law, the Citizens' Motion Picture League is distributing membership blanks to the theatres for signatures by patrons.

Nothing on the blanks indicate the sponsors or officers of the league. There is no chance of pushing any such law through the present Legislature.

GOVERNOR'S MANSION LEASED FOR THEATRE

Ben. J. Massell Paying Million and Half for 50-Year Leasehold

Atlanta, Feb. 15.

The property holding the Governor's mansion, located in the heart of the city, has been leased for 50 years by Ben J. Massell, a local realty operator. Gross rental is \$1,535,000.

Mr. Massell says he intends to erect a theatre on the site that will cost another million and a half.

Theatrical business around here has shown a steady uplift since New Year's. It is reported the Keith interests are considering reopening their three theatres here, closed last fall.

S. R. O. BILLS

Massachusetts Legislative Committee Has Them Under Consideration

Boston, Feb. 15.

Legislative bills aimed at theatre standing room sales and at movie house practices of selling admissions on a "grab your own when there is a vacant seat" are both under consideration by the Committee on Legal Affairs of the Massachusetts Senate. The bills were introduced by Senator Edward N. Dahlborg, of Brockton, who stated to the committee at the last public hearing that his interest in the matter was originally inspired by purchasing admission tickets at numerous movie houses while waiting for trains, only to find that there were no seats in the house and little prospects of any.

The bill was opposed by Judge Albert Brackett, representing the theatre managers, who explained that there is a State law at present forbidding the sale of more than a certain number of standing room admissions, this number being set in the ratio of six square feet of standing space per person.

UPSTATE INSPECTIONS

Syracuse, N. Y., Feb. 15.

Owners of the Liberty theatre here, recently damaged by fire, have been ordered by James B. Spencer, Commissioner of Public Safety, not to open until they have complied with numerous requirements to make it safe. Inspectors who visited the neighborhood theatre reported:

"We do not find a single item in the whole construction that could possibly be considered a protection to patrons of the theatre."

Practically all theatre managers secured photographic copies of official reports approving their houses as safe, and used them as the basis for advertising campaigns in the papers.

LOEW'S WASHINGTON SPLIT

Washington, D. C., Feb. 15.

Loew's Palace, which has been playing a full week picture policy, will switch to a split week commencing Monday. The Palace has been playing special features for a full week with the market at the present time reported short of subjects worthy of being retained longer than three or four days in the large house.

The Columbia, controlled by the Loew interests, which has a smaller seating capacity than the Palace, will retain its full week policy.

PERMANENTLY ON COAST

Los Angeles, Feb. 15.

Richard Walton Tully, who is producing his initial picture at the United studios with Guy Bates Post as the star, will make his permanent headquarters at these studios. He is preparing to film "On the Tentmaker" as his second picture production following "The Masquerader."

George Landy has been added to the Tully Productions executive staff.

MO. LEGION PICKS PICTURE

Kansas City, Feb. 15.

The Missouri department of the American Legion has chosen "The Man Without a Country" as the official motion picture of the department and it will be shown here for the first time in the State week of Feb. 26. It has been approved by the National organization and arrangements will be made to show it in every town in Missouri.

INSIDE STUFF

ON PICTURES

Film circles were exercised a few days ago over the announcement Famous Players had taken over the large circuit of film houses in Canada controlled by Allen Brothers. Of late it has been the consistent policy of Famous to dispose of its theatre holdings. As nearly as can be learned from outside sources, Famous had little choice in the matter. The Allens were using a large quantity of Paramount releases. If anybody else took over the circuit it would practically bar Famous from Canada. About a year or so ago the Allens endeavored to float a stock issue, but the financial market was not favorable. They had paid a large deposit on the purchase of the London Empire with the idea of rebuilding the structure for a mammoth cinema, but did not complete the deal.

One of the independent distributing organizations is scheduled to either close within the next very few days or be entirely reorganized, with the present head of the concern relieved of further control and the business conducted by the representative of the backer of the enterprise. All efforts on the part of the present incumbent to raise funds to carry on the business have thus far failed.

The Taylor murder is proving costly to practically all coast production companies at this time. Star, director and cameraman have been busily engaged in the discussion of the case each morning at a time they are scheduled to "shoot." A stranger walking into a coast studio last week would have caught an "ear full" from the players and directors concerning those involved. It is safe to say an hour or two were wasted daily last week on all of the bigger lots as the result of the "post mortem" the Los Angeles dailies were holding over the character of the slain man.

Work on a new Selznick feature starring Elaine Hammerstein halted for several days last week, following a tilt between the star and Ralph Ince, director for the picture, which is being "shot" at the East Forty-eighth street studios (formerly the Talmadges'). Ince directed an extra man embrace Miss Hammerstein. She demurred, saying she did not think it necessary. Words followed and the director finally declared she would do as he wanted or quit. Miss Hammerstein thereupon left the plant. When she did not appear the next day, Miss Hammerstein was sent word that the cost of holding the extras would be charged against her. On the advice of her father, Arthur Hammerstein, she consented to complete the picture. It is likely Miss Hammerstein will contend her contract with Selznick was broken by Ince, although the agreement has two years or more to run.

The dailies have published so much regarding the Taylor murder there may be little left to tell. The film colony on the coast, however, knew Taylor as an extremely liberal man to borrow money from. His check books were said to have been full of stubs marked "Cash" only that were loans to individuals. Several received more than one "loan." Taylor was looked upon as the easiest "touch" in Hollywood. The checks ranged in amounts from \$200 to \$1,500. One girl, who has been mentioned as an alleged vaudeville star, held a \$500 check from Taylor, but failed to cash it, probably forgetting until the murder. The next day she presented the check at the bank, which refused to honor it. The Los Angeles reports say the public administrator will attempt to recover some of the Taylor loans for the benefit of his estate.

One of the male film stars quizzed on the coast is a recent elevation to stardom. He is said to have had a crush on one of the female stars mentioned in the case, and having been reported to have figured in an eastern murder case besides divorcing his wife. The authorities grew curious over him. A noted film director is also thought by the police to have had a crush on the same girl and he is being quietly investigated by the police.

The colony's opinion is that Taylor met death through blackmail or a jealous man, with the possibility a dope hound did it. It is known Taylor drew \$2,500 from the bank the day before he was murdered and the money was shown to a confidant, but it was later redeposited as though Taylor had undergone a change of mind.

The film people cannot understand how Taylor could have stood for a valet of the stamp of Peavey, his Negro one, who got into some trouble through a boy but shortly before the murder. The other valet, Sanda, is figured by the picture bunch as more or less important.

One of the film men who considered Taylor's private affairs no one else's business removed the letters Taylor had received and about which so much mention has been made. He intended to hide them. The authorities made a direct threat and he then placed the letters in an old shoe of Taylor's, putting the shoe in a conspicuous place where it was found. He meant well, but narrowly escaped trouble for himself.

Extra space advertisements for "Mistress of the World," at the Rialto and Rivoli, New York, last week, carried pictures of the Woolworth building crumbling and falling in ruins. Controllers of the big office building quickly took steps restraining further use of the pictures. The ads were designed by Harry Reichenbach and he had already received proofs showing the Flatiron and Times buildings also crumbling. Upon advice of the restraining orders, the other ads were canceled to dodge possible damage suits.

The lecture appearances in theatres of Mrs. Margot Asquith, wife of the former British Premier, are being handled by a lyceum bureau, though the spectacular English woman is using theatres rather than concert auditoriums. Her first lecture at the New Amsterdam on an off-matinee afternoon drew \$2,800 with the lower floor charge \$3. Her second appearance in the same house last week dropped off sharply, but a lecture at the Selwyn Sunday night found a capacity crowd. Indications are that her American tour will be a financial success. Mrs. Asquith is called the "most daring woman" in English society and the feminine draw to her lectures has included all classes. The first appearance at the New Amsterdam was a sort of flivver, her voice not carrying beyond the ninth row. Before her hour and a half entertainment was over, all the persons back of that row had left the theatre. Many asked at the box office what it was all about. Some asked for their money back.

Not a word has been heard among picture men in New York for nearly a month about what was going on in Washington where the tariff fixers are at work on a new custom schedule for imports. About two weeks ago there was an underground report in circulation that the entire Fordney scheme, which involved the principle of "American valuation" for the fixing of schedules, was slated for the discard, but nothing has been heard since then. An angle on the whole tariff question came up in some of the hearings on the subject before the House Committee which has the preliminaries in charge. The tariff is engaging the attention of commercial bodies all over the country just at present and show people are taking a hand in the debates in many unexpected places.

The point about the whole affair that impressed the newspaper editor, who for years has been tied down to a desk on a financial daily publication, was the air of sincerity about the appearance of the two stars. He had been accustomed, he said, to regarding the public appearance of stage people in public affairs of this kind as pure "press agent bunk," but this incident, he declared, impressed him as being quite otherwise. He was convinced also that the manufacturers took it in like manner and were much impressed by the appearance of Beauty taking to the forensic stage to plead a special business cause.

An important film producer in Los Angeles was assessed \$102,000 recently by the federal authorities for concealed income, which he failed to report. Another one is about to be mulcted for an even larger amount.

EIGHT HELD IN KNICKERBOCKER CASE; WOULD CLOSE THEATRES

Believes Houses Should Be Inspected Before Reopening—Authorities Not Likely to Follow Suggestion—Builders and Inspectors Go to Grand Jury

Washington, Feb. 15. The coroner's jury which has been hearing evidence on the Knickerbocker theatre disaster throughout the past week, last night held Reginald W. Geare, the architect of the theatre; John Howard Ford, the man who supplied the steel; Morris Hasher, who was a building inspector at the time the theatre was built and who is now superintendent of the refuse division; Donald Wallace, Frank L. Wagner, the builder; Richard G. Fletcher, Thomas L. Costigan, then computer for the building department, and Julian R. Downman, now computer for the building inspectors office, for the Grand Jury.

These men were notified by phone last night the verdict having been arrived at shortly before 9 o'clock to appear before the coroner with bondsmen and counsels.

The coroner's jury in making a long list of recommendations after holding the men named startled the local theatre managers as well as the patrons with the recommendation that all theatres be closed until such time as their safety is assured. In holding the men the jury stated that no special qualifications are essential in filling the position of building inspector and that testimony given by men from the inspector's office with but one exception disclosed a lack of knowledge of condition and proper supervision of buildings. It was further pointed out that representatives of field inspectors were unintelligent and that little or no attention was paid to them. They apparently were made only as a matter of form and not with any idea of following up or checking up any defects, showing the lamentable lack of appreciation of their responsibility.

It was also noted by the jury that many of the witnesses testifying did so unwillingly and with mental reservation. The jury also recommended a thorough revision of the building code of the District of Columbia with a heavy penalty for violation of any of its clauses.

"We further recommend that the city fire department be equipped with oxyacetylene torches and tanks, jacks, searchlights and such other equipment as would be needed by a wrecking crew in an emergency, the lack of which seriously handicapped the rescue of the victims of the Knickerbocker disaster."

The men held virtually includes every one who had anything to do with the designing and supervision of construction or inspection of the theatre. The men were not arrested last night but must present themselves today, their bonds being set at \$5,000 each, intimated District Attorney Peyton Gordon who added, "The matter will be placed in the hands of the Grand Jury as soon as possible. The jury is considering several important cases at present but I am confident that verdict of the coroner's jury can be placed in their hands before the end of the week. Early action undoubtedly will be taken."

As to what charges would be placed against the men the district attorney would not state. The district commissioners last night were reluctant as to whether they would act upon the recommendation of the jury and close the theatres and places of public assembly here. It was stated by persons close to the commissioners that they felt positive no such drastic action would be taken by the city heads.

Engineer Commissioner Charles Keller is known to be opposed to closing the theatre although what action they will finally take is problematical as the commissioners will have the verdict of the coroner's jury and their recommendations laid before them this morning.

Prohibition, besides taking the blame for making the nation a collection of whiskey drinkers and mostly drunkards, may also be blamed if the U. S. becomes a country of drug fiends. It is a fast-growing habit nowadays and it is not confined to any one set of mixing absinthe with any drink.

NEW STATE-RIGHT KICK, WANT 75 INSTEAD OF 50%

Hold-Out Practice Complained Of—Over 60 State-Righters for Better Conditions

The purveyors of independent films to state rights buyers are up in arms again. Since states righting got to be a sport instead of a business, with the independent producers and distributors forced to do all the hunting, trapping and curing and the states rights buyers guerrillas living but to forage, the wildest way of disposing of pictures has fallen into abysmal disrepute.

The new kick of the independent purveyors is that not satisfied with the 50 per cent. they have been holding out on bookings where the pictures are consigned on percentage, the states righters are now holding out as high as 75 per cent. of percentage bookings.

The states rights field has never been so demoralized. The condition is due as everyone knows to the invisible quality of ready money everywhere.

The big winnings that states rights men drew down from their investments when the crest of activity obtained have vanished. The men scattered through the country's 22 zones who harvested the crest pickings failed to realize that prosperity at its best works in cycles. During the harvest, winners skinned off their profits, and forthwith invested them in other arteries of films of trade. The profit makers believed the bonanza was a bottomless mine. With the radical sloughs that set in for films of the program class, more material of all sorts sought buyers everywhere. The states right man who held a territory in his own or a combined control one season found himself facing a glutted market when the debacle set in.

With his profits invested elsewhere, the state righter then found himself in no position to buy states right opportunities.

Then came the percentage and booking plan. The independent purveyor up against it himself and unable to unload was glad to welcome any port in a storm.

Came the condition where a consigned print surrendered for percentage booking operation offered means to unscrupulous states right buyers to increase their own takes and lessen those of the purveyor.

The combination of the condition ended in killing the states right market completely.

The purveyors, still with days to sell, and forced by the expense of individual exploitation decided at this stage to tolerate the new evil, but to watch it.

But fast as purveyors would devise checks to stop hold outs the states righters succeeded in cutting in beyond the contract figure in new ways.

The acceptance of a 50 per cent. hold-out beyond the contract figures has been a tacit thing of the present season up to now.

The new kick of the purveyors aims to stop the hold-out practice entirely. They claim, generally, that the independent purveyor cannot exist at the 25 per cent. return.

The institution of the local bulletin in each of the main film zones of the country to act as an all-seeing eye on state right bookings is only successful in part in curbing the hold out state right thieves.

The bulletins get their detective service via the houses that carry ads in their publications. The purveyors believed they had this condition mitigated by controlling the advertising. The picture cannot very well be shown without announcement and by making the bulletins carry all announcements, with the purveyors themselves putting down the copy they believed they had protection.

Despite their safeguards the purveyors in their new holler say the

state righter they book with has found a new way to trim them. This is stand-in with houses where the bookings are made, duplicate contracts being used, one with the figure reported to the purveyor, another to the house showing the picture.

The new kick of the purveyor aims at a supplement to the bulletin check up. This is a blacklist and a more or less solid combination of men who specialize in state right purveying. With the weapon of threatened annihilation of anyone caught juggling with contracts or resorting to other device to defraud, the purveying broker believes he may have a chance.

There are at present something like three score comparatively big state rights pictures that are being held by their brokers until something like order can be hammered out of the field's upset conditions.

CUTS POLICY AND PRICES

Baltimore, Feb. 15. The New Theatre, controlled by C. E. Whitehurst, has discontinued its full week feature picture policy and start a split week film policy commencing Monday. The theatre has been playing special features at a \$1 top. It reduced its admission scale at the same time to 44 cents at night and 20-25 in the afternoon.

In place of playing the pictures for a full week at the one house, Whitehurst is to use the same picture in two of his houses at the same time for three days each.

"Leslie's Illustrated Weekly" has compiled a list of 10 questions under the heading of "What Do You Think of Prohibition?" and invites its readers to answer them in a briefly written letter. The questionnaire reads:

- (1) Are you in sympathy with National Prohibition?
- (2) So far as you can observe, is Prohibition being successfully enforced in your community?
- (3) In your neighborhood, among your personal acquaintances has drinking increased or decreased?
- (4) Do you believe that "bootleggers" are making large sums of money in your community?
- (5) Do you personally know people who did not drink liquor, before Prohibition, who do so now?
- (6) Have you personal knowledge of young men and girls, who before Prohibition, did not drink liquor and are now doing so in public places?
- (7) Is the practice of carrying liquor "on the hip" increasing or decreasing in your neighborhood?
- (8) Do you believe that allowing people to drink beer and light wines would, to any extent, reduce the amount of "hard" liquor consumed?
- (9) In your opinion, does the present situation dangerously threaten our institutions by breeding disrespect for law?
- (10) Do you favor stricter Prohibition enforcement laws or a modification of the present laws?

"EVEN-MINDED JUSTICE" ASKED BY LOS ANGELES' MAYOR

Issues Statement Defending Picture Industry—Unjust to Criticize Entire Group, He Says—Is Persuaded Profession Is Clean and Law Abiding

Los Angeles, Feb. 15.

Pointing to charges being made particularly in outside cities against the morals of the Los Angeles picture colony as unjust and unfortunate, Mayor George Cryer, of Los Angeles, issued a statement in which he cranks these criticisms as coming from people not familiar with the facts. That the Arbuckle case and the murder of William D. Taylor were misfortunes and that it is unjust to criticize an entire group of people for the doings of an individual is the opinion of the Mayor.

He said further: "If you take into consideration the number of people engaged in the picture industry, the prominence given to all their doings, even to the most trivial affairs of their lives, it is to be expected that this undue prominence thus given will bring them out for censure as well as praise."

Los Angeles is proud that it is the motion picture capital of the world. While my acquaintanceship with the personnel of the men and women engaged in this industry is not large, I am persuaded that there are hundreds of clean, law-abiding men and women engaged in the making of motion pictures and in their behalf I ask the open-minded judgment and the even-minded justice characteristic of our American people."

VIRGINIA'S CENSOR PROJECT BACKED BY NATIONAL REFORMERS

Senator Mills Blocks "Jobbed" Hearing—Wants Virginia's Proposed Codes as Model for All States

FATTY'S PARTY GUEST IS ENGAGED AGAIN

Mrs. Maud Delmont Agrees to Wed Same Man for Fourth Time in Twenty Years

Kansas City, Feb. 15. Mrs. Maude Delmont, who was a guest at the now notorious Arbuckle party in San Francisco, which was followed by the death of Virginia Rappe, was here with Lawrence Johnson, appearing at the Globe last week.

The couple came from Lincoln, Neb., where they announced the engagement of their marriage, although no date was given.

The recent announcement was the fourth for the pair, according to reports, the first occurring some 20 years ago. All previous engagements have been broken by Mrs. Delmont, twice to marry another man. They trust that this time nothing will interfere with their plans.

Johnson is planning to feature his fiancée as a film actress. Mrs. Delmont claims her testimony was not wanted in the Arbuckle case.

Alleged "Actresses" Told to Leave

Kansas City, Feb. 15. In a police raid on an all night party, following a seance at a chicken farm four couples and one one unattended woman were in police court the following morning. Two of the girls gave their names as Stella and Jewel Devaney, and claimed to be picture actresses. They claimed they had appeared in the film "The Man God Changed" and promised to leave the city if given the chance. They were dismissed.

A high jinks will greet the newly elected officers of the Western Motion Picture Advertisers, studio publicity directors organization, Monday evening, Feb. 20. Arch Reeve is president; Pete Smith, vice-president; Harry Hammond Beall, secretary, and Malcolm Stuart Boylan, treasurer. Harry Brand, Joe Jackson, Barret Kiesling, Harry Wilson and Paul Hubert Conlon are the new directors.

Richmond, Va., Feb. 15.

With the intention of establishing in Virginia a code of picture censorship that will serve as a model for the rest of the United States, prominent "reformers" and "social uplift" organization leaders from all parts of Virginia and several other states are gathering here. At the head of the organized band which is lobbying in the interest of the censorship bill, which is now before the General Assembly, is Dr. Wilbur F. Crafts, of the International Reform Bureau.

The yelet, "American Screen Reformers," whose declared purpose is "to purify the motion picture art and industry," made an unfavorable start last week. In some mysterious way, a meeting of the Senate Committee on Moral and Social Reform was called Thursday. No advance notice appeared in the press. In consequence, only advocates of the stringent M. P. bill appeared before the committee. The picture exhibitors, in ignorance of what was going on, had no representative at the hearing. Dr. Crafts, the Rev. J. Freeland Peter and the Rev. Russell Bowie, D. D., leaders of the reform crusade, had been heard when Senator Morgan Mills, of Richmond, accidentally happened to hear of the meeting in progress in the Capitol basement.

Senator Mills entered a protest against continuing the hearing in absence of any opponents of the measure. He demanded fair play for the exhibitors, whose interests were at stake, and succeeded in obtaining a continuance of the hearing for Monday morning. The covert manner in which the fight for the bill was begun was generally condemned, many prominent business men expressing themselves as surprised and disgusted at the attempt to take advantage of the men engaged in the business that the bill threatens to destroy.

The bill was originally introduced in the Senate by Senator G. Walter Mapp. While the unheralded committee meeting was in progress another bill, identical with the Mapp bill, was introduced in the House of Delegates. The apparent object was to have the first bill reported favorably by the Senate committee, then immediately demand a hearing for the House bill before the House committee with the endorsement of the Senate committee, assuming that the program was successfully carried out. Both bills are identical.

Since the original bill was drawn it has been altered and now provides, instead of a flat fee on films, a fee of 50 cents for each 1,000 feet. On each duplicate of the original the fee is made 25 cents on each 1,000 feet.

The bill provides for a board of three, to be named by the Governor, subject to confirmation by the Senate. The salaries of the censors are fixed at \$2,400 a year. All advertising matter used in connection with the films must conform with the law affecting the pictures.

Pictures of religious, educational or scientific nature may be exhibited without paying the exhibition fee. Such pictures will also be exempt from inspection by the censors.

Conviction of the exhibitor for an offense against the censorship law will be deemed sufficient ground for revocation of the exhibitor's license to do business in Virginia.

Jake Wells and other prominent motion picture exhibitors are engaging attorneys and marshalling their forces to combat the Mapp bill. Harry Bernstein, general manager for the Wells picture theatres in Richmond, will appear before the Senate committee in the interest of the exhibitors.

Pictorial to its daily issue as a circulation getter and to hit directly at the "News."

The stories printed by "The News" appeared to incite the "American" to dig deeply into the Taylor murder and its environment, though the "American" was more discreet and circumspect in its sensational articles.

PICTURE HOUSE "ADVERTISING BILL" HAS HEARING IN BOSTON

Massachusetts Measure Filed to Throttle Exhibitors' Screens—All "Advertising" Must Be Signed—Political Move with Censorship Figured

Boston, Feb. 15.

At a hearing before the Committee on Election Laws an indication of the battle that will be waged in this state against the adoption of the picture censorship law, which comes before the people at the State election next November, was shown when representatives of the picture interests asserted that under a bill before the committee they would be prevented from making any appeal to the patrons against the adoption of the censorship law.

The bill was filed on the petition of Marian C. Nichols, one of the active advocates of picture censorship, and provides that moving picture theatres shall be subjected to the same requirements concerning the publication of political advertising that applies to newspapers. Miss Nichols pointed out that no political advertising may be inserted in newspapers unless the advertisement is signed by some party who is held responsible.

Judge J. Albert Brackett, counsel for the picture interests, in opposing the bill, charged that the measure is a covert attempt to forestall any campaign of education on the screen by the picture interests to tell "their side of the story" to the public in connection with the censorship bill, which will be placed upon the ballot because of the referendum petition filed last year.

He also attacked the measure on the ground that it transferred liability for false publication from the manager of the theatre to an outsider, who, he said, could be used as a tool to enable the theatre manager to escape responsibility. He also asserted that the law would apply to "current events" films. "If the picture of the Governor should be shown in a news film," he said, "the picture would have to be signed by somebody, because it might be called political advertising."

Rep. Joseph L. Yanson, of Everett, who said he voted for the motion-picture censorship over the veto of the Governor two years ago and voted for it again last year, said he had incurred the hostility of motion-picture theatre managers in Everett. "They ran slides telling the people that I had voted to increase the price of admission, and it cost me a great deal of effort and some money to defend myself. I believe the theatre should be responsible just as the newspapers are."

In her argument for the bill Miss Nichols said the object was to prevent anonymous political propaganda being exhibited in motion-picture or other theatres and also to require a signature to all circulars in support of political candidates.

Section 1 provides "that no person shall show or cause to be shown by a cinematograph or otherwise in any theatre or other public place, whether for pay or not, any matter designed or tending to aid, injure or defeat any candidate for public office or any question submitted to the voters, unless signed in a manner prescribed under the corrupt practice act for similar advertising in newspapers or periodicals."

Section 2 requires circulars or posters to be signed and does not apply to the motion-picture industry.

ANCHOR, INC.

New Distributing Company for Smaller Independents

Los Angeles, Feb. 15.

The Anchor Film Distributors, Inc., with Morris Schiavone as its president, was organized here last week to market the product of the smaller producers.

The new company is composed of several independent film producers.

The National Film Corporation of America, Lincoln Features, Paragon Features, Iver McFadden Productions and the New Era Productions, Inc., have signed to release through Anchor.

William La Plante, Ben Wilson, Harry Arnold and William Horsley are members of the board of directors.

TRUCKEE SELECTED; BEDS USED IN SHIFTS

Northern Californian Town Overcrowded by Picture Companies

Los Angeles, Feb. 15.

Truckee, a snow-covered town in Northern California near the Nevada state line, is gradually becoming the location ground for all picture companies producing films of the northwest type.

At present there are half a dozen companies shooting in the vicinity of Truckee. These include Betty Compson, Edwin Carewe, Ruth Roland and Buster Keaton.

Because of the heavy influx of film people the hotel beds are being occupied in shifts. It is understood a big hotel will be erected there should the production companies continue visiting.

FOX'S NON-THEATRICAL FILMS

William Fox is about to enter the non-theatrical picture field on an extensive basis. Thus far, according to insiders in the Fox plant, something like \$1,500,000 has been spent in readying the Fox subjects that are to be released for non-theatrical consumption and that another \$1,000,000 will be spent before the company markets its first release.

The earlier releases, according to those interested in the films that are being prepared, will be re-edited news weekly and travelog material which the Fox organization has gathered.

BEGIN CLEANING HOUSE AT HOME

The picture industry is up in arms over the attacks directed at it through the Taylor murder mystery. Every branch of the film producing and distributing business is springing to the defense of the morals of the industry. Whether it is inspired by those at the head of the business in an effort to protect the millions of dollars they have invested or not is a question. If it is a real earnest desire on the part of the clean good folk of the films, and there are any number of them, to save the name of their profession and their own respectability, then let them begin cleaning house at home.

There is no reason to attack the press of the country, to threaten the mediums to which they owe their very existence, with actions for libel. Perhaps they do not know of the inside conditions in their industry, but conditions do exist, whether they know it or not. Those conditions are a matter of record in the courts, the police annals and the reports of the Medical Society of Los Angeles County.

Variety has known of some of these things, but refrained from printing them because the industry's heads issued a proclamation they were going to "clean up from the inside." Had they kept faith with themselves and followed out their own proposal, the industry would have probably been spared two scandals that have torn it to its very roots and assisted tremendously in virtually wrecking the box offices of the picture houses.

If those behind the movement to have the press hushed in regard to the inside scandals of the picture industry will go to the Los Angeles County Medical Society and get the records of an investigation into the prevalence of the use of narcotics they will discover a report made over a year ago which stated that within a short time practically an entire new crop of picture favorites would be a necessity because of the general use of dope among those engaged in the making of pictures.

It is known that one of the stars mentioned in the Taylor scandal was an addict; that she took a cure and that she has since returned to the use of drugs. She is not a remote instance. There are hundreds like her in pictures in Los Angeles and Hollywood. The use of narcotic stimulant on the part of the players is the result of trying to burn the candle at both ends. The night life in Hollywood, with its private bungalow parties and excesses and other things lasting into the small hours and then trying to get on the job on the lot at 8 a. m. full of vim and vigor to work during the day, made necessary the use of some false stimulant.

That was only the beginning. From that stage came the general usage of the "stuff" and the bringing of converts into the fold, for once a user, they always try to get some one else to join up with the movement. Thus the colony grew, until none of the insiders thought anything of a dope user. It was an accepted phase of the life of the colony.

With its acceptance, what was more natural than that the effects of mind diseased should be reflected on the screen, in writing, directing and acting. The weird fantasies of narcotic laden brains took form on paper, were turned over to a director, who, like as not, was also one of the cult, and finally enacted by players who were under the influence. What could the result be? Country-wide threats of censorship is the answer.

The advice to those trying to start the movement to keep the films clean in the eyes of the public is to get a big broom and start sweeping at home first.

VALENTINO'S ALIMONY

Fixed at \$175 When Star's Salary is Put at \$200 a Week

Los Angeles, Feb. 15.

Rudolph Valentino, film star, must pay his actress wife, Jean Acker, from whom he was divorced a few weeks ago, \$175 a month until the further order of the court. This decision was made recently as the result of the court's failure to make an alimony order at the time the decree was granted. When it was made to appear that Mrs. Valentino was seriously ill and would be unable to appear in pictures for at least six months the court ordered temporary payments.

Valentino's salary was given at \$200 a week although his wife's attorney pleaded for a larger allowance. Each charged the other with desertion while the wife added cruelty to her allegations. She had asked only for a separate maintenance, but Valentino asked for divorce. They gave their true names as Rudolph V. and Harriet Guglielmi.

BACKING STEWART FILMS

Boston, Feb. 15.

Coleman Levin, 1, is reported here, to finance Anita Stewart's future film productions. Levin, at one time financially interested with Louis B. Mayer, Miss Stewart's former manager, has severed business relations with Mayer.

Miss Stewart left Los Angeles a fortnight ago, ostensibly headed for New York, but no one has seen her in the East.

CARRIGAN'S ATTACHMENT

Thomas J. Carrigan has brought an attachment suit against the Broadwell Productions, Inc., for \$6,750 on breach of contract grounds. Carrigan was engaged to May 28, 1920, to act in pictures for the defendant for a period of one year, to receive \$400 weekly for the first three pictures and \$500 for the balance of the year. He alleges he worked until Feb. 6, 1921, when the Broadwell people told him they were without funds. They owed him for the last six weeks' salary at \$500 a week. During the balance of his contract he secured work elsewhere to the extent of \$1,500. He is suing for the \$6,750 balance for the remainder of his contractual period.

NEW AMERICAN DISTRIBUTOR ANNOUNCES LIST OF FILMS

First Six Productions Named—One Weekly for 20 Weeks, from February 19

The American Releasing Corporation, which has been making ready its new distribution organization since last November, now announces its first six productions. Its chief executives are Walter E. Greene and F. B. Warren.

The first picture will be "Carrigan," a Messmore Kendall production, directed by John W. Noble, a filmization of Robert W. Chambers' story. The second is Martin Johnson's "Jungle Adventures," recently shown at the Capitol; third Chester Bennett's "Klondike melodrama," "Belle of Alaska," starring Jane Novak. James Oliver Curwood's "Jan of the Big Snows" is the fourth production. It was directed by Charles M. Seay and stars Louise Prussing.

Marion Fairfax's "The Lying Truth," personally directed by Miss Fairfax, has been held off the market since November, to be one of the early-released productions of this new company.

A new star and a brand new producing organization offering lighter romantic comedy-drama comes into

the field through Frank Tuttle and Fred. Waller, Jr., presenting Glenn Hunter, who scored so strongly in the stage presentation of "Clarence" and is now leading man in Billie Burke's stage play "The Intimate Strangers." He will be featured in "The Cradle Buster," supported by Marguerite Courtot.

The sixth release will be the first of the Pyramid Pictures' productions. Ray Smallwood's pictureization of "My Old Kentucky Home" with a cast including Sigrid Holmquist, Monte Blue, Lucy Fox.

American Releasing Corporation promises one release a week for 20 weeks from Feb. 19 to July 9. Fourteen of the 20 are completed and in the company's vaults in New York.

MRS. CASTLE, EXTRA

Detroit, Feb. 15.

The Capitol has engaged Irene Castle and her vaudeville act to appear at the picture house when Mrs. Castle's latest film, "French Heels," is shown there for the week. It is said Mrs. Castle will receive \$3,000 for her personal appearance.

Watch Me Mop Up!

—Penrod.



Beginning Sunday, Feb. 19

at the New York

MARK

STRAND

Broadway at 47th Street

I'm the goods, because—

MARSHALL NEILAN

directed me

"PENROD"

and I'm known to millions through the Cosmopolitan stories, the book and the play.

FRECKLES BARRY

That's ME, Penrod. Booth Tarkington introduced me to every one in this old U. S. A. I'll make the old young again because I'm a regular kid.



That's Why We'll Mop Up!

BIDDING UP FILM RIGHTS MAY CUT OUT MIDDLEMEN

Famous Players Lose "If Winter Comes"—Most Expensive Plays, Poorest Pictures—Cheap Plays Make Good Films

After Famous Players announced it had secured the picture rights to the novel, "If Winter Comes," the Fox offices issued a statement it had purchased the rights.

It seems, as nearly as can be gleaned from the outside, a price had been agreed upon between Famous Players and the agent for the author. While the contracts were being drawn Fox stepped in and secured the rights.

Famous, it is understood, while not especially keen about this particular transaction, does not like the attitude of agents in the matter of tilting prices directly there is any demand for a book or play for pictureization, and is trying to work out some plan to eliminate the middle man wherever possible. It is understood on one occasion the price of a play they sought to secure was tilted from \$1,500 to close to \$60,000.

There does not seem to be much more chance of a successful play or book for pictureization than an original script or one not copyrighted. Among those recently filmed that have failed to attract paying patronage in the picture houses are "Turn to the Right," "Sentimental Tommy," "Miss Lulu Bett," "Experience," "Get-Rich-Quick Wallingford."

On the other hand, the film hits of the current season the rights for which cost comparatively little, include "Over the Hill," "The Sheik," "A Fool's Paradise," "One Glorious Day," "School Days," "Why Girls Leave Home," "Humoresque," "The Old Nest," "Tol'ble David," "Molly-O" and "Three Musketeers."

BROADWAY HOUSES AND SATURDAY OPENINGS

New York's Large Picture Theatre May Adopt New Plan of Starting Week

The plan of opening a week's run of a feature film in a large picture theatre on a Saturday instead of Sunday may be adopted by one of the large Broadway houses. Its management has been considering the practicability of the Saturday opening. The house people believe that while the Saturday start might be advantageous, its value would be short-lived, since competitors, if finding it did a little more business for the instigator, would follow suit. All the Broadway film houses now start their week's bill Sunday.

The Saturday opening originated in the northwest, where it is in operation at several points. Isolated eastern spots also have tried it.

FIRE IN F. P.'S LONDON OFFICE

London, Feb. 15.

A fire broke out in Famous-Lasky offices through spontaneous combustion on some film being taken out of a case. The explosion blew a girl employee through the door, but she succeeded in warning the others, although hurt.

A second explosion followed the arrival of the fire brigade, when four firemen were injured. Considerable damage was done.

5c. SCALE REAPPEARS

Prices have been lowered at the American at Bilham, Texas. They are now 5 and 10 cents in the gallery and 25 cents normally on the lower floor. The house follows the picture policy for the most part.

DENIALS ARE ISSUED IN BATTLE OF N. Y. EXHIBS

Theatre Owners' Chamber of Commerce Election Objective of Both Sides

The publication in Variety last week of the threatened battle for the control of the Theatre Owners' Chamber of Commerce in New York City caused a furore in the ranks of the exhibitors who are members of the chamber. Since then both sides have denied friction existed between Sidney Cohen, president of the M. P. Theatre Owners of America, and William Brandt, president of the Chamber of Commerce. There was no denial there might be an opposition ticket in the field in the forthcoming election of the Chamber of Commerce.

William Brandt, of the Chamber of Commerce, issued a statement this week as follows:

"I wish to deny emphatically Sidney Cohen and I have broken friendship. On the contrary, never have the two organizations, the Theatre Owners' Chamber of Commerce and the Motion Picture Theatre Owners of America more closely co-operated in constructive work for the benefit of the exhibitor. I deeply regret that at this time any impression of conflict between Mr. Cohen and myself or the organization which we represent should become a topic of trade discussion. There is no truth in any of the rumors now extant. I have only to repeat that Mr. Cohen and myself are working together most harmoniously, and I am certain that he will bear me out in that statement."

Despite the denials information Variety has makes it certain the opposition ticket that is to be in the field in the next Chamber of Commerce election will have the backing and the assistance of those at the head of the national body who are seeking control of the local organization.

Because Variety disclosed in advance that John Manheimer may be the nominee of the Nationalists to head the Chamber of Commerce ticket, it might become necessary to change the plan to some slight extent, but Manheimer has been groomed for the race and the presidency for more than three months.

There has been in process of formation an opposition party within the ranks of the Chamber of Commerce with Manheimer at the head of it. At the meetings recently, whenever Manheimer had a measure to propose, a grapevine system called the members of the opposition into the meeting for the purpose of backing up the Manheimer contention.

In the Brandt camp there were odds offered this week that no matter who the opposition candidate might be the voting would be at least eight to one in favor of the present incumbent.

Kane Not After Pathe Exchange

Arthur S. Kane, chairman of the board of directors of Associated Exhibitors, denies a report that he and other officials of Associated Exhibitors are negotiating to take over the Pathe Exchange.

"There is no basis for such a rumor," said Mr. Kane.

"Prune Hater's Daughter" Sold

Everett Shinn, artist and decorator, and incidentally the author of "For Pity's Sake," has disposed of the film rights to Fox for "Lucy, the Prune Hater's Daughter."

FILM NEWS

Representative Hock of Kansas has introduced an amendment to the Rodenberg anti-prize fight picture act of 1912 that provides for the confiscation of all fight pictures shipped in interstate commerce. The introduction of the amendment is the result of revelations made by the International Reform Bureau and reports that the Dempsey-Carpentier fight pictures have been shown in Massachusetts, Ohio, New York, Oklahoma, Wisconsin and Connecticut. The Rodenberg act makes unlawful the importation and interstate transportation of films or other pictorial representations of prize fights.

Elias M. Low has acquired an interest in the Capitol, Lynn, Mass., giving him a second house there. Low is 24 years old, has been in pictures six years, and is interested in several other New England theatres.

William C. DeMille arrived Tuesday from the coast to confer with Clara Beranger on the scenario for "Nice People."

Mary Pickford and Douglas Fairbanks, accompanied by Miss Pickford's mother, arrived in New York Wednesday to attend the trial of the Cora Wilkening case against them.

The Queensboro (N. Y.) Chamber of Commerce is following up the story of the proposed establishing of a large picture colony on Long

Island by loading Will Hays with literature expounding the advantages of establishing such a settlement in Queens. The Industrial Bureau of the Chamber has prepared a report of the economic factors which would be to the advantage of such an enterprise.

Duke Kahanamoku, Hawaii's world champion sprint swimmer, has been termed a professional through his signing a contract to appear in pictures. His avowed intent to make money through fame gained in amateur athletics is held to be sufficient to professionalize an amateur. The swimmer and his manager have formed a corporation to take picture in Hawaii featuring the champion's work in the water.

A theatre is being built at Thirtieth street and University av. ave, San Diego, Cal., by Euclid C. Willis, who has the Hilcrest theatre in the same town.

The National Board of Review of Motion Pictures recently held its 14th annual luncheon at the Hotel McAlpin. More than 150 members were present, with the speakers for the occasion being Dr. Albert Shiels, John Emerson, James Sparring, Senator James Walker, B. Christensen and Mr. and Mrs. Hugo Ballin.

A bill has been introduced in the New York State Legislature by Senator Gibbs of Buffalo and Assemblyman McKee of the Bronx providing that all operators of picture projecting machines shall be licensed and that licenses shall be issued only to persons who have served an apprenticeship of six months. The

FRENCH NOTES

Paris, Feb. 1.

Louis Vernande is producing "L'Homme qui Pleure," by Louis d'Hee, with Andre Nox, to be issued by Fox. The work is being executed in the Joinville studio (a suburb of Paris). Maurice de Marsan and Charles Maudru are busy with "Serge Panine," from the novel of Georges Ohnet, with Jenica Misirio in the title role. When this is terminated in April the same producers intend filming "Le Roi de Paris," also from Ohnet.

Firmin Gémier, appointed director of the Odéon, and now playing in the revue at the Cigale Music Hall, Paris, has arranged to appear in a film, "La Branche Morte."

Gaumont will present February 7 at the Hippodrome a new French picture, "Stella Lucente," by R. d'Auchy, with Mmes. Claude Merello, Madeleine Lyrius, MM. A. Brunelle, Savoye, Manuel Camere.

"To Be or Not to Be" is the title of a reel being handled by Rene Le Prince, who has gone to Algeria for that purpose.

M. L'Herbier is screening a version of "Faust," the costumes being those used at the Theatre de Paris by Volterra for Henry Bataille "L'Homme a la Rose."

measure is indorsed by the Alliance of Theatrical Stage Employees and Motion Picture Machine Operators. A similar proposal was made in the Legislature in 1921, but was defeated. Laws to the same end of the proposed act are now in effect in 12 states and the District of Columbia.

MARCH IS THE MONTH

TEN years ago Adolph Zukor presented the first feature picture: Sarah Bernhardt in "Queen Elizabeth." Out of that small beginning has grown the mighty industry which supplies the chief entertainment of the world.

So the whole country will join in the celebration of Paramount's Tenth Birthday.

This nation-wide celebration will be announced to the public by a tremendous advertising campaign, free to the exhibitors.

Get in on this biggest month in history!

HERE'S WHAT WE DO FOR YOU:

Three full pages in the Saturday Evening Post, March 4.

Advertising, giving free listing of theatres, in 904 newspapers.

Five million souvenir booklets free for your patrons.

PARAMOUNT'S TENTH BIRTHDAY



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK, U.S.A.



FOR SALE

4 1/2 Acres, Bayside, L. I., Short Front. Private Lake. Ideal for motion picture locations, director or artists desiring large estate.

Write S. L. H., Variety, New York

EQUITY'S M. P. BRANCH FINDS RIVAL IN FILM PLAYERS' CLUB

John F. O'Reilly, Later Elected President, Reinvigorates F. P. C. — Charges No Commission to Members for Engagements — Small Dues — Clubhouse at New York Offices

The Film Players' Club, Inc., an organization of picture players, whose membership embraces a range of actors and actresses running from atmosphere people, extras, players of bits, etc., to principals who receive as high as \$50 a day, has tripled its membership in the last two months, with half of the new members coming in from the Motion Picture branch of the Actors' Equity association.

The reason for the defection of the M. P. branch of the Equity people to the Film Players club is discernible through the Equity branch charging a commission of five per cent for securing work for its members, with the Film Players club charging no fee whatsoever for the same service.

The Film Players club has dues of 25 cents weekly. All is necessary for a member looking for work is to have his dues paid to date. The initiation fee in the Film Players is \$2.

Contrasted with these minor dues and initiation fee of the Film Players, the Equity M. P. branch has an initiation fee of \$12 and annual dues of \$12, additionally charging

a fee of five per cent when work is secured through its agency.

The Film Players, like the Equity M. P. branch, has a New York city agency license, but unlike the Equity Picture branch, the Film Players does not utilize its license to charge a fee. In the event work should be secured for a non-member, the Film Players, with its license, would be enabled to collect a fee. That contingency has not so far arisen.

Another factor that has counted materially in recruiting membership from the Equity forces for the Film Players club is that the Film Players has commodious club rooms in Geneva hall, 143 West 44th street. The members may use the rest and waiting rooms throughout the day while awaiting work. It is said the Equity Picture branch, however, does not encourage its members to use the office as a club room.

The Film Players has an overhead of \$500 monthly and a membership at present of 300 odd. The difference in the club's expense is made up through rental of the large hall attached to the club rooms at night. This has a stage and is handily located for rehearsals.

The Film Players is an unat-

tached organization, in existence for six years.

Since the election of John F. O'Reilly as its president last December, the Film Players has branched out aggressively, and for the first time since the organization of the Equity Picture branch two years or so ago, that organization appears to have a formidable rival looming up as a contender in the organization of the picture people.

A separate room for women is maintained by the Film Players, a convenience that seems to have resulted in a jump in membership alone in the female division.

John F. O'Reilly, the Film Players' president, was a standard single turn in vaudeville for years, before entering the legitimate and later the picture field. Old-timers will remember him as contemporary with George Fuller Golden, Fred Niblo, James Richmond Glenroy and others of the continuous period of vaudeville.

The other officers of the Film club are: Charles Edwards, vice president; John J. O'Hara, executive secretary; Alfred Ellrich, recording secretary, and William S. Drake, treasurer.

NO DANIELS-DEMPSEY MATCH

Los Angeles, Feb. 15. — Despite double column stories on the front pages of local dailies last week reading that Bebe Daniels and Jack Dempsey were to be married March 1, the marriage is not to be. Dempsey, who has been resting here since finishing a tour of the Pantages circuit, was surprised at the announcement. His secretary, Teddy Hayes, explained Miss Daniels is one of the many nice women the champ admires, but there is no affection connected with their friendship.

Dempsey was out with Hayes and some women friends Friday night making the farewell rounds before departing for the east. "He wouldn't be in the company of another woman if he were engaged to Miss Daniels," is the way Hayes answered for a definite confirmation.

Miss Daniels is on "location" in preparation of a new feature picture at La Mesa, Ariz.

STOLL CO. 15% DIVIDEND

The third annual meeting of the Stoll Film Co. was held in London recently when reports and accounts were submitted which showed a profit balance of nearly £56,000, permitting the recommendation of a 15 per cent. dividend on its common stock. Speaking as chairman, Sir Oswald Stoll said:

"It is common knowledge that very few companies in the film industry have made so good a showing as this one. We, as a company, are in a very strong position. We have made large profits and have used practically the whole of them in order to strengthen that position. If there is a bad time before us we shall be able to bear it. If there are only good times before us we shall show splendid results."

COLONY AGAINST MAYO

Los Angeles, Feb. 15. — A number of organizations from various ends of the picture industry here have combined to take action against Frank Mayo, film star, who is traveling with his new wife, as the result of press dispatches credited him, in which the Hollywood motion picture colony was severely criticized and termed a "pernicious influence."

Mayo's statement appear in the local dailies last week along with stories about the Taylor murder case. Practically every picture star on the local lots is up in arms against him. His words are credited as being the "ravings of a notoriety-seeking individual."

SAN DIEGO ADDS VAUDEVILLE

Los Angeles, Feb. 15. — The Superba, San Diego, changes its policy this week from straight pictures to a four-day combination program, with pictures only the other three days. The Broadway, that city, owned by the same management, will use feature pictures exclusively.

Bert Leroy vaudeville will play the Superba, going to East San Diego for one day and Coronado and Escondido the other two days.

ALIMONY REFUSED

Los Angeles, Feb. 15. — Gladys J. Eilfert, known as June LaVere on the screen, sprang somewhat of a surprise here last week when she declined to accept \$30 a month alimony from Clifford E. Eilfert, which the court ordered. It was the wish of the wife that her husband give the money toward the support of a child he had by a former marriage.

Eilfert is well known here, being connected with the film production business.

FOR STORING FILMS

Cincinnati, Feb. 15. — The first local warrant ever issued for storing films in a theatre basement was obtained against N. L. Lafkowitz, of the Standard Film Co., and a stockholder in the Boulevard theatre.

About 200,000 feet of film were stored in the cellar of the theatre.

THEATRE NOW CAFETERIA

Davenport, Ia., Feb. 15. — The Casino, one of Blanks' houses, which has had three night fires of late, has decided to give up picture playing and go into the cafeteria line.

LOEW'S, WASH., SPLITTING

Washington, Feb. 15. — Loew's Palace, playing pictures for a full week, has announced a change in playing to a split week.

MISS FREDERICKS' HUSBY WAS OLD SWEETHEART

Dr. Rutherford, Never Married, Waiting for Girl of His Childhood

Watertown, N. Y., Feb. 15. — In taking Dr. Charles Alton Rutherford, of Seattle, Wash., as her newest husband, Pauline Frederick, star of the stage and screen, married one who had waited for her throughout his life. So has declared relatives here of Dr. Rutherford and his bride, affirming the announcement of the wedding came as no surprise to them, but rather as the natural culmination of a romance dating back to the childhood of bride and groom.

Miss Frederick's family resides in Ogdensburg, where she has her summer home. Dr. Rutherford is a former resident and a native of Waddington, St. Lawrence county, but a few miles from Ogdensburg. Dr. Rutherford is now 46, while Miss Frederick is 37. They are second cousins.

The film star was born in the Back Bay district of Boston, but her mother was a native of Madrid, St. Lawrence county. Miss Frederick's grandmother, Mrs. Margaret Fisher, was a sister of Dr. Rutherford's mother, Mrs. Robert P. Rutherford, long a resident of Waddington. As a child, Miss Frederick spent long periods in St. Lawrence county.

The Rutherford farm, between Ogdensburg and Waddington is but seven miles from the Fisher place. Dr. Rutherford and Miss Frederick became playmates and then boy and girl sweethearts. When in their teens, they became separated through removal of their families. But so impressed was the physician, it is said, he pledged himself never to wed another than his youthful sweetheart.

He kept that vow, although Miss Frederick's matrimonial experiences were several mean while. Dr. Rutherford graduated from Ogdensburg Free Academy, then from Potsdam Normal School and finally from McGill University at Montreal. After receiving his degree, he practiced in Waddington, eventually removing to Seattle.

Miss Frederick for several years has returned to Ogdensburg every summer to spend the warm months. She is a cousin of Ira W. Fisher, of this city, who declared today that the family rather expected the marriage that came as an unexpected development to the intimates of the actress.

"The announcement of the wedding is not a surprise to relatives," said Mr. Fisher. "They were inseparable as children. Miss Frederick never lost her deep affection for the chum of her youth and Dr. Rutherford never married."

Miss Frederick's first and second marriages resulted unhappily. Her first husband was Frank H. Andrews, whose bride she became seven days after his first wife divorced him. Her second husband was Willard Mack, the playwright and actor. It was reported last summer that they were to re-wed.

GRADWELL DIRECTING

Ricord Gradwell, head of the Producers' Security Corp., is now managing director of Wild Gunning, Inc., the releasing organization formerly presided over by F. B. Warren.

It is understood Gradwell takes hold as the representative for William Hogg, of Texas, who was instrumental in financing the organization at its inception and that under the new arrangement, Gunning will devote himself to speeding production activities on the coast, leaving the business end of the distributing to Gradwell.

COPY OF CAMEO

Oneonta, N. Y., Feb. 15. — The Schine Theatrical corporation has leased a portion of the Oneonta hotel, and will convert it into a moving picture theatre at a cost of \$50,000. The new theatre will be modeled after the new Cameo theatre at Broadway and 42nd street, New York. The seating capacity will be 1,000. The Schine company owns the Strand, Oneonta, and several playhouses in other cities.

Films at 10 Cents

Utica, N. Y., Feb. 15. — The Hippodrome here has dropped its price for motion pictures to a flat 10-cent rate.

ACADEMY'S WAIT

20 Years' Lapse Since Buffalo House Last Saw Front Page

Buffalo, Feb. 15.

What promises to be the biggest publicity event staged here since the Pan American, but which fizzled out into commonplace fact, was staged Wednesday when one Lodowick Jones, attorney and former reformer, turned up suddenly at the Academy, asserting ownership of the house and ejecting workmen and representatives who were readying the place for its reopening Saturday as a picture house.

Guarded by private detectives and backed by two attorneys, Jones appeared at the theatre, after many years' absence from Buffalo, and took possession of the lobby, setting up a bed, and surrounding himself with legal books and a typewriter. After a wordy altercation with Manager Garver who summoned the police, Jones exhibited a number of legal looking documents purporting to establish his claim to ownership. The cops and all in hearing were convinced to a point where no one had the nerve to take Jones into custody.

At the same time Jones filed suit in Federal Court here to evict other tenants on the property, and to establish his own claim. By the end of the week attorneys for the theatre had succeeded in obtaining an order prohibiting the claimant from interfering with the present occupants. The theatre opened on schedule Saturday night.

Jones some years ago jumped into the lime-light by harassing old-time tenderloin resort keepers. Recently he has been living in Wilmington, Del. Jones claims to have acquired the Academy property in 1900 and that it passed out of his hands in 1902 without his consent when a Buffalo bank, which held in trust a deed signed by him, transferred it against his wishes. His claims have already been passed on adversely by the State courts, but Jones now is seeking a receiver for the property and to tie up the receipts in Federal Court.

Toward the end of the week, notices of motions and show cause orders were flying back and forth between the parties concerned. The story got seven-column heads when it broke, with columns of follow-up stories. It is the first time the Academy—the oldest theatre in Buffalo—has broken into headlines since it burned down in 1902.

NEWARK CLOSING

Newark, N. J., Feb. 15. — Though strongly denied by everyone concerned, there is a very positive report about the city the Paramount theatre intends closing.

PROTEST IN LYNN, MASS., FORCES OFF MINTER FILM

Gordon's Olympia Withdraws "Tilly," with Mary Miles Minter—Church People Objected—"Molly-O," with Mabel Normand, Not Interfered With—Taylor Murder Publicity, Reason

Lynn, Mass., Feb. 15.

As the result of a protest made by the church people, through the municipal film censorship committee, to Manager James Sayer, of Gordon's Olympia, against the exhibition of "Tilly," featuring Mary Miles Minter, which was to have been shown in this city this week, Manager Sayer, after consultation with the Gordon officials, cancelled the picture.

Another film featuring Miss Minter, "Don't Call Me Little Girl," was

at the Olympia Sunday night. That picture started the protest movement. The persons protesting the showing of Miss Minter's films in this city base their objection on the fact that her name has been mentioned in connection with the William Desmond Taylor murder in Los Angeles.

A picture featuring Mabel Normand, "Molly-O," is here this week. Despite Miss Normand's name also has been mentioned in connection with the Taylor case, no protest was made against the film.

United Studios Seek Selznick

Los Angeles, Feb. 15. — M. C. Levee, president of the United studios (formerly Brunton's) is in New York to arrange with Lewis J. Selznick for the transfer to United studios of Elaine Hammerstein, Eugene O'Brien, Owen Moore and a special Selznick unit to make their future productions on the coast. As Selznick is one of the directors of the United studios, Levee expressed confidence in being able to bring the stars out here. The Schenck interests and Richard Walton Tully productions are the latest to begin operations at the coast studios.

Fred E. Pelton, new vice-president of the United studios, who arrived here last week from Boston, has started work at the lots. Pelton is vice-president of a leading Boston brokerage house.

JACCARDS CONTEST DIVORCE

Los Angeles, Feb. 15. — Despite reports that a settlement had been made between Helen Gracia Jaccard and Jacques Jaccard, picture director, in their divorce suit, the case will be heard here May 26.

Jaccard denies his wife's allegations that he was in the habit of seeking company of other women.

Mrs. Jaccard was formerly in pictures as Helen Leslie. She asks \$600 a month alimony, set forth her husband's salary at \$2,000 a month.

METRO'S C. K. YOUNG PICT'S

Clara Kimball Young has completed arrangements to release five features through Metro within the next 13 months. The deal embraces the entire country with the exception of New York State, still controlled by the Commonwealth Pictures Corp.

The deal was arranged by Harry Garson. It only awaits the signatures of the contracting parties.

The new arrangement leaves P. A. Powers out of all connection with the future Young pictures, which he is understood to have been financing for several years.

MAX LINDER REAPPEARING

Max Linder is once more appearing before the camera, after being blind for several weeks and then confined to his bed with pneumonia. He is making a burlesque on "The Three Musketeers" for Goldwyn.

Youngstown's New Capitol Leased

Youngstown, O., Feb. 15. — The Capitol, Youngstown's new film theatre, has been leased by the Mogg Realty Co. to the Central Theatre Co., which has also control of the Strand.

The Capitol has a seating capacity of 1,500. Charles Denzinger, manager of the Strand, will have charge of the new house.

Friday, February 17, 1922

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EXHIBITORS WARN STARS

Must Lead Moral Lives or Leave Screen, Says Picture Theatre Owners of New York State, Convened at Albany—Demand 33% Reduction on Film Rentals—Too Many Trade Papers—Extensive Advertising Condemned—Matter Cited of Bankrupt Kingston, N. Y., Exhibitor—Attack on United Artists

Albany, N. Y., Feb. 15.

The motion picture theatre owners of New York State in convention at Albany today served notice on the stars of the industry by means of a resolution that they will have to lead clean and moral lives or the exhibitors will wipe them from the screen of the country.

The convention also adopted a resolution to take steps to obtain a reduction of 33 per cent. in film rental prices from the producers and distributors, as a necessary step for the preservation of the life of the exhibitor and the picture theatre.

A general condemnation of the trade press was voiced by Sydney Cohen as one of the causes of the increase of rentals to the exhibitor. Too many trade papers in the field, none giving enough service to the exhibitors whereby he can attract the public; too much money spent by the producer in the trade journals which should rightfully be spent in campaigns to sell the picture to the public and thus increase the business in the theatre.

There was also a resolution condemning the practice on the part of distributors who release pictures of doubtful age when a re-made picture of the same title of unusual box office value is presented. In this instance the distributor, the trade publication that prints the advertising of the so-called "leech" picture and the exhibitor who plays it were all condemned.

The convention was scheduled to reopen this morning at 10 o'clock, but did not get under way until noon.

There is present an atmosphere of battle between Sydney Cohen in the chair, the officers of the state body on the floor on one hand, and the delegation headed by William Brandt of the New York M. P. Owners, Chamber of Commerce, on the other.

The financial report of the state organization showed there was approximately \$5,000 in the treasury at this time. The receipts for the past year were \$13,000 and the expense about \$9,000. A budget of \$50,000 is being worked out by the Ways and Means committees for the coming year to carry on the work of the organization.

The resolution calling for the reductions in film rentals was the first offered to the convention. It was unanimously adopted after a discussion of almost two hours. The exhibitor wants a reduction of 33 per cent. based on the rental prices they were paying in 1920, and there is to be a special adjustment committee appointed which will act on the claims of the individual exhibitor members. The claim is made that the distributors compelled the signing of contracts for the 1922 pictures at the time when there was a general fear among the exhibitors that there was to be a film shortage this year. On that fear they put over an increase in rental prices anywhere from 50 to 100 per cent. it was claimed.

Other resolutions following this were railroaded through with little or no discussion, until the resolution offered by William Brandt regarding the question of morals on the part of the screen players was presented. There was a brief discussion on this which was followed by the resolution being referred back to committee to be re-drafted and finally adopted.

The exhibitor body expressed itself as opposed to "special weeks" for any particular brand of film in the future and took the stand that they would at no time in the future play full week programs of any one product, which will wipe out one of the biggest sales drive factors the industry has had in the last few years.

A resolution offering the co-operation of the state organization to Will Hays, who is to come into the industry as its head, was fought down and finally tabled.

A general condemnation of the business methods of the United Artists and Hiram Abrams was voiced in the convention when the case of the former manager of the Colonial, Kingston, N. Y., who was forced into bankruptcy and had to close his theatre, was cited. This manager, with a theatre seating only 411, playing to an average of \$60 a day business, was given second run on "Way Down East" for eight days at \$1,500. He played to \$1,900. Following he booked "Three Musketeers" at the same figure, and played to \$1,100, and then "Little Lord Fauntleroy" at \$600, and also played to a loss.

The United Artists was to make good any losses, but refused to do so when the pictures failed to make good; the exhibitor was broken and forced out of business. Appeals to Dennis F. O'Brien, Douglas Fairbanks and the mother of Mary Pickford brought a reply that no adjustment would be made for the exhibitor. The matter was placed in the hands of the incoming president to handle with authority to go to law if necessary to bring about a settlement of the claim.

At present there is no indication there will be any opposition ticket in the field for the head of the state organization. It is generally conceded that the present office holders will be re-elected.

A convention ball is scheduled for tonight at the Armory. Late this evening Marcus Loew arrived with a collection of film celebrities. It has been noted the local exhibitors' committee neglected to write Governor Miller. Little attention seems to have been given to incidentals.

The convention will adjourn tomorrow (Thursday).

The initial session of the Motion Picture Theatre Owners of New York State was held in the grand ballroom of the Hotel Ten Eyck Tuesday evening. The convention was called to order by Charles L. O'Reilly, State president, who introduced a representative of the mayor of Albany, who delivered a welcoming address, followed by Roy C. Smith, secretary of the Chamber of Commerce, who offered the freedom of the city to the visiting exhibitors.

After these formalities were disposed of, O'Reilly rendered a report of his stewardship of the organization during the year he has been president, retiring from the chair in favor of Sydney Cohen, national president of the Motion Picture Theatre Owners of America. Cohen read a lengthy speech which touched on practically every phase of the industry, and then followed with a general talk on conditions.

In his talk he intimated that a distribution organization controlled by the exhibitor organization was on tap, but admitted of a possibility that a centralized distribution plan that would reduce film rentals to the exhibitor was what he wanted. Prices must come down was the tenor of his discourse. The fact that the distributor, organizations have all had their weeks named for the organization forcing a sales drive brought to his mind that there has never been an "exhibitor week," and he was strongly in favor of just such a move for the owners of the theatre.

"Production rental costs must be reduced, and one of the certain methods whereby this can be accomplished will be a centralized distributing plan, doing away with the tremendous overhead incurred by the maintenance of a string of exchanges."

Cohen after making that statement launched into an attack on the business methods of the United Artists' Corporation, and Hiram Abrams in particular as the head of that organization. He cited the methods that the United Artists were employing in New England for the distribution in that territory of "Way Down East," where, after the exhibitors had been promised play dates for the picture for more than a year, the United Artists finally came into the smaller towns, hired the town hall, and played the picture in opposition to the local picture house.

He stated that the film had come for exhibitors to stop resorting and resort to action. The national organization, according to the president, had been offered the entire product of several large producing and distributing organizations, as well as the independent product of a number of noted directors with which to start their own distributing organization in the event that they should elect to enter the field of supplying their membership with pictures.

Pointing out the decrease in business, he cited the admission taxes of 1920 as against those of 1921. The returns to the government in 1920 indicated that \$86,944,000 had been spent during the year for admission to places of amusement. In 1921 the gross admissions totaled \$82,633,000. But the five per cent. film tax showed that film rentals have increased tremendously, the government getting \$5,372,000 from this source in 1920, while in 1921 the amount increased to \$5,902,731, which represented an increase in gross rentals of more than \$12,000,000.

In speaking of the work of the national organization, he stated that measures were under way in Washington to fight the music tax which the theatre owners are compelled to pay under the present copyright law, and that a measure had been presented to moderate the measure so that this tax could not be exacted from the exhibitor. Also that in New York State step were under way to modify the law regarding minors and their admission to theatres without guardians.

The question of fly-by-night motion picture stock selling schemes was also given attention by Cohen, who stated that it was up to the exhibitor to protect his patrons from investing in the phony companies that are being promoted, for the phony company is one of the sure methods by which an investor becomes a hater of motion pictures and the motion picture theatres.

Overpaid executives were termed by Mr. Cohen as "parasitical influences," who took far more from the industry than they contributed, and that this was the day that the exhibitor, through organization, should wipe out such influences and compel a cutting of prices of films rather than to contribute to the support of this non-productive element.

"We have been the poor, booby too long, we have been supporting too many non-producing swivel chair executives," was his closing sentence on this phase of the industry. Committees were appointed just before the close of the night session shortly after ten o'clock.

HAYS BACK NEXT WEEK

To Clean Up Gov't Affairs, Then Ready for Film Job

Will H. Hays is due to return to Washington from Florida next week. It is figured in the film trade that he will spend a week in the capital clearing up his government business as a preliminary to leaving the Harding cabinet, and will be ready to undertake his new position as mediator of the picture business the first week in March.

Around March 1 it is expected Hays will make announcement of the personnel of the staff which will aid him in the administration of his new office. No official word has come out as to the makeup of this corps, but it has been stated unofficially that the best jobs under him will probably be filled from among his associates in the postmaster general's office.

"DIRT" SIDE OF TAYLOR MURDER STIRRING UP PICTURE PEOPLE

Talk of Actions Against Daily Press—True Hollywood Conditions to Be Sent Out—Sennett's Suggestions

Los Angeles, Feb. 15.

District Attorney Woolwine said yesterday the William D. Taylor murder mystery is no nearer solution than it was a week ago; that nothing has been found to suggest a motive for the crime and that only the most intensive work on the part of the police and the private detective agencies working on the case will make it possible to uncover a lead.

At a meeting of the Western Branch of the Authors League and Screen Writers' Guild held Monday night, an additional \$1,000 was subscribed to the reward offered for the arrest and conviction of the slayer of Taylor.

The meeting was a special one, called for the purpose of discussing ways and means of combatting the yellow methods which the press of the country has employed in handling the mystery. Frank Woods presided at the meeting at which it was resolved to strike back at the press of the country which is libeling the profession and to bring legal action against the publications printing the libelous matter.

With the co-operation of the Chamber of Commerce it is proposed to enlighten the reading world of true Hollywood conditions, and Elinor Glyn is to write and have published a series of articles in England regarding her experiences in the West Coast picture colony.

E. M. Asher, representing Mack Sennett in New York, sent a Mabel Normand interview broadcast last week, in which the comedienne set forth all the facts she knew of the events prior to the shooting of Taylor. It was accompanied by a letter in which Sennett suggested that something be done to rouse the National Association of the Motion Picture Industry to the necessity at this time of doing something to save the situation. His suggestion is that the various news weeklies for the promulgation of propaganda retell the stories the daily press has been publishing about the latest of the motion picture scandals.

Asher unwisely suggests that the daily press is printing dirt stories for no other reason than they are afraid of the screen news weeklies as opposition to the press itself.

From inside sources this week it was revealed a "bunch of Home Defense" money poured into New York for the purpose of white-washing several reputations that are going to be exceedingly smudged before the Taylor incident is closed. All of the sob sisters have been "sent" either one way or another in an effort to start publicity that will counteract the dirt that is coming out. A number of special writers also have taken typewriters into their laps in an effort to help. Perhaps some expect to sell a few scenarios in the future, when the smoke clears.

LOWELL SHERMAN

BROKE, OWES \$16,693

Assets Set Down as \$500 in Bankruptcy Petition—Owes Garage Bill

Lowell Sherman late this week filed a voluntary petition in bankruptcy, through Alfred Beckman, of House, Grossman & Vorhaus. Sherman's schedule shows liabilities of \$16,693.51 and \$500 assets, consisting of personal wearing apparel exempt under the law. The liabilities are chiefly for hotel, garage and merchandise bills, including New York, Chicago, Hollywood, Beverly Hills, Cal., and Santa Monica, where he incurred the big garage bills. He owes Edward Small \$85 for manager's fees, Samuel Shipman \$2,500 on a personal loan, and Martin Herman \$5,250 for money loaned. Sherman is a featured player in Shipman's current melior, "Lawful Larceny," produced by A. H. Woods. Herman is Woods' business manager and brother.

Sherman at about the time and prior to the Arbuckle film scandal was making pictures on the West Coast. The petitioning bankrupt was also mentioned prominently as one of the "Arbuckle" "pajama party" guests at the Hollywood Hotel. Incidentally, Sherman owes that flicker hostelry \$1,550 for a garage bill.

CCWBOY LEVALL IS DEAD

Los Angeles, Feb. 15.

Word of the death of G. L. Levall, formerly in pictures, was received here last week from Coalhoga, where the former film character man had resided since leaving Los Angeles. He was a well known cowboy and had spent considerable time on the Fox lots here.

MOROSCOTOWN SUIT

Morisco Accused of Having Failed to Carry Out Project

Los Angeles, Feb. 15.

Suit for \$260,000 damages was filed in the Superior Court last week against Oliver Morisco by C. L. Toppin and George N. Miller. The action is the result of contemplated construction of a "Moroscotown" in the Melrose and Western avenues section of the city.

This little community was to have been in the nature of a model village containing houses and amusement places.

The complaint by the plaintiffs alleges that Morisco has failed to carry out his part of a contract which he is alleged to have entered into with the plaintiffs Feb. 8, 1921.

Of the \$260,000 asked \$10,000 was spent for putting over the proposed town, it is stated.

HOUSE FORCED OUT

Key Theatre Closed—City Crowded—No New Location Available

Houston, Tex., Feb. 15.

The Key, a popular Main street picture house for nearly 10 years, has closed.

A department store adjoining secured control of the property and the owners Blankenbecker & Politzer of San Antonio, could not secure a new location, owing to the crowded condition of the city.

The Strand, modern theatre, is to be opened in Houston in the near future at 508-12 Travis street by A. L. Schuman, the owner and manager of the Texas and other small theatres. Second run pictures at an admission of 15 cents at all times.

Fox Secures English Story

Fox has purchased the picture rights to "The Shadow of the East," by Mrs. E. M. Hall, the English novelist, authoress of "The Sheikh." The novel has not yet been published in America.

AT B. F. KEITH'S HAMILTON, NEW YORK; THIS WEEK (FEB. 13)

SAM SHANNON ENTERPRISES, Inc.

PRESENTS

BOBBY HIGGINS

AND COMPANY

in **"OH CHETNEY"**

By LEWIS ALLEN BROWNE

CAST INCLUDES BETTY PIERCE, GEORGE CALLAHAN and AGNES GILDEA

Staged and Produced by SAM SHANNON

Direction MARTY FORKINS

AT B. F. KEITH'S ROYAL, NEW YORK, NEXT WEEK (FEB. 20)

VARIETY

Published Weekly at 194 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.

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NEW YORK CITY, FRIDAY, FEBRUARY 24, 1922

40 PAGES

POLITICS ON THE SCREEN

WIRELESS TELEPHONY MAY REPLACE THEATRE ORCHESTRAS

Kansas City "Star's" Experiment Listened To by Theatre Audience—Heard 2,000 Miles Away—Theatre Management Interested

Kansas City, Feb. 21.
Should the tests with wireless telephony, now being tried by several theatre managers, prove successful, it may mean the abolishing of orchestras in some of the houses.

At a wireless concert given by the Kansas City "Star," an amplifier was placed on the stage of the Ashland theatre, a large suburban house, and the songs and music came through so effectively the orchestra was stopped and the concert heard by an audience of 2,000.

The management is so thoroughly interested in the experiment it will install a bigger and stronger receiving set and feature it.

The music from the concert given here was picked up as far north as Maple Falls, Wash., eight miles from the Canadian line, and south as far as Conception, Old Mexico, 1,120 miles from Kansas City. The

(Continued on page 2)

PRINCE IN ACT

Joachim Asking \$1,000 for Vaudeville Turn

Prince Joachim, a brother of the former German Empress, has prepared a vaudeville vehicle in which he intends to appear in the United States. The prince has placed himself under the management of William, the foreign agent and is being offered to tour the United States.

The prince is asked for the Prince in act is placed at \$1,000 a week and also requires that two tickets from Europe and slippin suite in a first-class "Bd board be furnished. It is stated the prince would accept lower salary, but would not consider coming to this country unless guaranteed that his hotel bills in all would be paid by the interests "linging him over.

SOCIETY BACKER OUSTS 'JUST BECAUSE' AGENTS

Geo. T. Brokaw Takes Charge of Show Opening This Week

"Just Because," the musical comedy being produced by New York society people, opens at Northampton, Mass., Friday. George T. Brokaw, an attorney, related to the Brokaw Brothers, men's store, is the principal backer. He is in actual charge of "Just Because." B. D. Berg, who was engaged as manager, was dismissed last week. Frank Myers, to have been company manager, and C. Anderson Wright, press agent, are also out. All three were reported starting suit for damages, alleging breach of contract.

The show was figured to cost around \$30,000, but the production cost will easily reach \$50,000 before the premiere. "Just Suppose" was authored by Anna Wynne O'Ryan and Helen S. Woodruff, with Madeline Sheppard doing the score. A number of well known players are in the cast, the show being staged by Oscar Eagle, with dances by Bert French.

Mrs. Woodruff is known as novelist. At one time she lost her eyesight. That resulted in her writing a novel called "The Lady of the Lil. House," which is said to have netted \$100,000, all of which was devoted to institutions for the blind. During the war Mrs. Woodruff took the position that the women war workers were not getting as much credit as due them. She wrote a little play called "Hurray for the Women," which was played around the cantonments.

REPUBLICANS MEET WITH FILM CHIEFS

Alleged Secret Confab in Washington Arouses Democrats — Showman Formerly Prominent Politically Receives Information — Exhibitors Against Delivering Screen to Party in Power — Producers' Inability to Make Good Such a Promise

HAYS' HAND IN DEAL

Charged as one result of the appointment of Will Hays to the directorship of the moving picture industry, it is alleged that a secret

(Continued on page 2)

MINISTER'S SENTENCE CUT TO EIGHT LINES

Detroit "Free Press" Passes Up Murder Finding—Columns on Taylor Murder

Detroit, Feb. 21.
The marked contrast in the attitude of the press in connection with anything sensational in theatricals as against its treatment of matters arising in the church of the same description was noted by local show people in the Detroit "Free Press."

The local daily devoted columns to the Taylor murder, also the Arbuckle case. Several recent instances, four within the past ten days, when ministers have been charged with criminal offenses, have received bare mention in that paper. The life sentence of the Rev. Harding Hughes at Mount Ida, Ark., on the charge of murder in connection with the death of Mrs. Anna McKennon was given actually eight lines in the "Free Press."

LOEW'S "EFFICIENCY EXPERT" DOUBLES CONDUCTOR'S SALARY

How Paul Ash Raised His Weekly Pay From \$150 to \$350 Under Loew's Plan of "Cutting the Overhead"—Left When Told of Cut

\$3 COUVERT CHARGE, CABARETS' BIGGEST

Club Royal Exacts Top Figure Any Saturday Night for Paying Restaurant Check

It costs guests \$3 each any Saturday night at the Club Royal New York. For that amount they are allowed to pay the checks incurred while in the restaurant. It's the biggest covert charge ever placed on a per plate layout.

During the week the Royal lets off its patrons with a \$2 covert. To make it exclusive Saturday evening and keep the rabble out of the restaurant seating 250, the \$3 p. p. goes on. Restaurant men say the neighborhood people around the club relish the larger fee. It does not include the tip for the head waiter or the coatroom gouge. They believe that even of the somewhat limited New York mass owning tuxedos, only those who wear them often will venture into a restaurant costing them \$3 apiece before they set down.

The Club Royal is one of the Salvin group. It is located in the 50's, just east of Fifth avenue. No entertainment is offered but an orchestra is furnished for music. The menu card ranges in scale along with the covert.

Evening dress for men is the

(Continued on page 2)

NOT GUILTY

Utica, N. Y., Feb. 21.
In less than half an hour the first jury in Oneida County to try a liquor violation case since the passage of the Mullen-Gage law, which makes it possible for the State to prosecute liquor cases, brought in a not guilty verdict in County Court before Judge F. H. Howard for Howard Bowman, proprietor of the Bowman Hotel at Rome.

San Francisco, Feb. 21.

One of the most glaring failures arising out of an attempt to have "efficiency" interjected into theatricals by someone unfamiliar with local conditions has come out in the matter of Paul Ash, orchestra leader for a long while at Loew's State, Oakland, playing vaudeville. Ash left the State when informed his salary would be cut, and was immediately engaged by the Turner & Dahnken house in that city at an increased weekly wage, and now has been contracted to take musical charge of the Imperial, this city, commencing Feb. 26, for over double the salary the State paid him.

The Paul Ash story, as related around here, is well worth putting in print for the benefit of all show people who have been misled by "efficiency" as a means of combating a box office slump. Ash was looked upon as a fixture at the State, Oakland. He had worked himself into a local attraction at the house through his showmanlike manner of running his orchestra. It was often said Ash was the State's permanent headliner. That he had a following was admitted.

The State paid Ash \$150 weekly. Though the bandmaster had received several better offers from competing theatres, he remained at the State without mentioning the other offers, through a sense of loyalty to Ackerman & Harris, to whom Ash gave credit for his opportunity. Ackerman & Harris are the coast representatives for the Loew circuit. Before merging with Loew, the present Loew theatres along the far western territory

(Continued on page 4)

MARJOLAINE

and her ENTIRE company, who live 'round Pomander Walk way, were costumed by **BROOKS** Everything in Altire for the Theatre 113 West 40th Street, N. Y. C. Booklet No. 20

A NUMBER FOR "CANARY ISLE" BEN SCHWARTZ MUSIC CO. 1391-97 B'WAY, NEW YORK

FRENCH COMEDIANS' SYNDICATE BECOMES TWO ACTORS' SOCIETIES

One Party Breaks Away from Labor Union Affiliation—Opposition to "Closed Shop" Caused Cancellation of Clause

Paris, Feb. 22. The comedians' syndicate has broken in two, the major party declaring for liberation from the Confederation Generale de Travail (Labor Union). Those remaining faithful to former ties have arranged to organize a new association to continue with the Federation du Spectacle, and so attached to the C. G. T. The others retain the title of the original organization but will be independent. So there will be two actors' unions in France henceforth; one purely professional (autonomists), and the other affiliated with the labor party still headed by Georges Carpentier, the actor (controlled by C. G. T.). The latter previously demanded the closed shop, but in view of opposition expressed by so many members, this famous clause No. 1 in the list of claims presented last year was cancelled.

GABOR STEINER SAILS; STARTED N. Y. BUREAU

Geo. Lederer Has N. Y. Representative for Continental Stage Scenes

Gabor Steiner, the continental impresario and theatrical manager, sailed Feb. 18 on the Olympic for Europe, after spending two months in America. His visit here was to familiarize himself with theatrical conditions, with a view to supplying material for the American market. Steiner represents the leading authors and composers of continental Europe in the musical and dramatic field, and is the senior of European comic opera producers, his headquarters being Vienna. In addition to his musical comedy house in Vienna he has just purchased the Josephstrasse theatre there, for the production of dramatic works.

His son, Max, is now in America and will take up the work of composing the music for libretto, which will be produced by his father in Germany. Max's first piece will be a new musical comedy, book by Harry B. and Robert B. Smith, which will be produced by George W. Lederer for a summer run in Chicago, starting in May. This is one of the pieces which will be produced by the elder Steiner in Europe. Its form will be more international than is ordinarily the case with American musical pieces. Charles Frederic Nrdlinger is adapting several European musical pieces and dramas for production here.

The principal thing Gabor Steiner accomplished during his visit here was the establishment of an international play and production bureau, with Lederer in charge in New York, and headquarters also in England and France. Leo Singer (Singer's Midgots) is a nephew of Steiner's, and will be associated with the new venture.

Throughout his stay here Steiner operated quietly and made no announcements of his mission.

Movie Takes on Legit

Paris, Feb. 22. Gabriel Tenot's Theatre des Ternes, a small house in the Ternes quarter devoted to pictures for seven years, has renewed the legitimate and is now giving a three-act farce, "Lulu, garde ton coeur," by Etienne Arnaud and André Heuzé.

SAILINGS

March 1 (New York for London). John D. Tippet (Homeric).

Wilette

KERSHAW
GARRICK THEATRE
LONDON

PERSONAL SUCCESS FOR GILDA VARESI

Play Scores—Melvilles Re-united—Openings and Closings

London, Feb. 21. "Enter Madame" at the Royalty Feb. 15 got a fine reception with Gilda Varesi praised without exception and hailed as an artist of marked ability. St. John Ervine, critic for the Times (Sunday edition), led the laudatory chorus. The play should run well.

"Old Jig" finished at the Strand Feb. 18 somewhat suddenly, and "Paddy the Next Best Thing" was transferred there Feb. 20. Peggy O'Neill's farewell scene at the Savoy aroused great enthusiasm.

James K. Hackett is appearing in special matinees at the Lyric in "The Rise of Silas Lapham." A new Pinero play, "The Enchanted Cottage," is at the Duke of York's March 1, while "Aladdin" at the Palladium finished Feb. 18. The first revue under Rockett's new plan begins there Feb. 25, running twice daily.

Melvilles Friends Again "Cinderella" at the Lyceum also finished Feb. 18. There was great enthusiasm, the audience insisting on the Melvilles appearing. The brothers shook hands publicly, and declared the hatchet was buried. Things are to be as usual at the Lyceum.

The production for Dailly's has again been postponed by the illness of the principal comedian. The new Gaiety production, "His Girl," will open Feb. 25. The next Gaiety revival at the Court is "The Pigeon," Feb. 27.

AMERICANS IN EUROPE

Paris, Feb. 10. Avery Hopwood, after arranging for the production of a play in London, is returning for a sojourn in Paris.

Jimmy Fletcher (contortionist), after a tour through South America, is now in France.

Grace Fuller, stage designer of the New York School of Fine and Applied Arts, proposes to open an office in Paris, assisted by Wanda Caton, of Pittsburg, Pa., now in Europe.

Sinclair Lewis, author of "Main Street," is sailing for New York on publishing business, but his wife and son remain in Rome until his return to Europe in the spring.

NEW BERGERE REVUE

Paris, Feb. 21. The new Folies Bergere Revue has opened successfully under the title, "Folies sur Folies." Excepting for Billy Reeves and a local light named Buch, it lacks comedy. The costumes are pretty when there are any, but mostly it is an undressed affair.

Nina Payne's special dancing act with her own jazz band was good and Madeleine Noys' usual singing act was introduced nicely. John Tiller's Girls were prominent and Jenny Golder did best of all with poor material.

AMERICANS IN EUROPE

Khyva St. Albans, the dancer, who suddenly disappeared from London last November, before her departure from Paris for Egypt, filed a complaint with the police, for a missing gold ring taken from her room in a hotel while she was at dinner.

Paul Swan, dancer, with his stage partner, Miss Alexiana, has arrived in Paris, and is giving a series of matinees at the Potiniere.

A. F. OF M. CONVENTION MAY 1

The American Federation of Musicians will hold its annual convention in Grand Rapids, Mich., beginning May 1 and continuing throughout the week.

VAN HOVEN
ALEEN BRONSON
LA BILBAINITA

FRANK VAN HOVEN
ORPHEUM, WINNIPEG
THIS WEEK (FEB. 20)

PERFORMING ANIMAL INQUIRY CONTINUED

Prime Minister's Announcement—V. A. F. to Fight

London, Feb. 21.

Prime Minister Lloyd George has announced in the House of Commons that the Committee on Performing Animals will be reappointed this session. The Vaudeville Artists' Federation will again fight any legislation, but variety interests are aroused by the fear of restrictive legislation.

DELICATE COMEDY

Paris, Feb. 21.

"L'Heure du Berger" had a successful premiere at the Antoine Feb. 16, with Girdes, La Grenee and Mme. Marthe Regnier in the cast. By Edouard Bourdet, it tells how a girl, aged 23, refuses marriage because a selfish father fears being abandoned, but nevertheless offers herself to the young man she loves before growing too old. It is a delicate comedy suitable to the average playgoer.

POLITICS ON SCREEN

(Continued from page 1)

meeting between several Republican Senators and certain picture officials was held in a Washington hotel last week. Democratic leaders who say they received word of the conference sent a message to New York that it was believed the picture people pledged the screen support to the Senators who will come up for re-election next year.

The message from the capital was not sent to picture officials here, but was directed to a well-known showman formerly prominent in political life. From the theatrical end, if not the picture interests, any participation in political issues had been steered clear of. The alleged pledge of screen support for election propaganda purposes drew the fire of determined opposition from two leading showmen when the news was given them.

One manager stated that "there are some Democrats left in this country." He declared that if an attempt was made to deliver the screen to Republican propaganda usage, he will take the stump and expose the scheme in every district where it was known that congressmen were up for re-election. This showman also predicted that if there was an attempt to project political propaganda on the picture screens, the entire plan might be a boomerang and result in a landslide for a Democratic congress.

Another showman known to control an impressive string of theatres throughout the country stated he was surprised at the reports from Washington. He declared he would positively prevent the use of his theatres for the alleged political publicity.

If the purposes of the alleged Washington confab are correct, it is doubted in some quarters whether the picture men present would be able to deliver. The exhibitors themselves seem not to have been considered.

Many exhibitors and showmen are Democrats in their political views and would not consent to use their houses to aid Republican candidates.

The picture heads appear to have counted on supplying the propaganda in the releases sent out, but

BUSINESS DEPRESSION MARKED BY RATE PROTEST AND CLOSING

Opera Company Despite Renewed Invitation to Covent Garden Fears Inability to Buck Tax and Railroad Fares—Artists Co-operate—Collins Shut

ALBERTINA RASCH NOW AUSTRIAN SCREEN STAR

Taking Stellar Role of Sascha Films Production in Vienna

Vienna, Austria, Feb. 21.

The Sascha Film Co. has engaged Albertina Rasch to play the stellar role of a seven-reel special film production, intended for immediate release on the Continent, and to be exhibited in America in the spring.

The film story deals with the life of a gypsy. Some of the scenes are to be taken at an actual gypsy camp near Budapest. The picture company is now in the Tyrolian mountains, under the direction of Thomas B. Walsh, the American who came over to Europe to direct super-productions. This is Mr. Walsh's first of the series.

Miss Rasch, known to America as a classical dancer, has scored tremendously while on this side, in Holland, Budapest, Berlin, Munich and here in Vienna. It was through the rage she became as a dancer on the Continent it was deemed her popularity was sufficiently strong to star her in a big picture.

Albertina Rasch has appeared in grand opera in America, as a classical and ballet dancer of the finished type. Her work was acclaimed. The dancer also has appeared in vaudeville over here at the head of her own production acts, where she left a profound impression through superiority.

London, Feb. 21.

News in the West End is bad with the Carl Rosa Opera Company, though promised another season this fall at Covent Garden, protesting it cannot operate successfully in face of after-war railroad rates and the entertainment tax. There is very little likelihood of a return to pre-war scale in the railroads, but there may be a slight reduction. Meanwhile, on the road, singers are co-operating with the management by taking less salary.

On top of this Gulliver closed the Collins permanently Feb. 18. It was London's oldest vaudeville house. A statement says there were heavy losses last year, but the London County Council demands the reason.

Punctuating the ever growing mood of depression is the announcement by Faraday that "The Wrong Number," although considered a big success, lost him £6,000 in 22 weeks. Add this to the fact that "The Pilgrim of Eternity" played to £3 on its second night and £7 on its third, and you get a hint of what's in everyone's mind in the West End.

BRADY BUYS "FLAME"

Paris, Feb. 21.

William A. Brady has bought the American rights to "La Flamme" by Charles Meres, now at the Ambigu. The Gymnase is reviving Bernstein's "The Thief" Feb. 24. Other theatre news here is the probably incorrect announcement by the local press that Cochran has taken the Vaudeville. Confirmation is unobtainable.

Harry Mondorf is here and the Five Kaeths are opening at the Alhambra Feb. 24.

the privilege of exhibitors to reject films not to their liking is a factor the supposed plan might find its hardest contender.

Harrisburg, Pa., Feb. 21.

Motion picture exhibitors of Pennsylvania are agitated because of the alleged effort to inject politics into their business by the Campaign Committee supporting Lieutenant Governor Edward E. Beidleman, one of the Republican candidates for the gubernatorial nomination.

The picture men of the State, or many of them, are interested in legalizing Sunday pictures, and it is said this knowledge was used when many campaign slides for Beidleman were sent broadcast.

G. Michaels, who is connected with the Consolidated Film Exchange, Philadelphia, said that Beidleman had instructed him to have the slides go through an organization so that he could assist the motion picture men if elected. In a letter to F. J. Harrington, Savoy Theatre Building, Pittsburgh, Michaels said:

"I am sending you 85 slides for the campaign for Lieutenant Governor Beidleman for Governor. The reason I am sending them to you is Governor Beidleman instructed me to have it go through the organization, so that if he is elected he will be willing to do everything in his power to help you in every way. "The Philadelphia exhibitors are working in his favor, and they have also taken 85 slides and are putting them out. Comerford Amusement Company of Scranton also has taken 85 slides and the Stanley Booking Company will accept them. They are willing to put this man over and I hope you will do the same thing and distribute them."

Abe L. Einstein, publicity director of the Stanley Company of America, said that Michaels had offered the slides to the Stanley Company, but that they would not be used.

"Mr. Mastbaum, president of the company," he said, "would not permit them to be used in our theatres. He takes the position that the films belong to the people."

Opponents to Beidleman in Pennsylvania claim that the move is one to jet down the bars for Sunday showings of pictures, the blue laws

of the state prohibiting all sorts of amusements.

In a statement issued here Beidleman said: "I will not be Governor of Pennsylvania if, to be elected, I must declare myself for an open Sunday."

The Lord's Day Alliance, which has fought the repeal of any of the blue law sections, has endorsed Beidleman, according to his Campaign Committee which has given out letters from the Rev. William B. Forney, assistant general secretary of the Alliance, who says that the position of Beidleman as a member of the House and the Senate and as Lieutenant Governor on the question of Sunday legislation has been consistent and such as to get the hearty endorsement of the Alliance.

WIRELESS TELEPHONY

(Continued from page 1)

Washington receiving set was over 2,000 miles away.

As an illustration of what this new amusement may develop, the "Star" will give another concert Feb. 22 and has engaged Allen McQuhae, Irish tenor, of New York, to sing the entire program.

\$3 COUVERT CHARGE

(Continued from page 1)

standing rule at the Royal. It is supposed to perpetuate class, and the men must stand comparison with the waiters through it, for their feminine guests who may be discriminating. Up to date the waiters are away ahead. Another of the Salvin restaurants, Montmar, insists upon a white shirt flash with the male but doesn't even limit the female to a third. The third Salvin cabaret then wants its nightly mob to look classy is the "Plantation," where there is an all-colored revue presented.

BIG SUCCESS IN EUROPE

ELKINS FAY and ELKINS

"MINSTREL SATIRISTS"

PLAYING MOSS, STOLL and Principal Circuits.

Direction, W. S. HENNESSEY

NO REDUCTION IN SALARIES, VAUDE. THEATRE OWNER SAYS

Railroads and Hotels Must First Reduce Rates—Shuberts' Vaudeville Offer for Next Season Stiffens Up Acts' Salaries

There can be no reduction in vaudeville salaries until the railroads and hotels reduce their rates in a measure commensurate with the reductions in other lines, according to one of the largest of the vaudeville theatre owners.

Living costs and travelling and transportation expenses are still sky high, according to this source, with the result acts are chary of accepting out of town engagements where there is any reduction of salary asked for by the booking men.

As a result of this condition acts are concentrated in and about New York city. The neighborhood houses that have been playing "big time" acts have been buying their shows at prices that would make the out of town house owner gasp. Acts figure that the cost of living and other incidentals out of town more than discount the difference in salary asked in and out.

The advertisement by the Shuberts announcing a play or pay contract for 35 weeks next season, has also stiffened up the asking prices of big time vaudeville acts. Vaudevillians say the Shuberts will need 300 acts or more next season, with standard acts especially marked in the Shubert announcement.

SHUBERT ACTS GET 35-WEEK CONTRACTS

No Period Specified—Believed to Be Consecutive Time Next Season

Shubert vaudeville bookings for next season have been started. Several acts are said to have received contracts last week. The agreements call for 35 weeks, with no stipulation as to the period the bookings are to be completed. This is believed to mean the time will be consecutive. Turns now engaged are to play with the unit vaudeville shows, the Shuberts engaging turns which will accompany productions put on by those franchised.

It is understood a number of well-known managers will produce revues for the units, although it is possible that they will be produced without the name of the producer being used. Managers outside the Shubert forces are mentioned.

KEEP THEATRES OPEN, FLU EXPERT SAYS

Indianapolis Authority Against Closing

Indianapolis, Feb. 21. Closing theatres to check influenza epidemics does no good and is silly, in the opinion of Dr. Herman G. Morgan, secretary of the City Board of Public Health. Indianapolis is in the grip of a serious influenza-pneumonia wave, but Dr. Morgan has no intention whatever of closing the play houses.

"It is idle for health authorities to think they can stop influenza epidemics by closing theatres," said Dr. Morgan. "If people don't gather in theatres they are going to gather somewhere else. You can't lock the human up in a house and keep him from congregating. He'll go to visit or play cards with the neighbors, if nothing else. Besides, I believe it is bad to disturb the regular routine of the public during an epidemic. To close the theatres throws thousands off their beaten track. I don't believe in closing theatres, schools and churches. I didn't believe in it during the epidemic of 1918-1919."

EVELYN NESBIT AUTHORIZING

Evelyn Nesbit, recovered from the illness which caused her to take to her bed for several weeks following her eviction from the tea-room on 52d street for non-payment of rent, has gone to Atlantic City to recuperate. She turned down several theatrical offers and is about to start on a literary career. In addition to the story of her life—a subject customary in such instances—she intends to offer the magazines some fiction and articles. Her first is entitled "Flappers," and is impersonal. It is being handled by an authors' agency.

AND NOW A PRINCESS!

Princess Elsa, a niece of the present King of Denmark and a daughter of the next in line to the Danish throne, who has been in this country for three months, is to enter vaudeville in an act to be prepared by Cliff Hess. The Princess, who is a soprano, has appeared at several private musicales in this country and also appeared on the professional stage in Copenhagen.

MINISTER SANCTIONS SUNDAY BENEFIT

Is Mayor of Topeka—Fire Destroyed Costumes

Kansas City, Feb. 21. Fire, of which the origin has not been established, destroyed the scenery, properties and all of the costumes and effects of five acts, at the Novelty theatre, Topeka, Kans., Feb. 18. It is estimated that the loss on the horse stuff is \$10,000, while the loss to the sixteen actors on the bill will run around the same figure. The acts making up the bill were "Rainbow and Mohawk," "Devo and Dayton," "Billy Lamar Revue," "Ben Nee One," and "The Three Victors." The Lamar act is the heaviest losers, its scenery and costumes being valued at \$5,000.

In addition to the fire loss Mrs. Billy Lamar is suffering from a broken arm received earlier in the week, when she was struck by a drop during her act.

Immediately after the news of the fire had reached the managers of the other Topeka theatres, arrangements were started for a benefit for the fire sufferers. G. L. Hooper, manager of the Orpheum and Isis; Miss Ruth Wright, of the Cozy, and H. E. Uhlrich, of the Grand, made application to Mayor H. E. Stone for permission to give a benefit performance at all four houses Sunday afternoon and night. The mayor, although an ordained minister and strongly against Sunday amusements, agreed that an act of charity was permissible at any time and the permit was granted. All actors in Topeka, as well as all of the house attaches of the different theatres have donated their services and every penny taken in at the doors will go to the stricken players.

Until the fire damage, which was all back stage, is repaired, the vaudeville bills booked for the Novelty will be played at the Grand and the picture program sent from the Grand to the Novelty. The theatre is owned by the Peoples' Amusement company of Leavenworth, but is under lease by L. M. and Roy Crawford of Topeka.

BOOTBLACK 36 YEARS LANDS ON THE STAGE

"Garry" of Times Sq. in "To the Ladies"—Wanted \$250 Weekly, Gets \$25

"Garry," the bootblack who has served Klaw & Erlanger executives for 36 years, dating back to the days when the "Syndicate" officers were at 25 West 30th street, is now an actor.

"Garry" is 53 years old, about five feet high and always wears a derby—never an overcoat. He has been loyal to the "Syndicate," never enlarging his shoe polishing route to include the Shubert offices.

The production of George S. Kaufman and Marc Connelly's, comedy, "To the Ladies," at the Liberty, which opened Monday evening, called for the appearance on the stage of a bootblack, and "Garry" was offered the position. Having "listened in" on many stellar engagement contracts, "Garry" promptly demanded of George Tyler a salary of \$250 per week and finally "signed up" for \$25.

"Garry" is reputed to be independently wealthy. His appearance on the stage Monday was the signal for as big an ovation as that accorded the principals. The program announces he is from the Teatro Nazionale of Naples.

\$2,500 A WEEK FOR PURCELL

Charles Purcell's booking with Shubert vaudeville is for seven weeks, with additional time optional. The salary set is \$2,500 weekly. Purcell was formerly starred in Shubert productions, drawing most attention by his appearance in "Maytime." The act was booked by A. E. Johnson, of Wirth, Blumenfeld & Co.

Bessie McCoy at Knickerbocker Bessie McCoy Davis began an engagement at the Knickerbocker grill Wednesday, appearing at dinner and supper. Allen Fagan is her dancing partner.

FAMOUS PLAYERS POOL RIDES, HOLDING PRICES NEAR HIGH

Volume of Trading Drops to Normal as Clique Marks Time—Significance in Absence of Outside Play—Loew Zig-zags

COLONIAL, CHICAGO, SHUBERT-SELECTED

Erlanger-Booked Legit House to Have Vaudeville Next Season

Chicago, Feb. 21. Following the first announcement last week when A. L. Erlanger and Lee Shubert were in the city, that the Colonial will play Shubert vaudeville next season, that decision has been confirmed.

The managers departed today for New York and the transfer was finally determined upon before they left. The Colonial is one of Chicago's famous theatres, noted for holding musical attractions. It has been booked by the Erlanger office.

The Colonial shift means the Shuberts will leave A. H. Woods' Apollo with their vaudeville at the end of this season, the Apollo going back to its former legitimate policy, in all likelihood.

ANN WHEATON'S COAT

Illness Follows Loss of \$7,000 Ermine Garment

Ann Wheaton of the Wheaton and Carroll turn lost a \$7,000 ermine coat while playing last week at the Palace, New York. Miss Wheaton left the theatre Friday night and entered a taxi-cab to be conveyed to her home on 72d street.

After paying the chauffeur she entered the house, forgetting to take the coat out of the cab. Remembering nothing to identify the cab, the police were powerless to aid her in an effort to recover the expensive garment.

Monday Miss Wheaton was out of the Harry Carroll act at the Palace on account of illness.

The Bennet Sisters and Tom Dingle are assisting Carroll and doubling the Palace, New York, and Orpheum, Brooklyn.

MINERS' FAMILY 58TH YEAR

The H. C. Miner Estate is celebrating its 58th anniversary of the Miner family in show business this week.

Famous Players was quiet and firm during the period up to Tuesday's close, the pool which is understood to be behind the issue apparently being content to let it ride under the rein close to the film levels around 82, established following the dip to around 77 which ticker students interpreted as an inspired reaction designed to shake out the long speculative interest accumulated on the previous upturn.

What its future course will be will depend largely upon how its inside position develops. This pool is credited with highly expert management, and any attempt to forecast the next move is fruitless. Times Square observers hold only to one firm conviction. That is that the operating clique has the issue under complete control and can do as it will. The basis for the view that the pool is marking time for the present comes from the fact that the daily turnover has dropped close to normal, or around 5,000 shares a day.

If the syndicate were working on an aggressive move the interchange of stock probably would climb. It takes large dealings to conceal an operation either for accumulation or distribution on the basis of selling 500 and buying 700 or the reverse. When the daily turnover slips below 5,000 it is fairly safe to assume that the manipulators are letting the market take care of itself, only placing their orders when it becomes necessary to check tendencies arising from outside traders. Another thing that would be indicated by the smaller volume of business is that no outside interest is disposed to challenge the control of the clique.

The others of the amusement group were featureless except that around noon Tuesday pressure developed in Loew. That issue had shown considerable vitality and for ten days or more all its movements had been on the constructive side. This may have come from the disposition of its partisans to look (Continued on page 25)

No Route for Faversham

Negotiations between the Keith office and William Faversham on for the last couple of weeks with a view toward a vaudeville plunge for Mr. Faversham, were discontinued last week, through the inability of the Keith office to arrange a consecutive route, owing to the present congested conditions of bookings.

FEBRUARY'S SIX BEST SELLERS

VICTOR RECORDS

"Just a Little Love Song" and "Ty-Tee"
"Gypsy Blues" and "When Buddha Smiles"
"I've Got My Habits On" and "Happy Hottentot"
"Second Hand Rose" and "My Man (Mon Homme)"
"Granny, You're My Mammy," and "All That I Need Is You"
"I Want My Mammy" and "Stealing"

Q. R. S. WORD ROLLS

"Granny, You're My Mammy"
"The Sheik"
"I've Got My Habits On"
"In My Mind, On My Heart"
"Beautiful California"
"All the Time"

COLUMBIA RECORDS

"The Sheik" and "Weep No More"
"Ka-Lu-A" and "Blue Danube Blues"
"April Showers" and "June Moon"
"Leave Me with a Smile" and "How Many Times?"
"I Hold Her Hand" and "They Call It Dancing"
"Yoo Hoo" and "Georgia Rose"

SHEET MUSIC

"The Sheik"
"Yoo Hoo"
"Ten Little Fingers"
"Granny, You're My Mammy"
"That's How I Believe in You"
"Tucky Home"

Sheet music sales have again badly dropped off, but every publisher looks to a big March and April gross.

Other good sellers running up with the leading sextet are "Mississippi Cradle," "Birds of a Feather," "Stealing," "Alabama Mammy," "Boo-Hoo-Hoo," "On the Gin, Gin Ginny Shore," "Teasin'," "Old Fashioned Girl," "Ain't Nature Grand?" "Thanks to You," "Leave Me with a Smile" and "Georgia Rose."

Production music sales remain the same in "Ka-Lu-A" and "Blue Danube Blues" ("Good Morning Dearie"); "Song of Love" ("Blossom Time"); "April Showers" ("Bombo"); "Say It with Music," "Everybody Step" ("Music Box Revue") and "Through All the World" ("Mountain Man").



MAY WIRTH with "PHIL"
HEADLINING THE ORPHEUM CIRCUIT

"Snowy" Baker, the Australian Movie Star, and May Wirth talking over old times and escapades of their native land. Say "Snowy," remember your Spanglette act.

Direction: ALF. T. WILTON

CINCINNATI CONTINUES WITH SHUBERT VAUDEVILLE SHOWS

Lew Fields' New Unit Opens There Next Week—Indianapolis May Be Placed on Shubert Route—Temporary Weeks Possibly

Cincinnati, Feb. 21. Notwithstanding the report circulated that this would be a single week of Shubert vaudeville at the local Shubert theatre, it is now known that next week the Shubert will house another Shubert vaudeville bill in the Lew Fields' new unit show, to be called Lew Fields' "Merry Go Rounders."

It is also said here the Fields show, after leaving Cincinnati, may go to Indianapolis, and that Indianapolis will be added to the Shubert route, but whether permanently or temporarily is not known.

Bedini's "Chuckles of 1921" is at the Shubert this week, opening yesterday and encountering some legal difficulty over an attachment of \$36,000 against Jean Bedini, brought by Hynicka & Herk. The show gave its regular two performances, however, Monday.

Lew Fields has completed his 20-week contract with Shubert vaudeville. Upon the completion the Shuberts induced Mr. Fields to play out the remainder of the season on their vaudeville circuit. To avoid returning to repeat cities (return engagements) with the same bill, Fields has produced another revue-unit production in which he will personally appear.

Fields' vaudeville experience with the Shuberts has been unique. Opening in New York last September with his revue production, the show was not pronounced overly good for vaudeville. Fields played around New York for a couple of weeks, then started to tour the Shubert vaudeville theatres out of town. From the outset he proved one of vaudeville's biggest draws, with his revue production entirely pleasing. It was on the strength of Fields' personal drawing power he was prevailed upon to continue after his first 20 weeks had expired.

LOEW EXPERT
(Continued from page 1)
were known as Ackerman & Harris.

When Marcus Loew recently visited the coast, he is reported to have approved the efficiency methods of Ed Schiller, the Loew circuit's general representative, who had been sent this way, according to the report, for the sole purpose of "cutting the overhead." Schiller, the story says, at the time and against the remonstrance of Irving Ackerman and Sam Harris (who were intimately in touch with all of their staffs and the Loew coast business), started to slash salaries of the working staffs. Loew's house managers were reduced in salary, after a meeting in Frisco, by from \$5 to \$15 a week each. The cuts went right through the lists, with even a girl in a box office told she would hereafter receive \$8 a week instead of \$9, which she had been drawing for a long while. Back doormen were reduced or dismissed; no one was overlooked excepting those in the theatres on the union scale, stage hands and musicians.

After Schiller had performed his work among the business staffs, he started looking for other ways to perform his money-saving duties. The salary of Paul Ash at Loew's State, Oakland, of \$150 weekly, came under his eye. He wanted to know why. The why was explained to him in detail, it is said. Schiller ordered that Ash be told he would have to take the union scale for leaders (\$75 a week) or quit. No one would agree to so inform Ash. Schiller assumed the job himself, calling Ash before him and telling the leader he was being overpaid. He would have to take the scale, \$75 a week, or leave.

Ash asked if his friends, Ackerman and Harris, knew of the intended cut. Schiller said everybody in the Loew western offices knew of it. Ash is said to have repined that in that case he was relieved of the moral obligation he had always felt, thanked Schiller for firing him, and walked out of the room.

The next day Ash contracted with the Turner & Dahnken house, across the street from the State, for \$250 a week for four weeks, and left the State the same Saturday. The next week Loew's State, Oakland, dropped off \$2,000 on the gross receipts and the T. & D. theatre, with

D. D. H.? BILLING

Takes 15 Stands in Times Square to Announce Palace Date

D. D. H.? who opened Monday at the Palace, New York, set a precedent for vaudeville advertising by securing 15 prominent 24-sheet stands within the Times square district, announcing his engagement at the Keith house.

The single act, who has come into prominence within the past year, has developed a unique advertising campaign with the billboard display used for the Palace engagement, reported as necessitating the largest financial outlay ever made by a vaudeville act.

ACCIDENTS IN "WHIRL"

Toronto, Feb. 21. "The Whirl of New York" (Shubert vaudeville) opened at the Royal Alexandra yesterday. During the first performance Roy Cummins broke a toe and did not appear at the night show.

In the evening Kyra, the dancer, though ill, appeared, fainting twice.

Ash in-the pit, played to capacity for the first time in months.

Before the four weeks had expired, the Imperial of this city negotiated with and succeeded in securing Ash indefinitely as its musical conductor at \$350 a week, the salary Ash starts with next Monday.

Other new efficiency stories around this section are being spoken of. They include the Loew shows as well as other things, and are expected to be brought to a focus with the opening of the Orpheum, Jr., in Los Angeles and San Francisco. The effect of the Orpheum's opposition to other vaudeville theatres of the two cities is expected to bring out pertinent facts in the actual business condition of the Loew coast houses, since the Loew circuit has operated them practically from the New York headquarters, following the Ackerman & Harris merger.



MY FAVORITE PHOTO

Since coming to America five years ago, Janet Martine, perhaps better known as "Janet of France," has been photographed in 437 poses, according to records which she keeps, and from the entire list she has selected the "Apache" above as her favorite. Janet has a hobby of being photographed, and in nearly every city she plays she hesitates before the camera. Her first engagement in this country (before she could speak "good English," to use her own expression) was with the Vitagraph Co. Her first director was Larry Semon, and one of her first roles was in a Mae Murray picture.

Janet is Bushwicking this week.

SHUBERT FRANCHISES REPORTED ALLOTTED

Many Legit Producers for Shubert Vaudeville—35 Weeks Reported

Many legit producers allied with both the Shubert and Erlanger offices are mentioned on the list of franchise holders for Shubert vaudeville for next season. There will be 35 or more of the Shubert combination vaudeville units going out around Labor Day.

Among the holders of Shubert franchises allotted so far are, with no one person permitted to hold over two franchises: A. L. Erlanger (2), Lee Shubert (2), Charles B. Dillingham (2), J. J. Shubert (2), Flo Ziegfeld, Jr., I. H. Herk (2), Max Spiegel (2), L. Lawrence Weber, Jos. M. Gaites, Lew Fields, John Cort, Arthur Hammerstein (2), Ed L. Bloom, Jenie Jacobs, the Selwyns, (2); A. H. Woods, Ed. Beatty, Jean Bedini, (2).

ORPHEUM'S OPTIONAL CONTRACTS DISPLEASE VAUDEVILLE ACTS

Latest Orpheum Circuit Form Gives Circuit Right to Play Artists in Big House or Orpheum, Jr.—Big Time Twice Daily—Junior Houses, Continuous

FIGURING AVONS

Hearings on Earnings Concluded—Stay Applied For

The Smith and Dale-Shubert hearings before ex-Federal Judge Henry Lacombe concluded Saturday, the special master finding that though the Avon Comedy Four members received \$1,500 weekly from Keith when they breached their Shubert contract calling for \$900, they did not realize any profits. Smith and Dale proved that after paying Eddie Miller his salary, also another of the quartet, plus railroad fares, they had the same \$900 net from Keith's. The Shuberts were anxious to get a monetary decision, even if it were for 6 cents, so as to establish a precedent and a test case.

Max Hart testified in the act's behalf.

Meantime Smith and Dale are awaiting the entry of the final judgment, when they will appeal from the decision and apply for a temporary stay of the judgment. Should the stay be granted, they could continue working for Keith. If denied, they have no alternative but to return to the Shubert fold, who have them under three years' contract.

Monroe M. Goldstein, of Kendler & Goldstein, and Judge Edward E. McCall, representing the Keith interests, acted for Smith and Dale.

TED SNYDER AMONG FRIENDS

Ted Snyder, of Waterson, Berlin & Snyder, took a fling at acting last week, at the Kingsway, Brooklyn, a Flatbush picture house. Snyder is a Flatbusher, and the Kingsway carried a large banner outside announcing "Our Neighbor, Ted Snyder, in His Latest Songs."

HELEN KELLER ILL

Houston, Tex., Feb. 21. Illness prevented Helen Keller from appearing at the Majestic (Interstate circuit) this week.

Miss Keller was taken ill while in Dallas. All of the Interstate time was canceled and Miss Keller returned north.

The latest form of playing contract issued by the Orpheum circuit is displeasing to artists receiving them, from accounts by the artists. The contracts give the Orpheum circuit the optional privilege of playing the act contracted for in either the big time Orpheum or the Orpheum, Jr., houses, where both are contained within one city named in the agreement.

The objection by the act booked for the Orpheum's big time is against the provision permitting the circuit to switch it without consent. The big time Orpheum plays two performances daily. The Orpheum, Jr., has a pop vaudeville bill, including a picture, running continuously on the State-Lake (Chicago) plan and its acts give at least three shows each day.

There are several cities on the Orpheum route where there are big time Orpheum vaudeville theatre and an Orpheum, Jr. Two more cities are to be added to the double house list when the Orpheum, Jr., Los Angeles, opens March 19, and the new Orpheum, Jr., in San Francisco shortly following. Others are planned.

It is said acts receiving the Orpheum's optional contracts have returned them to the Orpheum headquarters in New York with the statement the optional provision is not as per their understanding of the big time booking.

MAINSTREET CHANGE

Kansas City, Feb. 21. The Mainstreet, junior Orpheum, offers a slight change in its policy, the first change since fall. With this week's bill, which is headed by Blossom Seeley and Bennie Fields, every act on the bill will appear at each of the three performances. Heretofore eight acts have been booked each week, but only six of them appear at any one of the four performances. Under the new arrangements the performances will be continuous from 12:45 to 11:30, with the vaudeville starting at 2:45, 6:30 and 9 o'clock. Business at the house continues big and with the management getting regular Orpheum feature and name acts weekly there seems to be no fear as to the future.



ALEEN BRONSON

COMEDIENNE

"THE SUNSHINE OF THE STAGE"

BALTIMORE "EVENING SUN"

"Little Miss Aleen Bronson is back again with her school skit, 'Late Again,' and is childishly young and as attractive as ever."

PICTURE
TO
COME

JOSEPH H. GRAHAM

STAGE DIRECTOR

TOLEDO THEATRE, TOLEDO, OHIO

TOLEDO "TIMES"

"FAIR AND WARMER"

"We have never heard louder or as spontaneous laughter. The smooth first night performance is excellent at the presentation, and every detail of the play shows plainly the skill and the stagecraft of the company's stage director, Joseph Graham, who deserves credit for a flawless production."

IMITATORS IN VAUDEVILLE CAUSING LOSS OF PATRONAGE

Showman Claims Originality Seems Lost—Surfeit of Popular Styles of Act—Melodrama Due Again

Lack of originality on the part of vaudeville artists is one of the prime factors causing the vaudeville houses to lose the patronage of many of the old regulars, according to a showman who represents interests that control 206 vaudeville houses in the United States.

According to this authority, vaudeville artists imitate some star who is having a vogue rather than originate or delineate a new character or find a new twist for an old one. To prove his contention he cites the army of black face comedians who sing ballads on one knee a la Johnson or deliver a popular song while dashing up and down stage a la Cantor.

All of the women dancers have taken the shoulder shrugging of Dorothy Dickson, the Hebrew comedians imitate Willie Howard of the new school or Joe Welch of the old school; the dialect men stick to Cliff Gordon and so on down the line.

If a certain type of act or comic (Continued on page 26)

\$30,000 TRUST FUND FOR BELCHER'S CHILD

**Court Orders Music Man's
Second Wife to Insure Support for Step Daughter**

Henriette B. Melson, former wife of the deceased Frederick E. Belcher, who was secretary-treasurer and general manager of the Jerome H. Remick Music Co., and who died Sept. 11, 1919, last week won her suit against Florence C. Hart Harlan (formerly Florence C. H. Belcher), Mrs. Harlan, now the wife of Kenneth Harlan, picture star, was Mr. Belcher's second wife and inherited the bulk of the music man's estate.

Mrs. Melson sued Mrs. Harlan, as administratrix of the Belcher estate, setting forth that Maxine Fredericka Belcher, their offspring, is the recipient of \$25 weekly towards her support under a court order, plaintiff alleging the minor received no money since January 3, 1920. The court awarded her judgment for \$2,575, which is the total for 70 weeks at \$25 up to December 20 last. The court also ordered that a \$30,000 sum be placed in trust to guarantee the child her weekly income.

BEDINI'S "CHUCKLES" ATTACHED IN CINC

**\$36,000 Due—First Shubert
Vaudeville Unit to Play
City**

Cincinnati, Feb. 21.

Jean Bedini's "Chuckles of 1921," which opened here Monday at the Shubert, as the first Shubert vaudeville (Continued on page 26)

\$300 1-NIGHT BILL

Englewood, N. J., Sets Record
Among One-nighters

The Englewood, Englewood, N. J., under the management of Sam Perry, has established a record in one-night stand vaudeville circles by paying on the average of \$200 for its Wednesday vaudeville bill each week.

The average one-night stand vaudeville bill costs under \$100.

The Englewood house, in addition to the salaries, pays transportation and baggage charges, which amount to about \$50 weekly.

PIAZZA GOES TO LOS ANGELES

New Orleans, Feb. 21.

Ben Piazza, manager of the Orpheum, leaves tomorrow for Los Angeles to take charge of the Hill Street theatre, the new Orpheum junior house which opens in March. It is a promotion for Piazza, whose excellent record has been recognized.

J. H. Boswell arrived in New Orleans Sunday to manage the local Orpheum for three weeks, after which Max Fabish, the Orpheum's relief manager, will direct the theatre for the remainder of the season.

DODY AND MORRIS COUPLED

Dan Dody and Melville Morris have opened a producing office. They will devote their attention to staging reviews, providing books and music.

Dody, formerly a franchised burlesque producer on the Columbia Burlesque Circuit, sold his interests to James E. Cooper. Morris was formerly connected with the music houses of Remick & Co. and Fred Fisher.



"DEMAND THE ORIGINAL"

BETTY—PHILIP
MARTIN and MOORE

President Harding said:

"I once believed in Armed Preparedness. I advocated it, but I have now come to believe there is a better preparedness in the public mind and that is 'to settle by arbitration.'"

A principle between manager and actors — hence the N. V. A. and W. V. M. A.

BOOKED SOLID
Direction LEW GOLDER
TALK No. 10

SUMMER COMIC OPERA OFFERED TO VAUDE.

**Several Keith-Booked Houses
Approached by Milton
Aborn**

Operatic stock as a summer policy to replace vaudeville in several Keith-booked houses may materialize if negotiations now under way are consummated.

Milton Aborn, the operatic producer, has approached several theatre owners booking through the Keith office, with a proposition to install the stock companies as an experiment instead of darkening the houses or cutting down the number of acts.

The Wilmer & Vincent Circuit through Pennsylvania may be the first to give the opera plan a try.

Aborn's arrangement is said to be the installation of operatic stock, with a change of play as often as necessary, to operate on a percentage basis. It is the first time opera as a seasonal policy has ever been seriously considered by owners of vaudeville houses.

DIVORCES LOUIS RISCHARD

Buffalo, Feb. 21.

Louis Rischard of Adryt Brothers was made the defendant in divorce proceedings brought by his wife, Mary, in Supreme Court here. After listening to the wife's story, Judge Hinkley instructed her lawyer to prepare findings for an absolute divorce.

The Rischards were married in 1910 and have one son. Rischard has been sending his wife \$15 a week.

The clerk of the Whitcomb House, Rochester, testified that Rischard had registered at that hotel with a woman as Mr. and Mrs. Adryt, and that he subsequently learned the woman was Peggy Brooke, an actress.

John Froun, manager of Fay's, Rochester, said that while Rischard was playing his house during the second week of January last, he was constantly in company of the Brooke woman, who told Froun that Rischard was her husband.

Rischard failed to put in an appearance and the proceedings were taken by default.

RENE BUYS COSTUME SHOP

Chicago, Feb. 21.

Irene Dubuque has taken over the interest of Hazel in the Hazel-Rene costume shop which both women conducted. The first names of both women were used as the trade name.

Miss Dubuque will continue to run the establishment under the name of Rene. It is located in the State-Lake building.

ROGERS BACK AT PALACE

Elmer F. Rogers, manager of Keith's Palace, New York, returned to the theatre Tuesday, again assuming active charge, after an absence of 10 weeks, due to ill health.

LOEW BOOKS SHUBERTS' ACTS; TWO TURNS GIVEN CONTRACTS

Clayton and Lennie and Fred Schwartz and Co. Receive Loew Routes—Schwartz Turn Now on Loew Time

DOLLY'S COLD OPENING BRINGS SUGGESTIONS

**Palace Wanted Ellsworths to
Go in Sisters' Act—Not
Accepted**

The Dollys opened "cold" at the Palace, Monday, on the first leg of their six-week engagement. After the matinee, the management replaced a drop in the turn, which was considered unfavorably and suggested placing Harry and Grace Ellsworth with the Dollys for the rest of their New York engagements.

The Ellsworth refused, as it would have necessitated that they double two houses next week. Harry Ellsworth is in poor health and had to be carried to his dressing room at the Palace after the Monday matinee.

The Dollys pulled capacity attendance Monday afternoon. A ticket line formed as early as nine in the morning.

At 1:50, sight-seeing busses pulled up outside of the Palace, with the drivers "ballyhooing" free ride to Keith's Colonial. This was expected to absorb the overflow and divert them from the Winter Garden, where "The Midnight Rounders" was reported to have opened very strong.

DOLLY'S ONE WEEK FIRST

The Dolly Sisters (Rosie and Jennie) will not play 10 houses in five weeks, as originally scheduled. This week (Feb. 20) the sisters are playing the Palace, New York, only, instead of doubling at the Orpheum, Brooklyn, on account of the importance of the opening engagement at the Palace.

The girls were in fear they would not do themselves justice upon their return appearance at the Palace after two years, if they had to worry about another engagement. Next week they will continue the original program of two houses a week for the balance of their stay.

The sisters will play the 10 houses in six weeks instead of five, as first intended. The Dollys are reported receiving \$2,500 weekly for each house. The Marinelli office arranged the present booking for the sisters, who have been in London for two years.

The Loew office has issued contracts for routes over its circuit to Clayton and Lennie and Fred Schwartz & Co. ("The Broken Mirror"), both booked with J. H. Lubin through Arthur J. Horwitz. The Schwartz turn is now playing the Loew houses. Clayton and Lennie are to start their Loew dates April 3, splitting between Loew's American and State, New York.

The two acts are among the first of the Shuberts bookings this season that have been placed on other circuits, to follow the completion of their Shubert contracts. Moran and Wiser, another Shubert act, were booked with Pantages by Charles J. Freeman, but Moran and Wiser did not wholly finish their Shubert (Continued on page 26)

ORPHEUM DENIES MOVING

The Orpheum circuit in its New York headquarters issued a brief statement Monday, denying Variety's story of last week that its offices would remove to Chicago.

The statement said that in the near future the auditing and purchasing departments will move from New York to Chicago, but all other departments will continue as heretofore in New York.

The statement was signed by Martin Beck as president and B. H. Kahane as secretary and treasurer of the Orpheum Circuit.

SUN BOOKING LAFAYETTE

Buffalo, Feb. 21.

The new Lafayette opens Monday, booked by the Gus Sun office and playing six acts each half. The Lafayette replaces the Olympic, which goes into pictures. The latter house used a five-act show and film, the Lafayette affording a bigger show because of its capacity.

The opening bill is Mme. Zei Rhea and Co., Webb and Hall, "Tale of Three Cities" (girl act), Kennedy and Burt, Allen and Cantor, "Girls of the Alhambra."

Hanlon's Prologues for Collins

Johnny Collins, of the Ritz Producing Co., has closed a deal with Hanlon of prologue fame for the entire output of his specialties. Hanlon, originally of Hanlon's Superba, has been producing the prologues for the Strand theatre, supplying ideas in setting all made to fit the feature picture.

Hanlon also has a number of mechanical novelties which the Collins-Fink combination will produce in vaudeville.

INDEPENDENT BOOKING AGENCIES WANT TO TIE UP THEATRES

**Alarmed Over Shubert Announcement of New
Policy for 35 Weeks—Endeavoring to Place In-
dependent Vaudeville Under Long Contracts**

The announcement of the Shuberts that the number of houses playing Shubert vaudeville would be increased next season with 25 weeks scheduled at the present time has proved a bombshell in independent vaudeville circles. The independent agencies, several of which are booking large houses in cities throughout the east, anticipate a Shubert invasion of their territory which they are endeavoring to offset by placing their houses under long term contracts wherever possible.

The majority of the independently booked vaudeville houses have secured their bills week to week in the past, with some holding contracts containing a two weeks' cancellation clause with the booking agency. This style of booking is (Continued on page 26)

LOEW LOSES DETROIT; COLONIAL TO CLOSE

**Closing March 11 After Play-
ing Loew's Bills for
Two Years**

Detroit, Feb. 21.

The Colonial, playing Loew vaudeville, will close March 11. The house is owned by Warren & Cohen and has been securing its vaudeville bills through the Loew office for two years.

The closing of the Colonial will leave the Loew interests without a local vaudeville house.



JANE and KATHERINE LEE

Showing "The Baby Grands" on their birthday, at Houston, Texas. They are showing you their birthday cakes, and the Sterling silver loving cup that was presented to them by the Interstate Circuit for having the honor of breaking all-existing box office records during their head-line tour of that circuit. They received lots of presents and flowers, everything, but gosh! they are proud of that cup.

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Feb. 21. The Orpheum this week has a diversified bill, with plenty of action, the biggest hit of the evening going to Tom Patricola. He was assisted by Irene Delroy. They appeared next to closing. Patricola certainly works hard and keeps things going at a lively rate. His knockabout but stuff created interest and his clever dancing drew heavy applause. Miss Delroy looks nice, sings pleasantly and dances well.

Robert Emmett Keane and Claire Whitney in "The Gossipy Sex" landed an unusual amount of legitimate laughs. The classy stage hangings and Keane's brilliant acting made the bright sketch impressive and effective. Leo Flanders and Genevieve Butler scored the applause hit in fourth position, for this piano and singing act has looks, talent and a neatly arranged routine containing novelty.

La Bernicia and Co. is really a headline act and drew down considerable applause, the star's wonderful toe dancing bringing most of the returns. Mildred Billert, Yvonne Verlain and Mildred O'Keefe also won favor. Ethel Bixby at the harp and effective draperies give the proper atmosphere to this high-class offering.

Dave Harris and his seven synopaters repeated in healthy fashion and "A Dress Rehearsal" assigned second spot seemed to go even better than last week.

Leo Zarrell Duo, opening, received sound applause for their easy style in difficult hand lifts, their one-handed stunts being especially effective. Howard's Spectacle, ponies and dogs, did well for this type of act in closing position.

Josephs.

PANTAGES, FRISCO

San Francisco, Feb. 21. The Pantages show, probably due to the rain, got started an hour later than usual Sunday afternoon, but the house was capacity for the opening act, the Wyoming Trio, in clever rope spinning. The routine includes much singing which is above the average for this style of offering.

Green and Dunbar, following, was the only act with comedy, and hit them a good wallop with humorous songs and dancing. The burlesque opera bit with a ladder got howls.

Aleko and Co. having a mixed couple blindfolded answering in rapid succession questions collected b. Aleko in the audience, created the usual interest here. The male psychic is too affected and rattles off his answers like a carnival spiel. The usual big laughs came for the comedy answers.

Al Sweet's Singing Band, headlining, won a substantial hit for the instrumental selections, and the double quartet singing also was favorably received.

"The Globe of Fate" provided genuine thrills in closing position. The motor cycle and bicycle stunts in the steel globe by the mixed couple had every one interested. Pan-American Four, a male quartet, landed solidly with their good singing next to closing. Their comedy does not hold up the good impression made by their singing and should be built up or eliminated.

Josephs.

HIP, FRISCO

San Francisco, Feb. 21. A neat bill went over very well Sunday afternoon, though very little enthusiasm was aroused by Kalamul's Hawaiians, the headline act, offering the usual native songs, dances and steel guitar playing in closing position.

Maley and O'Brien, next to closing, made them laugh good and hard with their wop talk about a washing machine. They employed a practical washing machine with comedy props which proved a good advertisement for the manufacturers as well as a good stage novelty. They got away to a hit with saw playing and mouth buzzing.

Douglas Flint and Co. appeared in

a sketch entitled "Grouch Gregory," which caused many laughs. Mack and Castleton, a couple of nifty chaps with good acrobatic dancing and some kidding, scored heavily in second spot.

Hashi and Oasi, mixed Japanese couple, with tumbling and balancing stunts along unique lines started the show nicely.

Josephs.

LONDON FOLLIES

San Francisco, Feb. 21. Albert De Courville's "London Follies" with Harry Tate (in person) featured as the chief comedian, came into San Francisco via Canada last week for a week's engagement and enjoyed fair prosperity during its stay. The show will play a few weeks on the coast and then journey back to London.

"London Follies" proved fairly popular with San Francisco audiences because of its newness and frothiness. It is distinctly different from the ordinary musical production and savors strongly of the musical-hall type of entertainment. De Courville has introduced many colorful ensembles and his scenic effects and costumes are very pretty. The fun for the most part is of the low-comedy order.

The show is divided into thirteen scenes. The first is entitled "The Night Before" and represents a rehearsal of a musical comedy, with the stage director standing in the theater aisle and fighting with the various principals. It scored lots of laughs.

"Caught" is a burlesque dramatic episode with the surprise finish. It was funny in theme, but poorly staged. Billie Holland as an eccentric old army officer, scored a personal hit. Perhaps the funniest episode in the entire production was presented by Harry Tate and entitled "Harry Tate on the Links." This is a satire on golf. It proved to be real comedy and the house howled at it.

"India," another number of the spectacular nature, was beautifully staged, revealing some wonderful costumes and shapely girls, with a male dancer, W. Wania, offering plenty of whirlwind stepping.

Tate staged another episode entitled "Harry Tate Sells His Famous Car." This was very much like the old vaudeville turn of Tait's, "Motoring," but was crammed full of humor and utilized a collapsible automobile for a big finish. It scored.

Another effective song number was that entitled "The Rag from Home," sung by Connie Browning, in which the girls do numerous dance steps with silk scarfs of different colors. For a finish the girls weave their scarfs into a British flag. The audience gave the number a hand.

Another hokum act was "Rehearsing a Melodrama," a low-comedy travesty, noisy but funny. There are few principals in "London Follies" that stand out individually, and that one remembers. The singing is fair and the girls, while possessing plenty of "pep" are not so strong on looks. They dance very well.

It was chiefly the different character of the production as a whole that won the approval of the Columbia audiences.

LEVY BOOKINGS

Acquires Group of Split-Week and Two-Day Stands

San Francisco, Feb. 21. Bert Levy has annexed the Colonial, Stockton, which starts a split week policy March 1.

Other cities that will secure its vaudeville bills from the Levy circuit are announced as follows: Childress, Vernon and Quana in Texas; Enid, Shawnee, El Reno in Oklahoma, and Arkansas City, Emporia and Eldorado in Kansas. All will be two-day stands excepting the Texas towns.

SAY PAN COVETS LOEW'S NEW HOUSE

Has Made Definite Offer for Warfield Building Near Own Theatre

San Francisco, Feb. 21. Rumors have long been flying about the Rialto here that Alexander Pantages was looking with covetous eyes towards the new Warfield Theatre which Marcus Loew is building practically across the street from the present Pantages house.

Little attention was paid to these rumors, but it now develops that Pantages actually has been seriously thinking of the Warfield and has made a definite offer for it.

KING MAY LEAVE FRISCO

Will Repeat Series of Shows in Los Angeles If Deal Goes Through

San Francisco, Feb. 21. The Will King company, which has been holding forth at the Casino for more than three years, will move to Los Angeles within the next few weeks if present negotiations for the Auditorium in that city are completed. Business at the Casino has been holding up well despite the elimination of the vaudeville from the program. The reason advanced for the change is the difficulty of "digging" up new shows every week. In Los Angeles King will have the advantage of repeating the same shows that he has been offering here, thereby avoiding the task of securing new material.

Just what policy the Casino will pursue after the King aggregation leaves has not been announced.

HOFFMAN VISITING

San Francisco, Feb. 21. Aaron Hoffman, author of Kolb and Dill's newest comedy offering, "Give and Take," at the Century, is due to arrive here tomorrow from New York. This will be the first time Hoffman ever has seen a production of a play he has written for Kolb and Dill, although he has devised many of their past attractions.

Hoffman will be a guest of Kolb during his stay of several weeks, and probably will be established at Kolb's big ranch near Livermore.

STOCKTON HIP CHANGES

San Francisco, Feb. 21. Marcus Loew has given up his lease on the Hippodrome in Stockton and upon its expiration next August the theater will be taken over by a Stockton syndicate. Loew's other house, the Loew State, is playing the vaudeville.

The new syndicate that has secured the "Hip" has not yet announced its plans.

FRISCO ITEMS

San Francisco, Feb. 21. Ray Howard, of the Hobart Bosworth Co. in "Scottish Chiefs," was stricken with influenza and is in a local hospital.

Will King recently staged one of his shows at Loew's Casino and called it "A Night at Coffee Dan's." In appreciation of the advertising thus afforded him Coffee Dan reciprocated last week by staging a special "Will King Night" in his restaurant at which King and all the members of his company were the guests.

A big benefit for unemployed soldiers was staged in the Auditorium in Oakland last week and players from both Oakland and San Francisco donated their services. A substantial sum was raised to help the ex-doughboys get by through the period of unemployment.

Little Grouper, former member of Charles Cochran's "League of Nations" in London, and who recently was featured by Fanchon and Marco in their "Little Club" revue here, is leaving that organization next week. She will return to New York.

Woodland's new theatre, the Granada, is scheduled to open April 15 with the Mahlon Players, a repertoire stock company, which will play a week. Stuart Webster is the proprietor. The house seats 760. It will play combination attractions.

OBITUARY

HARRY ALLEN

J. Harry Allen, 64 years old, a veteran park and fair agent in the independent field, died Feb. 16 in Baltimore of heart disease. Allen has had offices in the Astor theatre building, New York, ever since it was built. For many years he supplied the show for the Brockton Fair, and was one of the best informed bookers in America on circus and acrobatic acts. He had contracted for several New England fairs this year, having become ill during his trip to Bangor several weeks ago when the Maine Fair Association met.

Mr. Allen was English by birth, his father having been proprietor of a circus property which toured the Islands. He grew up among the big tops. In the late 80's he married one of the Valdi Sisters, aerial performers, and after his coming to this side had his own specialty show which played all over America during the 90's. He was for a time associated in the agency business with James Armstrong, when the Rialto was on 14th street.

After that the firm was Allen & Marriat for a time until Marriat retired to enter another business. Allen had always been an independent agent, booking parl. and fairs with occasional dealings with the circuses, among the proprietors of which he numbered many friends. Two daughters survive, both of them married. About two years ago Allen married for the second time, his first wife having died around 1905. The widow was his assistant in the agency business and may continue it. Funeral services were held Sunday from Allen's home near Freeport, L. I.

JOHN F. SMART

John F. Smart, one of the old school of actors, well remembered by thousands of Boston theatre patrons, died at Quincy, Mass., Feb. 17. For about 30 years he was a member of Fanny Danvenport's company, playing in the cast at

times and also acting as her stage manager. His death came suddenly.

JOSEPH COUTHOU

Joseph Couthou, 83 years old, father of Mrs. Florence Couthou, died Feb. 17 in Chicago. The deceased was the originator of the

IN LOVING MEMORY

Harold David MacLellan

(ROBERT CASTLETON)

Who Died February 13, 1922

W. B.

railroad ticket offices in hotels here and also the founder of the present Couthou ticket agency. He is survived by his only daughter, Florence Couthou.

The father of Ray Conlin, ventriloquist, died at his home in Chicago of pneumonia, Feb. 13. He was a well-known politician and at the time of his death was a candidate for the nomination of State senator on the Republican ticket. The son is said to have inherited a substantial sum of money upon the death of his father (William O'Connor).

Frank Jenny of Utica, N. Y., who won fame a generation ago as an amateur and professional cycle rider, died at his home, Feb. 16, in his 50th year. He leaves a wife and two children. He had enjoyed a national reputation.

The father of Max Weilly died last week at his home in Zurich, Switzerland. He was 76 years of age. Thirteen children survive. One son was killed in the war.

Louis Scioux Segel, former French singer and owner of the Theatre des Varietes, Agen, died of pneumonia while visiting Paris.

The mother of Leah Nora died at her home at Morris Park, L. I., Feb. 19, after a short illness.

Leon Heuzey, French archaeologist author, died at the age of 91 years.

Georges Pasquier, the agent, died in Paris Feb. 17.

CLOSED SHANGHAI CABARET

San Francisco, Feb. 21. According to reports brought here from Shanghai, the Ritz cafe located in that city has closed because the owners, Americans, refused to pay heavy tribute to the Chinese authorities for the privilege of operating. The Ritz is declared to be the most beautiful cafe in the far east, and the principal backer is said to be an American lawyer.

Beck Due in Frisco

San Francisco, Feb. 21. Martin Beck, who is now in Los Angeles, is reported to be returning soon to San Francisco for a conference with the local Orpheum officials. The staff of the Junior Orpheum house has not yet been selected.

ILL AND INJURED

Floyd B. Scott, the Orpheum Circuit's publicity director, returned to his desk in the Palace Theatre building, Monday, after three weeks' absence due to pneumonia.

Stella Gilmore is convalescent at the home of her mother in Cincinnati, where she was taken ill about three weeks ago.

Jules Saranoff, the violinist, has been confined to his room at the Friars Club, New York, for the past 10 days, with an attack of double pneumonia, developing from the flu.

Mrs. Harry Spingold, wife of the Chicago vaudeville agent, is confined in a Chicago hospital recovering

ing from an operation for appendicitis.

Bill Cherry is seriously ill at the Friars' Club, New York, with a bad attack of the flu. Dr. J. W. Amey is in attendance, also for Jules Saranoff, also ill at the same clubhouse.

Johnny Burke did not open at the Broadway; stricken with the "flu." Billy Shone subdued.

Ben Piazza, manager of the Orpheum, New Orleans, is confined to his home in the southern city with a severe case of grippe.

Manny Morris, the musical director, is ill with flu at his home, 723 McDonough street, Brooklyn, N. Y. It will be several weeks before Mr. Morris will be able to leave the house.

Dan Kusell was operated on Monday for abscess of the ear. He is in no danger.

Leo "Chico" Marks, of the Marks Brothers, on the Orpheum, San Francisco, was out of the bill for four days last week, being laid up with a light attack of the "flu." His place in the act was taken temporarily by Bob Ward, of Ward Brothers, on the same bill.

IN AND OUT

Several headlines failed to open Monday, due to illness. De Lisle Alda was off at the Orpheum, Brooklyn; John Steel didn't make the Alhambra, New York; the Courtney Sisters were out of the bill at the Palace, New York; Harry Carroll with the Bennett Sisters and Tom Dingle doubled the Palace and Orpheum, Brooklyn, Ann Wheaton of the Carroll act also reporting ill.

Service and Rates to the Profession

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One Block from All Theatres

A SHOW IN ITSELF

COFFEE DAN'S

SAN FRANCISCO'S FAMOUS MIDNIGHT PLAYGROUND

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

REVIEWS OF RECORDING DISCS

With this issue, Variety opens a department of critical reviews of the current phonograph records.

POPULAR RECORDS

TY-TEE (Fox Trot)—Yerkes' S. S. Flotilla Orchestra (Instrumental)
GOOD-BYE SHANGHAI—Same—Aeolian-Vocalion No. 14278
 Yerkes' S. S. Flotilla Orchestra delivers two very danceable fox trots in "Ty-Tee" (Wood-Bibo), a weird composition with a wild eerie motif, and "Good-bye Shanghai" (Myer) that carries an Oriental swing bound to be appreciated by American fox trotters.

The first number has an elusive echo arrangement in its three-part harmony orchestration, further distinguished by the piano and clarinet staccato wailing, all of which makes for a very spirited dance.

The "Shanghai" number is replete with choppy orchestra tricks, including straight melody in the verse and triplet note switches in the chorus. Ever and anon the sax walls forth crescendo, combining for a musicianly arranged dance.

THE SHEIK (Fox Trot)—Lanin's Orchestra
DA DA, MY DARLING—Same—Pathe Actuelle, No. 20663

"The Sheik" (Ted Snyder) is probably the most popular ballroom dance today. It has been rendered in a variety of ways, although the composer has produced a tune nothing could kill. Lanin switches the sax to the clarinet for the harmony, and for the finish allows the brasses to carry the majestic melody.

The "Darling" (Leslie-Monaco) number is more on the order of a straight fox delivered "straight," with an inning for the eerie clarinet to show something in the body of the rendition. Guaranteed to accelerate the most sluggish stepper.

DEAR OLD SOUTHLAND (Fox Trot)—Wiedoff's Californians
SONG OF INDIA—Same—Aeolian-Vocalion, No. 14285

"Dear Old Southland" (Creamer and Layton) is a hybrid tune that allows for sobby sustained notes in spots, and suddenly switches to a weird Oriental tempo in the section suggesting the levee chant. The slow half-notes permit for a wealth of Dixie melody interludes in the counter harmony, including snatches of "Jubilo," "Swanee River," "Dixie" and "Home Sweet Home," which are sharply contrasted with the simple saxophone melody. Robert Hood Bowers has arranged Rimsky-Korsakoff's "Song Indoue," matching up superbly with Paul Whiteman's conception on the Victor disks. The melody is danceable to an extreme, and makes for a majestic dance selection.

DEAR OLD SOUTHLAND—Irving Kaufman (Vocal)
THAT'S HOW I BELIEVE IN YOU—Chas. Harrison and Everett Clarke (Vocal), Aeolian-Vocalion, No. 14271

Irving Kaufman's vocal version of "Dear Old Southland" is only distinguished by the banjo picking accompaniment as far as arrangement goes, otherwise delivered straight, reciting of the singer's longing for his Kentucky home, picturing the Dixie mammy's "go long, go long" admonition to her offspring. Primarily a dance tune, it shapes up very interestingly as a vocal rendition.

"That's How I Believe in You" (Dublin-Cunningham-Rule) is a lover's assurance of his departed amour. Love songs are divided into two prime divisions: the with you and without you type. This one is of the latter type, and the Charles Harrison and Everett Clarke duet in it superbly bringing forth the sweet sadness of the number to the utmost.

BROTHER LOW DOWN (Fox Trot)—Ladd's Black Aces
I'VE GOT TO HAVE MY DADDY BLUES—Gennett No. 4806

Real "low down" blues is the stuff Ladd's jazz aggregation has been delivering on the Gennett records, and here are two of the wildest and danciest "blues" heard for some time. "Brother Low Down" (Bernard-Briers) with the clarinet shrieking a really catchy fluctuating and undulating melody makes you "strut your stuff" the limit.

The "Daddy Blues" (Erdman-Cohn-Jones) emanates from Chicago, where all wicked blues find very welcome attention. It is more of a plaintive tune with the omnipresent clarinet wailing staccato and tickling the toes temptingly and tempestuously.

ON TO PARAGON—Frosini—Accordion Solo
RAG IN D MINOR—Same—Pathe Actuelle, No. 020672

Frosini's novelty record on the current Pathe releases shows off the instrumentalist's digit dexterity to the utmost. The first is a split march employing plenty of pleasing trills and runs. The Rag is a tricky "blues" which is almost danceable. Frosini might try Pietro's stunt of paying some attention to the dance phase.

THREE O'CLOCK IN THE MORNING (Waltz)—Bar Harbor Society Orchestra

MOON RIVER—Same—Aeolian-Vocalion, No. 14287

Orchestra leaders aver that, according to their observation along the Main Stem, the waltz shows no sign of coming back. Here are two that at least will give that dreamy dance number a "look-in." The first is from the "Greenwich Village Follies" (Robledo), employing a church bells effect as part of the harmony. It is the dreamiest of dreamy waltzes, yet sprightly withal. Smooth, eschewing trick "breaks," the chimes, the banjo picking and the dulcet reeds make for a very soothing dance number.

"Moon River" (David) is a waltz selection that allows for numerous syncopated effects. This type of number is very popular with the Broadway leaders when they do have waltz requests. When first introduced it enjoyed a spurted temporary vogue in some of the street's leading cabarets to the extent leaders played it off the manuscript before issued in printed form. It starts evenly with regular half and quarter-note drops, but also includes several pleasing "breaks" in the body of the selection.

I'D RATHER HAVE LOVED YOU AND LOST YOU—Crescent Trio (Vocal)

TOMORROW LAND—Elliott Shaw—Pathe Actuelle, No. 020658

The Crescent Trio harmonizes intelligently with the first selection (Rogers-Gumble), interpreting the lyric understandingly. "Tomorrow Land" (Tandler) is the eternal "manyana" theme done in a different way. Elliott Shaw's baritone resonantly enunciating the lyric with feeling. Shaw's disks are catching on with the record buyers because of that one favorable element—clear pronunciation.

HAPPY HOTTENTOT—Miss Patricola (Vocal)
I'VE GOT MY HABITS ON—Same—Victor No. 18838

Isabel Patricola, known to vaudeville for her inimitable type of song delivery, and better known to her friends as "Pat," debuts on the February Victor disks with "Happy Hottentot" (Jerome-H. DeVon Tilzer) and the "Habits" (Smith-Schafer-Durante) song. The first, a nut Injun ditty, has been a familiar one in Miss Patricola's vaudeville song cycle for some time. The audiences audibly acclaimed it, and the patrons of "canned" vaudeville are bound to do so as well.

The "Habits" recites of the singer's "strut, Miss Lizzie" penchant delivered in a sonorous "blues" dialect.

SECOND-HAND ROSE—Fannie Brice (Vocal)
MY MAN (MON HOMME)—Same—Victor, No. 45263

Fannie Brice is another first-timer on the Victor Records. She makes her debut with two numbers she made popular in the 1921 edition of Ziegfeld's "Follies." Fannie Brice is Fanny Brice, whether performing "canned" or on the stage. Her accent and delivery are hers, serving as an indelible trade-mark. "Second-Hand Rose" (Clarke-Hanley) is a plaint on the part of the singer's "hand-me-down" assets, including her previously divorced beau and pajamas with "some one else's" initials on them—only Miss Brice pronounces it "neesels."

"My Man," a French importation by Maurice Yvain, lyric by Channing Pollock, is more of a serious effort, winding up "Whatever my man is, I am his, forever more." The melody is Frenchy and away from the usual American fox-trot tempos.

BLUE DANUBE BLUES (Fox Trot)—Hussar's Claridge Hotel Orchestra
KA-LU-A—Velvetone Orchestra—Cameo, No. 207

If this record is a sample of the stuff Edward N. Burns' new Cameo corporation is going to market at 50 cents retail, he's not only going to run away from all the other "four-bit" disks, but will doubtless put a serious crimp in the 76c standard makes. The record is superb in tone, the manufacturer modestly stating he is trying to match up his process to that of a well-established product. It is the nearest approach in

smoothness, exacting the full tone effect from each instrument. These two selections from "Good Morning, Dearie" compare on a par with any of the previous releases. Ernest Hussar's Hotel Claridge Orchestra renders "Blue Danube Blues" distinguished by the wailing saxes.

"Ka-Lu-A" (also by Jerome Kerne and Anna Caldwell) employs subdued saxophone three-part harmony for the melody theme, with the Whiteman trick of combining the banjo and piano for the peculiar methodic swing-swing in the accompaniment which so distinguished Whiteman's music at the Ambassador, Atlantic City. Arthur Lange, the veteran arranger, conducts the Velvetone Dance Orchestra.

TY-TEE (Fox Trot)—Hussar's Claridge Hotel Orchestra
SWEET MAN O' MINE (Fox Trot)—Velvetone Orchestra—Cameo, No. 206

Hussar does tricks with the sonorous "Ty-Tee" (Wood-Bibo), employing several novel effects with weird barbaric tom-tomming. "Sweet Man o' Mine" (J. R. Robinson) is just "blues" played with decorous zest and spirit by Arthur Lange's Velvetone Orchestra.

GIVE ME MY MAMMY—Al Jolson (Vocal)
MY MAMMY KNOWS—Charles Hart and Elliott Shaw (Vocal)—Columbia, No. A-3540

Two "mammy" songs, the first by Walter Donaldson, who started this Dixie mammy vogue with the w. k. "My Mammy." Al Jolson sings it nightly in "Bombo," and in this record one can just about picture Al astride of the runway gesticulating his affection for his distant mere. Charles Hart, tenor, and Elliott Shaw, baritone, duet "My Mammy Knows" (DeCosta-Jerome) with feeling and understanding.

KA-LU-A—William Reese and Male Trio (Vocal)
SAY IT WITH MUSIC—Elliott Shaw and Male Trio (Vocal)—Brunswick, No. 2184

Both selections have been recorded on every record and roll make for dance. These vocal interpretations are reliefs. William Reese, a lusty tenor, tells all about "when it's moonlight in Ka-Lu-A," and then is joined by an Hawaiian steel guitar for the interlude accompaniment. It winds up with a male trio joining on the harmony. The guitar effect is pretty to say the least, causing one to wonder why a straight string interpretation of this sterling Hawaiian theme has not been made.

Elliott Shaw via Irving Berlin's "Say It With Music," from the Music Box Revue, advises that she loves to be kissed, to a strain of Chopin or Liszt and then to prove it has the string accompanists play "Salut d'Amour." Well arranged and superbly rendered.

REMEMBER THE ROSE (Fox Trot)—Frank Banta and Cliff Hess (Instrumental)
ROLL ON SILVER MOON (Medley Fox Trot)—Same—Columbia, No. A-3535

Frank Banta and Cliff Hess have a novelty piano duet disk on the current Columbia releases arranged for dance purposes. Banta is a familiar artist on the records, although Hess has done more piano roll work than anything else. It's an interesting novelty, well rendered.

STANDARD

ELIJAH—John Charles Thomas—Aeolian-Vocalion, No. 52028

John Charles Thomas is his ever-fervent self with this rendition of Mendelssohn's "It Is Enough" selection from "Elijah," sustaining the theme with feeling and understanding. The mellow cello counter-melody makes for a pretty accompaniment.

CALM AS THE NIGHT—Ernestine Schumann-Hinck—Victor No. 87332

Mme. Schumann-Hinck renders Carl Bohm's "Still Wie Die Nacht" in German, voicing her tender affection for "deine liebe" et al. A love song pure and simple, handicapped, one might venture to say, by a foreign tongue, although Schumann-Hinck's gifted contralto can sing a song in Sanskrit and make a decent job of it. A pretty string accompaniment makes itself strikingly evident in spots in the course of the rendition.

NIGHT OF LOVE—Nellie and Sara Kouns—Aeolian-Vocalion, No. 20004

The Kouns Sisters harmonize soothingly with this amorous selection, entreating "let me dream" in melodious, well-blending sopranos. A snatch of the sobby "Tales of Hoffman" is skillfully interluded.

SWEET AND LOW—Hulda Lashanska and Criterion Quartet—Victor No. 66020

CANZONETTA—Hulda Lashanska (Vocal)—Victor No. 66021
 Hulda Lashanska is a newcomer to Victor disk purchasers as a Red Seal artist. In both selections the vocalist displays her full-throated, well-trained lyric voice with a few coloratura flights, more so in the Canzonetta (Goethe-Loewe) than the Alfred Lord Tennyson "Sweet and Low" lyric. In the latter, harmony with the Criterion Quartet assisting, is the prime purpose, although the singer displays her mellifluous voice for the simple carrying of the melody in the forepart of the disk.

PEARL OF BRAZIL—Evelyn Scotney—Aeolian-Vocalion, No. 52027

Miss Scotney, a truly gifted soprano, performs the "charming bird" number in French on the current Aeolian disks. It is a good record in more than one way. Miss Scotney is fortunate in performing for a clear-process disk, making the clarinet "charming bird" imitations ring out clear as a bell. The introductory part of the selection allows her to mount to the high registers and do some spectacular octave and three-quarter octave jumping work.

GUY GRAVES MOVING

Yonkers, N. Y., Feb. 21.

Guy Graves, manager of Proctor's here for the past three years, has severed his connection and will become the manager of the new Strand, a 1,400-seat picture house, recently erected by ex-Mayor Walsh of Yonkers. Patrick Gary will succeed Graves.

The Strand will open within a few weeks with a picture policy similar to the Strand, New York. The new Strand is a few doors below Proctor's on South Broadway.

McNALLY SUCCEEDS MORRISON

The departure of Leo Morrison from the Keith booking office, where he had been assistant to I. R. Samuels, one of the Keith's chief bookers, was followed by Jack McNally taking Morrison's place.

McNally previously had been assigned to Eddie Darling's staff.

Morrison, though quite young, has established himself as a booker. He is said to have been in receipt of several favorable offers upon leaving the Keith employ.



TOUGH ON "TAXIE"

Suffering from a slight cold, Taxie was compelled to remain in bed a few days last week, but his personal manager, Ed. Allen, saw that the canine thespian was comfortable. With the latest newspaper and a deal of cards by his side, Taxie was able to amuse himself while Ed. went for the mail. On the table close by, may be seen the medicine, ice-water and clock, so that each dose would be taken on time. Taxie looks a little peeved as he has just lost a game of solitaire. He has fully recovered and will continue his Orpheum tour, at Memphis, next week (Feb. 27).

LEO FLANDERS and GENEVE BUTLER
"A Vaudeville Concert"

"Leo Flanders and Geneve Butler have a fine musical act. Miss Butler revealed a well-rounded soprano voice with a real concert tone, which unfortunately, is not often found on the vaudeville stage. Flanders runs over the piano keys as if he really enjoyed it."—SACRAMENTO BEE.

ORPHEUM CIRCUIT
 Direction BURT CORTELYOU

BOOMING C. C. SHAY FOR
NEXT I. A. PRESIDENT

Now President Emeritus—
 Declined Renomination
 Last Year

A boom is under way for Charles C. Shay as a nominee for the presidency of the I. A. T. S. E. at the forthcoming convention of the I. A. T. S. E. to be held the last week in May, with the city not decided as yet.

Mr. Shay is president emeritus of the I. A. T. S. E. He retired from the office of president last year after holding that post for 15 years, declining to accept a renomination in 1921, because of ill health.

Mr. Shay has not signified his attitude toward becoming a candidate this year as yet, having been out of town for several weeks.

14 AT CITY

Six Try-out Acts Added Each Monday at Fox House

Try-outs for William Fox houses were the innovation started Monday by Edgar Allen at the City. So many turns have made complaints, agents were unable to secure bookings for them that they could not obtain a showing date that the try-out method was adopted by the Fox office for the first time.

There will be no distinction between the try-out turns and the regular show booked. The added acts will rehearse Monday morning with the show playing the first half. They will be assigned to the calendar and allotted regular dressing rooms as for a regular booking.

Furthermore, the Monday night bill will be run with the try-outs mixed in with the booked turns, but the acts trying out will work the last show only. The idea of framing the bill with the extra turns and rehearsing them with the other acts, is to give them all advantages in appearing. There will be six turns tried each week, making the total bill for the Monday night show 14 acts.

BOOK FINKELSTEIN & RUBIN

Chicago, Feb. 21.

C. W. Morgenstern, a former New York independent booking agent, arrived here this week for the purpose of becoming the booking representative for the vaudeville houses of Finkelstein & Rubin in St. Paul and Minneapolis. Morgenstern is commencing to book acts here to begin playing these houses upon the expiration of the F. & R. agreement with the Loew circuit.

Morgenstern is booking independently and making his local headquarters at the Shubert Western Vaudeville booking offices.

The Dyckman Street, New York, has switched from its straight picture policy to playing vaudeville on Sundays. Eddie Oakford is booking the house.

CHICAGO VAUDEVILLE SHOWS

APOLLO

Chicago, Feb. 21.

Taking the acts individually this is a good bill. But from a variety standpoint, it is a bit off. The arrangement is such that in the first part there is no comedy, and what comedy there is in the show is dispensed by Johnny Dooley and Matthews and Ayers in the last portion. The show and dancing is a "hummer."

Nat Nazarro, Jr., with Helena, do a little stepping that sparkles; Master and Kraft step out; Dooley and Madison Sisters keep their "hoofs" moving a bit, and Frank Matthews tops of the terpsichorean portion of the program with a little lively shuffling.

Nazarro, Junior, in the stellar position, is a most worthy headliner. Programmed as "Shubert's Newest Star," he lives up to the billing through his versatility. His jazz band is on a par with any seen hereabouts.

Johnny Dooley showed his grotesque and burlesque stunts in his initial appearance here. Dooley caught and kept himself in good grace with the mob throughout his endeavor.

The herculean task of opening the show was invested in the Hercules Trio, who accomplished this feat in good fashion with their gymnastic and acrobatic stunts. Then came Harper and Blanks, a repeat act, programmed as the "Two Harpers." Their songs and dances proved to be acceptable, and after they left Arturo Bernard, an exponent of the protean art, another repeat act, was seen. Next to closing the first part were Clotilde and Vittoria Gallarini, with an instrumental cocktail. Exquisitely clad and charming on appearance this duo submitted a well-selected catalog of numbers on their numerous instruments. Starting off with the accordions, the girls in turn displayed their versatility on the violin, saxophone and cornets.

Closing the first part were Master and Kraft, another repeat act here, and scored.

Next to closing spot came Matthews and Ayers with their comedy skit, "Hardboiled." Following Nazarro they got off at a good gait and kept going with their smart and snappy rapid fire dialog.

Closing the show were Gen. Pisano and Co. with sharpshooting feats, at which Pisano is a past master.

Loop.

PALACE

Chicago, Feb. 21.

Just a fair running bill, with several changes. Lane and Harper dropped out, as did Richard Keane, both affected with spots. Cecil Gray substituted for Lane and Harper, no one taking the place of Keane.

The show was started with Follette's Monkeys, with the entire act built around the monkey with the drums. Cecil Gray, formerly known around here as Cora Greive, fooled the house with her female male impersonations. Winzer and Palmer were on a little early for their brand of talk, but scored an easy hit.

Franklyn Ardell and Co. in "King Solomon, Jr.," found the audience to his liking. Though seen here before, the act got many laughs. Moody and Duncan chalked up the big hit of the bill. The girl's songs and comedy efforts found a fertile field.

Fritz Scheff, the headliner, introduced several new gowns. Swift and Kelly clowning, fooled and sang

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FRED MANN'S
RAINBO GARDENS
CLARK at LAWRENCE. Continuous Dancing—Vaudeville.
Frank Westphal and Rainbo Orchestra. Amateur Theatricals Every Friday.

themselves to a solid hit next to closing.

Bessie Clifford in art poses closed the show and held them in good stead. Women were quite predominant on this bill. Either they aided the acts they appeared in or were integral part of acts that appeared, no act being without a member of the feminine sex.

STATE-LAKE

Chicago, Feb. 21.

From a terpsichorean standpoint this is a great musical carnival and from a musical angle it is a great dancing festival.

The audience is deluged with dance and music. The program ran smoother and better than better-balanced bills have in the past.

Crane Wilbur and Martha Mansfield have headline position with their satirical farce, "Right or Wrong." For laughing purposes this sketch served as a gem, but as far as the solidity of the vehicle was concerned or the meaning it is supposed to convey the audience is still in a quandary. However, the picture players were there to be seen and let the audience have a look and laugh, and this they were enabled to do to their hearts' content.

La France Brothers started off with their avalanche of acrobatic feats and musical instrumentations. It was a good start. Then Jack Joyce, a one-legged songster and hoover, sang and danced his way to a success in easy fashion. Henry and Moore, who came next, had a comedy talking, musical and dancing skit, "Escorts Wanted," which seemed to tickle immensely. Henry scored a big hit with his distortion of melody on the violin. Pearson, Newport and Pearson put plenty of pep into the proceedings with their terpsichorean maneuvers, establishing themselves firmly. Jack Rube Clifford, assisted by Fido Johnson, came along with more instrumentation and comedy talk. Clifford's quaint and droll rural comedy and pantomime business struck the proper chord and injected comedy in a position where it was needed, as he followed the Wilbur-Mansfield turn. Closing the show were Frank A. Burt and Myrtle Rosedale, who engaged in comedy chatter and dispensed discord and harmony on the piano and other instruments. Musically and terpsichoreanly speaking the show was an immense success. Moran and Mack and "The Little Cottage" not seen at this performance.

ACADEMY

Chicago, Feb. 21.

They have lodging houses and "hop" joints in the neighborhood of this house. There is also the regular panhandler on the job in the neighborhood, but the Academy is not bothered or hampered, for there is hardly a 12-hour grind place—that is not comfortably filled. Its patrons are not highbrows nor are they exactly low, even though it caters to a good many of the foreign element, but they are the show kind; what they want is good entertainment, and if they get it they show their appreciation. The last half show seemed to be liked, for all of the acts got over.

Opening were the St. Clair Sisters with a posing novelty. This team has a nice and pleasing routine and serve it up in speedy fashion. No. 2 had Carmen and St. Clair, two girls with banjos, and getting all of the music possible out of the instruments. Mahoney and Talbert, straight and Hebrew comedian, came next with chatter and song. The boys have a tried and true routine which they sell in a capable manner. Their vocal accomplishments serve as time fillers to make the act reach the necessary time allotted and could easily be curtailed.

Bobby Barker, with four men and two women, offered a comedy skit, "Three Husbands," reminiscent of "Four Husbands." Entertainment provided by Barker and his aides, and done well, too.

Next to closing was Allan Grey and Co., a magician and illusionist, assisted by a girl and two urchins

planted in the audience. His routine is conventional for an act of this type. He depends more upon comedy talk and business than on tricks and stunts. Grey may have been known as Griffith some years ago; he uses the boys as his foils, and pulls a lot of the Van Hoven type of comedy with the youngsters. Doing the name and introduction bit and the payment of money business with them, which Van has been doing since he arrived on these shores for a visit home. Nevertheless, Van Hoven need have no fear. Next to closing was a rather difficult spot for Grey, and he did not hit over on all six cylinders.

Closing the show as a dance and song novelty, "Inspiration," presented by three girls and a man, proved most pleasing.

McVICKER'S

Chicago, Feb. 21.

A much better bill was presented yesterday than has been seen for some time past. Matzy Duo opened the show with hand balancing. The man did most of the work, with the woman ad libbing. Reilly, Feeney and Reilly, three men, harmonized, crossfired and jiggled. Their voices blended fairly well, while the talk and dancing were done by only two of the act.

Yule and Richards have dressed their act with classy scenery and wardrobe. The man registered with dancing, while the woman is artistic. "The Chattel" is the Valerie Bergere "Moth" sketch, cast for small time. The playlet met with success.

F. J. Moore, with his magical act, banged over. Moore has a bit which he labels "sawing a Rabbit in Half." Roattini and Barrette, man and woman, sang and talked. They have a neat offering centering about the man being an aviator and the woman a wop flower girl.

Then came Knapp and Cornella, who ran the rest of the acts off the bill. These boys possibly hold the record for a variety turn in 15 minutes of lightning entertainment.

Elizabeth Solti and Co., with an orchestra leader and a dancing male partner, closed the show. Miss Solti sang and presented interpretative dances. Charles Ledger and Mammy not seen at this show.

FUND STARTS

Shuberts Pay Expenses of Ill Employees

Chicago, Feb. 22.

The Shubert benefit tax, inaugurated here upon the elimination of the government pass tax on theatre admissions, began to function last week, when John J. Garrity, the Shuberts' Chicago manager, paid the salaries, doctor bills and nurse expenses of six ushers of the various Shubert houses who were confined to their homes and hospitals as influenza patients.

This is said to be the first disbursement made by the Shuberts from this new fund.

CHICAGO ITEMS

Chicago, Feb. 21.

Boyle Wolfolk has been added to the staff of W. V. M. A. and will handle the presentation of feature acts booked in picture theatres.

Eldredge, Barlow and Eldredge have had a prolonged controversy with Jack Burnett, a local writer, who provided them with material.

Janet Merle and Frank Harrison will shortly launch a new vaudeville vehicle which was written and arranged by Will Bradshaw and Gil Brown.

The six-day bicycle race which ended at the Coliseum Saturday was patronized heavily by theatrical people. The race got off to a poor start, but after Monday began to blossom out, and from Tuesday to the finish there was plenty of "gravy" poured into the money bags of the producers. Jo Jo Harrison was among those engaged to entertain the "mob" with song during the entire race.

Bryant Foy passed through here last week on his way to Los Angeles, where he will be employed at the Fox studios as a title writer.

Jack Gardner, of the Jack Gardner agency, was the first of the Western Vaudeville Managers' booking agents to head toward New York in search of new acts for the association houses.

A song publishers' contest is conducted at the Rainbow Gardens every Wednesday evening. It is proving to be a very good draw.

Nat Royster, who has been handling the publicity of the Palace and Majestic theatres here during the current season, has added a third house to his strong, deputized by Harry Singer to turn out copy for the State-Lake, also.

"SCOTCH" FOR SONGS, SINGLE ACT DEMANDS

Notifies Chicago "Pluggers" to Substitute Whiskey for Money — "Bootlegger" Gives Names

Chicago, Feb. 21.

Two weeks ago the music publishers received a blank from the Music Publishers' Protective Association which called for them to swear that they or none of their employees were paying acts to sing any songs. None would let the other know that they would be guilty of doing any such things, so all signed.

However, last week there came into the State-Lake theatre a well-known single singing act. The man sings popular songs and always favors those publishers whom he can depend upon to "appreciate" his efforts. He was told about what had happened, when he was visited by the representatives of the various publishers. He said that meant nothing in his flaxen haired young life. The "pluggers" started to argue with the act. They were told in turn that the act had always gotten money in the past and must have it now. But the boys refused to take a chance in coming through.

The act went over to a corner of the stage, stood there for about five minutes, called one of the men aside and said, "Now, here is what I want, and it will not be a violation. Get me a bottle of Scotch for each number which I use of yours at the opening show this afternoon and I will keep your stuff in for the rest of the week. If not out it goes." He called over each of the others in turn and delivered the same ultimatum.

One "plugger" would not or would not acquiesce to the proposition. Flatfooted he said "No."

Determined no one else should "give up" the "stuff," the "plugger" went to the official vaudeville bootlegger who in the past has been supplying the "unobtainable" beverage to actors and music men. He told this man that if any of the "pluggers" came to him and asked for a certain brand of Scotch he wanted their names. At first the "bootlegger" who was not in on the proposition objected, but the "bootlegger" finally assented.

It is said that the music man has all of the names and is making up his mind what to do with them.

RIALTO'S SLIGHT CHANGE

Chicago, Feb. 21.

The Rialto, a pop vaudeville house operated in the "Loop" by Jones, Linick & Schaeffer, will have its policy slightly changed beginning Feb. 27. The house playing acts booked through the Loew offices, has been playing five shows a day, ten acts on the week, with eight acts on each shift, the acts only appearing four times with two extra acts being booked in to fill out the program.

Beginning next week the house will only play four shows a day, and use eight acts at each show. The use of the two extra acts will be eliminated.

In the past an average run photoplay has been used at this house in conjunction with the vaudeville, but under the new arrangement better feature pictures will be shown exclusively.

Robbed on State St., Chicago

Chicago, Feb. 21.

John and Frank Hammond, sons of the owner of the Vendome, a picture house at 3143 South State st., were held up and robbed by bandits while on the way to the bank with \$3,000, shortly before noon Saturday. The bank was half a block away from the theatre.

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Next Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO
THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:—
BOOSTERS FOR STEAKS
Maretta Nally, Jean Gibson, Hazel Goodyear, Sam Silverman, Sammy Lee, Julian Eitings, Harry Delf, Van and Yorks, Ford and Goodridge, Hanson and Burton Sisters, and Joe Cook.

APOLLO'S SPECS PINCHED

Chicago, Feb. 21.

Theatre ticket speculators are having a trying time to dispense of their wares in front of the Apollo, the Shubert vaudeville house here. Over the box office window is posted a big sign, warning patrons that tickets will not be accepted at the door if purchased from speculators. In front of the house is a similar sign also. This did not thwart the boys with the "ducats" last week, for they persisted in working, and three of them worked themselves into the clutches of the police. They were arrested on a charge of disorderly conduct and fined \$5 and costs each in the police court.

Federal agents from the Internal Revenue department were about the theatre Saturday night on the lookout for the "peddlers," but none were in sight. This is only one of the local theatres which is "warring" on the street ticket merchants.

MARCH 19, NEW ORPHEUM, JR.

Chicago, Feb. 21.

Asher Levy, general manager of the Orpheum, Jr., circuit, and Harry Singer, manager of the Orpheum circuit houses in Chicago, left here Saturday for Los Angeles. They are going there for the purpose of getting the new Orpheum, Jr., ready for its opening, March 19.

The policy of the Hillstreet house will be along the same lines of the State-Lake, Chicago, which Singer established prior to taking charge of the Chicago theatres for the circuit.

YOUNG CORRALING CABARETS

Chicago, Feb. 21.

Ernie Young is again becoming the "magneto" of cabaret revue producers in Chicago. At the present time he has revues running in the Terrace Gardens (Morrison Hotel) and in the Little Club (Randolph Hotel).

Young will also have the Marigold Gardens this spring. The Gardens were turned over to Ed. Benson last fall. They were allotted to Young by Bittel Brothers for six months beginning April 3.

JUDGMENTS

The following judgments have been filed in the County Clerk's office. First name is that of judgment debtor; creditor and amount follow:

Clifton R. Isaacs, Inc.; F. Hawley; \$443.58.
Joseph Pilcer; M. Pilcer; costs; \$61.20.
Supreme Pictures, Inc.; C. G. Gennet; \$5,058.11.
American Cinema Corp.; J. F. Lee; \$1,500.
Dudley Murphy; Community Motion Picture Bureau; costs; \$69.42.
Norman Trevor; S. Elron; \$43.61.
Ziegfeld Cinema Corp.; F. A. Lawlor; \$177.27.
Packard Theatrical Exchange, Inc.; B. Butler; \$224.64.
Harry McRae Webster and Harry McRae Webster Productions, Inc.; Baumann & Co.; \$630.

Satisfied Judgments
Clara Kimball Young; D. Levy; \$14,780.89; Jan. 5, 1922.

Attachment
Knickerbocker Photoplay Corp.; Claude E. Miller; \$6,976.85.

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SHUBERTS' WESTERN OFFICE UNDERGOES SOME CHANGES

Charles W. Morgenstern Made General Manager After Lee Shubert Reaches Town—Dave Beehler Going on Road for Houses

Chicago, Feb. 21. With the arrival of Lee Shubert here, there was a shakeup in the Shubert western offices. After a consultation between Shubert and Lester Bryant, general manager of the exchange, it was announced that Charles W. Morgenstern, brought west by Finkelstein & Rubin to book their houses independently with headquarters in the Shubert office, would become business manager of the entire office here, taking the place of David Beehler, who has had this position since the opening of the local office. Beehler is to stay with the office, going on the road in search of new houses to be booked by the exchange.

Norman Freidenwald has also been engaged as traveling representative. The rest of the staff remains for the present, with prospect of another clean-out if the office does not accomplish results. Mr. Shubert insists his Chicago office must book at least 20 weeks next season.

Nat Nazarro, Jr., headliner at Shubert's Apollo, is announced to headline the show at McVicker's next week. It is a Jones, Linick & Schaeffer vaudeville house. The booking was made in the New York Shubert office.

ALL ORPHEUM JUNIORS BOOKED FROM CHICAGO

More Acts Out of Chicago Headquarters. Also for Big Orpheum Houses

Chicago, Feb. 21. Variety's story last week of the Orpheum Circuit moving its headquarters to Chicago is understood here to mean that the Orpheum will remove all bookings for the Orpheum, Jr., to this point, when Sam Kahl will devote his entire time to them.

More acts are also to be booked out of this centre for the big-time Orpheums. It is said that within a month Kahl has recommended 25 acts for the Orpheum's big timers, all of which were placed by the Orpheum's bookers in New York.

Included in the local bookings for Junior Orpheums will probably be included the Hennepin, Minneapolis, and Main Street, Kansas City.

The Orpheums, Jr., around the Middle West were formerly the Finn & Heiman theatres. They were booked before the Orpheum Circuit's consolidation by Kahl, but since the pooling with the Orpheum, have been generally supplied from New York.

An Orpheum circuit man in New York this week said that other de-

partments of the Orpheum circuit will be moved to Chicago, as they are believed necessary. He would not state what departments they will be.

It appears to be settled that the Executive Board of the Orpheum circuit, formed at its last meeting in Chicago, with Marcus Heiman, chairman, is in control of the circuit's operations. Another of the board's members is Mr. Kahane.

It appears to be also well known to the insiders on Orpheum affairs that the Cella brothers of St. Louis were instrumental in bringing about the Orpheum's administrative changes. The Cella has some of their St. Louis theatres in the Orpheum's pool.

STELLA MAYHEW SOUTH

New Orleans, Feb. 21.

Stella Mayhew has been routed by the Keith office to headline its small time bills in the South. Miss Mayhew opens at the local Palace March 6.

TOMATO, POOR SAP, HAS HEART TROUBLE

Con Frames a Scenario to Cure His Charge of Romance

Montreal, Feb. 21.

Dear Chick:

This troopin' with "The Humpty Dumpty" girls ain't for your little playmate. Tomato has been rushin' that frail in the show that I wrote you about and singin' the blues to me every time I mentioned the word fight. The skirt had him all hopped up that he was the makins of a second Jolson and he was beginnin' to believe it but I think I cured him.

We stuck him in "Irish Justice" to play a bit and you would think it was Mansfield he got so swelled up. All he did was to walk in and take a belt on the bean from a bladder without speakin' a word. When he appeared with an Eddie Mack suit with Elks' Club lapels and refused to play the bit unless he was billed I knew the ring was in danger of losin' a good fighter and the stage about to gain a bush league hambo, so I made a match with Kid Shamrock, the Canadian light-weight champion. I warned Tomato to keep workin' out for I was about to close for the match and he swore he was in great shape and could take Leonard. I knew different, but went through with it just the same. The only road work he done was runnin' around hotel lobbies and back stage every time

TWO WESTERN CIRCUITS ADDED TO BOOKS OF ASSOCIATION

Lubliner & Trinz and Diamond-Webster Houses Joined to W. V. M. A. Books—Several Weeks on Each String—John J. Nash Closes Both Deals

Chicago, Feb. 21.

Lubliner & Trinz, as reported in Variety, have entered the booking fold of the Western Vaudeville Managers' Association and added 11 houses to the string already booked by the Association offices.

From the time they started playing vaudeville a number of years ago, L. & T. obtained their acts through the Pantages offices. When Jimmie O'Neill left the Pantages offices the firm decided to follow. Later negotiations were started by the Association, after the Shuberts Western office had commenced booking the houses. Minor obstacles arose as the deal was about to be consummated, until last week, when John J. Nash, general booking manager for the W. V. M. A., took the situation in hand and quickly closed it.

As the tentative schedule of the Lubliner & Trinz circuit houses is laid out, it will furnish three weeks of split shows; two weeks of three shows a week in a house and one of their houses (Senate) will play big feature acts only for a full week.

The houses besides the Senate which will play the vaudeville are: Covent Gardens on North Clark street; Knickerbocker, on Broadway; Pershing on Lincoln avenue; Lakeside, on Sheridan road; Michigan, at Garfield and Michigan boulevard; Oak Park, in Oak park; Wilson; at Madison and Western; West End, on Cicero avenue; Madison Square, on Madison street; Crawford, on Crawford avenue, and the Logan Square at Milwaukee and Logan square.

The addition of the Billy Diamond-George Webster independent houses to the books of the Western Vaudeville Managers' Association was consummated Saturday, when Diamond and Nash signed a contract which will become effective March 6.

The Diamond-Webster houses are one of the choicest string of independent vaudeville theatres in this section of the country.

Diamond is to book his houses in the W. V. M. A. offices.

off. He asks why and she cracks, "I thought you could fight!" "Why, it's like fallin' for a blackface comedian who's run out of cork."

That was her exit and they ain't spoke since. As soon as our contract runs out I am goin' to take the boy out of this troupe and stick to knittin'. That lickin' is goin' to do him more good than if he won.

Your old pal,

Con.

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INSIDE STUFF ON VAUDEVILLE

Shubert's Rialto, Newark, N. J., did around \$9,000 with Eddie Cantor, the record of the house, since the Shuberts started playing vaudeville in it. Cantor played the week on a 25 per cent. of the gross basis. He was to have followed Newark with another vaudeville date at the Shuberts' Crescent, Brooklyn, but "Make It Snappy," the new Cantor show, opened in Baltimore, preventing.

That something has been quite wrong theatrically with Pittsburgh all season is generally known among the show people, but it came even as a surprise in the face of the bad conditions when it was reported recently the Loew pop vaudeville house there had done but \$1,900 gross on the full week.

The Shuberts, while becoming, as individuals, equal partners in the Affiliated Theatres Corporation (their new combination vaudeville concern), represent what partners they may have in the Shubert vaudeville enterprise. The Affiliated will secure as profit the \$50 weekly franchise fee charged the unit-shows on the circuit, and a similar fee from the theatres. That is \$100 weekly. With 35 houses as well as 35 shows, that means a weekly income to the Affiliated of \$3,500. There is the profit that may be secured by it from theatres it directly operates. The chances are it will operate some houses. The division of profit of the Affiliated is equal, as between the Shuberts and the Herk-Spiegel faction, with the Shuberts turning back their profit from this source into the Shubert Vaudeville corporation. The Herk-Spiegel quarter, however, or more properly the Affiliated concern, does not participate in the booking fees charged by the Shubert vaudeville exchange.

Producers have been figuring this week on the profit possibilities of a Shubert-unit franchise. The unit-shows will play Shubert vaudeville on a 60-40 percentage split of the gross, excepting where a house is of sufficient capacity to do big business the split will probably be 50-50 if the returns are as anticipated. One producer said he thought a unit-show (vaudeville and revue) could be made up at a salary list of \$4,500 a week. That seems unlikely. It will be nearer \$6,000 a week if the proper kind of vaudeville is secured. The salary lists though will not be uniform. It may have much to do with that as to who will select the people and put the show together. The Bedini show ("Chuckles") was content to take the Winter Garden, New York, not so many weeks ago on a guarantee of \$4,500. Accordingly that show cost under, and its composition looked that way, with but one real salary to its two men stars. The Hussey unit cost a little over \$5,000 when it started out, while "The Whirl of New York," that last week took the Apollo, Chicago, record for the season with \$16,400 gross, is not costing the Shuberts over \$4,700 a week to operate. The Apollo would be a 50-50 split through its money capacity.

The traffic in Palace, New York, theatre tickets by the speculators nearby continues as ever, with the specs charging any premium they can secure, the lowest \$1 over the box office price. The agencies seem well supplied with tickets, so much so that when they deliver coupons to customers they enclose them in the regular Palace theatre box office envelopes.

Galina Kopernak, playing the lead in "Montmartre," the first production of the Co-operative Players' Assembly at the Belmont, earned a name first in Moscow, Russia. She played light comedy leads for a year in a company there after the war. Conditions at that time account for the presence of opera singers in the chorus. With other professionals she escaped from the Bolsheviks, fleeing through Manchuria and landing finally at Peking, China. She sailed for this country from that port.

MARRIAGES

Della Rose (Rose and Carney) to Major Andrew J. McGinley (non-professional) Feb. 1 at Washington, D. C.

Lena Cohen, of the Loew publicity department, to Manny Fine (non-professional), Feb. 9, in New York.

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CHICAGO

THE BEST SCENERY MADE—THAT'S ALL

BOSTON CASINO'S NEW POLICY RAISES GROSS \$3,000 FIRST WEEK

Combination Burlesque and Vaudeville, Continuous, Leaps Over Competing Gayety's Gross for First Time This Season—Howard, Boston, Angry—Columbia, Chicago, May Be Tried

Boston, Feb. 22. The change of policy at Waldron's Casino last week from straight two-day burlesque to a combination policy with pictures and vaudeville added and running continuously from noon until 11 p. m., resulted in the weekly gross taking a jump of \$3,000 over the previous week. Jacobs & Jermon's "Sporting Widows" was the regular Columbia attraction at the Casino. The added features included a scenic and comedy picture, a feature picture (first run) and two vaudeville acts. The short picture subjects were shown during intermission and the feature between the two burlesque performances, from 5 to 8 p. m. The gross takings were \$7,000 at the Casino. The Casino, for the first time this season, beat the Gayety, doing something like \$900 better on the week. The previous week, the Casino did \$4,000.

The Casino spent \$1,900 of its own in extra advertising and \$700 for other extras. The show shared the expense of the \$700 on a 50-50 basis.

The Casino is within a short distance of the Howard, American wheel house, with a continuous policy of the same type as that installed at the Casino, a fixture of some 20 years. According to report, George E. Lothrop is decidedly displeased with the Casino's change of policy, and will go after the heaviest extra attractions obtainable, regardless of cost, to combat the Casino's "invasion."

Jack Dempsey is at the Howard this week reported as receiving a salary equivalent to \$5,000 on the week, through a percentage arrangement and guarantee. The Howard can play to \$12,000 gross on the week, having done as high as \$12,000, with Jack Johnson as the added attraction early in the season. The Dempsey engagement at \$5,000 is credited to Lothrop's alleged feeling over Waldron's switching of policy.

The Columbia officials are watching the Casino experiment. If it continues successful for a couple of weeks the Columbia will install the continuous and picture idea in conjunction with the Columbia burlesque shows in several other Columbia houses, the first one probably being the Columbia, Chicago. The Columbia people do not believe the continuous idea would go in every city, but are inclined to give it a test in at least half of the Columbia wheel towns, in any theatre in a neighborhood that has a chance for transient patronage.

The Gayety, Baltimore, now a Burlesque Booking Office house, started with the continuous and picture idea in conjunction with the B. B. O. traveling stock shows this week.

Barney Gerard's "Follies of the Day" is at the Casino, Boston, this week.

GRAND OPERA AT 50c.

Philadelphia, Feb. 21. The Alhambra will discontinue its pop vaudeville policy this week, with a grand opera company under the management of George De Feo to open Monday.

The opera organization will play a split week policy at popular prices, the scale being placed at 25-50c. at night and 15-25c. for the matinees.

Providing the new policy proves successful, it will be retained indefinitely.

"MILE-A-MINUTE" NEW

The "Mile-a-Minute Girls," a new show sponsored by Jacobs & Jermon, opened on the Burlesque Booking Office circuit this week, at the Star, Brooklyn.

I. B. Hamp and Madlyn Worth are the leads.

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

\$5,000 FOR A WEEK GIVEN TO CHAMPION

Jack Dempsey Appearing at Howard, Boston—Coming to Hippodrome

Jack Dempsey, the heavyweight champion, opened a one week engagement at the Howard, Boston, an American Wheel house, at the largest salary ever offered for an added attraction in the history of burlesque. Dempsey is reported receiving \$5,000 for the six days.

The engagement is considered a manoeuvre to offset the change of policy at the Casino, Boston (Columbia circuit), where a continuous performance of vaudeville, pictures and burlesque started last week, a policy also inaugurated last week at the Gayety, Baltimore.

Immediately following the Boston engagement, Dempsey will open at the New York Hippodrome. He will offer a similar turn consisting of some talk in "one" with his manager, Jack Kearns, a picture showing the champ in action and a full stage ring bout with Dempsey and Kearns doing a bit of boxing.

CLEVELAND OFF AMERICAN

The American Burlesque Circuit will not play the Empire, Cleveland, after March 4, when Jimmie Cooper's "Revue" will close a week's engagement. The Empire is controlled by the Amalgamated (Columbia), and will probably finish the season with burlesque sock.

Warren Irons was one of the directors of the Empire. Irons, originally an American wheel director and producer, has become a Columbia Circuit ally, and is a director of the Burlesque Booking Office, the organization that is supplying attractions for the former American wheel houses which the Columbia pulled away.

The Empire will not become a spoke of the B. B. O. Circuit on account of the jump. It may experiment with a continuous policy of vaudeville, stock burlesque and pictures.

B. R. WICKS UNDER ARREST

New Orleans, Feb. 21. B. R. Wicks, an actor, is being held here at the request of the authorities on two separate charges, one of being a bigamist and for infraction of the Mann Act.

Wicks, it is said, has a wife and two children in Middletown, N. Y. Wicks' second alleged marriage occurred in Washington, when he led Carol Rathsky, a chorus girl with the "Harum-Scarum" company, to the altar.

Wicks pleaded not guilty to both charges. He stated he came to New Orleans to play the races.

JOHNSON SHOW'S RECEIPTS

The Jack Johnson Athletic Carnival, playing one-night stands in New Jersey and Pennsylvania last week, experienced its poorest business of the week in Camden Saturday, playing to \$446.

The Johnson show went over the \$1,000 mark every day except Saturday, including \$1,750 in Hazelton, \$1,200 in Shenandoah, and Dover \$1,100. The Johnson show is being handled by Walter Pflumer. He has 25 per cent. of the profits, with the remainder going to Johnson, who also stands any losses.

BURLESQUE CHANGES

Harry Seymour and Carrie Reynolds have joined "Twinkle Toes" (Columbia), replacing Bert Yorkie and Maybelle.

White and Beck and Ed Critchley replaced the "Three in One" with Barney Gerard's "Follies of the Day" in Albany last week.

YORKVILLE, NEXT SEASON MAY HAVE BURLESQUE

Hurtig & Seamon Reported Considering 86th Street House for Columbia.

The Yorkville, on East 86th street, New York, may become another metropolitan spoke in the Columbia burlesque wheel for next season.

Hurtig & Seamon are the owners of the theatre, now playing stock. They have not finally decided to place the Yorkville in the burlesque list, but according to the present report, that seems likely.

The firm has its 125th Street Hurtig & Seamon's playing Columbia shows, with nothing between that location and the Columbia theatre at Broadway and 47th street, holding a similar policy.

The other Columbia house in New York is Miner's in the Bronx.

"HARVEST TIME" OPENS

Toronto, Feb. 21. The reorganized "Harvest Time" (Columbia) reopened here Monday at the Empire with an entire new cast, including Bert Bertrand, Harry Le Van, Gene Scherer, Gertrude Ralston, Dot Barnett, Vi Penny and Dottie Bates. Most of the principals and chorus are a composite aggregation made up of Lew Talbot's two former American wheel shows, "Baby Bears" and "Lid Lifters," which closed a couple of weeks ago. "Harvest Time" was operated by Hynicka & Herk, until Saturday, when the old cast and chorus were released following the show playing the Gayety, Detroit, and transferred to Talbot, who will operate the show until the end of the season. Talbot will have a Columbia show next season on the "Harvest Time" franchise, but with another title. "Harvest Time" will carry 24 choristers for the rest of the current season.

EXAMINING BURLESQUE MEN

The examination before trial of Sam Scribner, Rud. K. Hynicka and J. Herbert Mack is scheduled for Friday of this week. These officers of the Columbia Amusement Co., according to Justice Ford's Supreme Court decision, were ordered to produce the necessary books and documents to assist Fred Irwin in pressing his \$100,000 damage claim against the Columbia wheel.

Irwin is suing for the loss of two franchises on the Columbia wheel under which he operated the "Majestics" and his "Big Show" from 1909 to 1919, when they were not renewed.

HILL'S COLORED BURLESQUE

Gus Hill will produce two burlesque shows instead of one on the Columbia wheel next season. One of the Hill shows will be all-colored, including choristers, marking the first time in the history of the Columbia circuit an all-colored show has played the wheel.

Some 25 years ago Isham's Octoberons were a standard burlesque attraction. Sam T. Jack also operated colored burlesque shows, before the formation of the present wheel system of booking. Hill's other show will have eight real Chinese girls among the choristers.

"WHIRL OF MIRTH" CLOSSES

I. M. Weingarden's "Whirl of Mirth," American Wheel show, closed for the season last week. The early closing was with the permission of the American Burlesque Association.

The American Wheel show roster still playing numbers 15 shows, as against 33 at the start of the season.

"KANDY KIDS" JUMPING

The Lena Daley "Kandy Kids" will close a two weeks' engagement at the Century, Friday night, jumping to Terre Haute, Ind., for one performance, Feb. 25, and then to Louisville, opening there Feb. 26. The Daley show is fully booked and will play all of the American burlesque circuit houses in the east.

SINGER'S SHOW DID \$8,500

Jack Singer's Show did slightly over \$8,500 at the Columbia last week, which held a holiday matinee Feb. 13.

Special Meeting of American B. A. The American Burlesque Association has sent out a call for a special meeting of the board of directors to be held Friday, Feb. 24 (today.)

CENTURY K. C.

Closes American Season and Begins Its Own.

Kansas City, Feb. 21.

The Century, which will close its season of American Burlesque circuit shows Feb. 24, with Lena Daley's "Kandy Kids" held over for six days, will commence a season of musical comedy and burlesque Saturday afternoon, without losing a performance. The management has secured the Jack Parson's "Follies of 1922" for an indefinite run.

The company is a large one, headed by Jimmie Allard, comedian, with Madlyn Young, prima donna, and chorus of sixteen.

Business at this house has been improving slightly, and the prospects for the new policy seem bright. Manager Tommie Taaffe has been introducing wrestling matches every Thursday night, and these nights have become extremely popular, the wrestling bugs filling the house to its capacity. Next Thursday a match has been arranged between Chris Jordan, world's middle-weight champ, and Mike Nestor, Pacific Coast champion. The two will meet in a mixed jiu-jitsu, catch-as-catch-can bout.

STOCK BURLESQUE CLOSES

Wilkes-Barre, Pa., Feb. 21. The burlesque stock playing the Majestic stopped Saturday, with the members of the company holding unpaid salary claims for the week.

A promoter named Bohm is said to have backed the show.

Among the burlesque people with alleged salary claims are Billy James, Sid Rogers, Raymond Paine, Alpha Giles and Rena Vivian.

SAM HOWE SHOW

John Cabellorn.....Cliff Bragdon
Peter Plutomain.....Leo Hoyt
Dan Dorine.....Harold F. Carr
Rex All.....Henry J. Coyle
Office 999.....Fred Nolan
Hercules....."Baby" Saxe
Anna Sottice.....Helen Tarr
Di Mondays.....Norma Barry
Lynn E. Mint.....Gertrude Exten

The Sam Howe show at the Columbia is a study in contrasts. No half-way measures. Most of the musical numbers go in for the neat and dainty effect in an extreme way that is more in the musical comedy line than the wheel type of show; the production design is all in delicate shadings and the costumes are absolutely to the Dillingham in its ultra politeness.

Having thus got itself all dressed up and looking for somewhere to go, the producer settled upon two of the roughest slap-stick, knockabout comedians in the known world to go with the kid glove and marcelled production. And when you come to examine the formula of a super-polite background for a couple of slam bang funmakers, it's a first-rate idea.

The test of the statement is in the fact that two of the outstanding incidents of the Monday night performance were the travesty of the male quartet involving the four principals of roughhouse comedy the Columbia has seen in months—and the semi-classical soprano solo of Helen Tarr, done as a specialty during the cabaret scene which makes the show's finale. Thus the audience had selected the very politest episode of the show and the least polite and given them a vote of confidence and a tumultuous welcome. That ought to prove the good sense of the arrangement.

The comics are Cliff Bragdon doing the "squeeze face" German in makeup but guiltless of dialect, and Leo Hoyt, the red-nosed tramp, grumpy in facial frescoes but sanitary in dressing. The pair have a good assortment of comedy tricks, some surprises, but are funniest when they get into knockabout. Their material would average about the middle road for spice, but their ginger is usually funny. Only one minor bit of Hoyt's while he is doing the make-believe maid in the hotel lobby burlesque calls for mild censoring, but it was a trifle that passed in an otherwise palatable entertainment. They use old stuff in the old way—such as the business of pressing money on the quarrelsome wives, which is built up for a 10-minute interlude in "one" between scene shifts—and they work fresh angles on other material that has been used before.

Although the pair have no commanding individuality in style of humor, they are experienced, intelligent funmakers and make a thoroughly adequate partnership to lead a first-string organization. If this judgment sounds faint praise it about covers the status of nine out of ten burlesque comedians. When the occasional burlesque comic begins to stand out from his fellows for some particular quality of humor that makes him distinct and memorable, he presently ceases to be a burlesque comedian and before long he figures in the incandescents along Broadway or thereabouts. But the dependable, conscientious wheel comedians who remain are

32 WEEKS COUNTED ON FOR NEW B. B. O. CIRCUIT

Eight Weeks Each in Four Sections—Principals Move, Rest Stationary

The Burlesque Booking Office is understood to be lining up a 32-week circuit for next season. Scouts are now out rounding up the houses. The idea of the Burlesque Booking Office circuit will be to have four sections of the country covered by eight houses in each. In the East there will be eight houses; the South, Middle West and Far West, the same number. The B. B. O. shows are to rotate around one section of eight houses at a time, with the visiting principals' idea, and a stationary chorus in each house. Each theatre will furnish its own scenery, with a scenic artist at each theatre.

The B. B. O. at present is operating six houses, Star, Gayety, Brooklyn; Capitol, Washington; Gayety, Baltimore, and Bijou and People's, Philadelphia. The first four were formerly on the American wheel and "pulled out" when the Columbia-American battle started to boil several weeks ago.

There appears to be a consensus of opinion among Columbia producers a No. 2 circuit is necessary for the development of actors for the higher class shows of the Columbia, on the same principle the minor leagues develop ball players for the majors. The B. B. O. shows will all be controlled by the B. B. O. circuit itself, with a plan of paying a lump sum each week to the producer putting on the show.

It is likely that most of the Columbia franchise holders who had shows on the American will produce for the B. B. O. next season.

no less honorable in their achievements, and it is this group of the year-after-year regulars that make the backbone of that form of show.

The outfit has two straight men in Harold Carr and Henry Coyle who classify pretty evenly with the comedians. That is to say they are smooth, ea workers with a little of the old school emphasis in their style, but satisfactory for all purposes. Two other men are listed, but they do not figure sufficiently in the proceedings to be identified. The team of Mazette and Lewis appear three times for dancing specialties and may be added to the show for the Columbia week. They were valuable in the finale, where their whirlwind stepping gave the fast and sprightly doings an added dash.

The three principal women are an unusual trio. None of them, unless it is Norma Barry, plays in the burlesque spirit, but somehow they form an entirely satisfactory ensemble. Helen Tarr is a tall blonde of the Lillian Russell type with an impressive high soprano voice and a poise that never violates her strictly prima donna function. Burlesque prima donnas ordinarily make the concession to tightness once or twice, but Miss Tarr is always positively regal in trailing skirts from start to finish and a fine stately figure—an acquisition to the stage picture of any burlesque ensemble and a power in the vocal summing up. Her frocks were marvels of magnificence running to cloth of silver, peacock blues and the other tones that go with the blonde beauty.

Miss Barry is the lively soubrette, rather strident at times and disposed to overdo in the matter of putting "pep" into her steppings. Her trick of clinging to the proscenium arch and going into terpsichorean delirium was a little too much. On the other hand she has an engaging lisp and displayed an agreeable knack for dialect character numbers as her part of the specialty lineup at the finish. Gertrude Exten was more on the demure order of the musical comedy ingenue, a personable little singing and dancing number leader who made friends promptly with the crowd.

The production is lavish as wheel investments go. There are a number of especially elaborate numbers and the costuming is always in conspicuously good taste. The girls looked absolutely immaculate. Aside from the specialty interlude, which in itself was an ambitious ensemble lasting practically the entire second act, the "Butterfly" arrangement was particularly slightly. With the lights subdued the girls all make their entrance from a flowered cabinet down center, go through their evolutions and disappear the same way. Thereupon the cabinet breaks away and the sides flatten out into a bunch of hollyhocks for another number with the girls' heads poked through the flowers. It was effective. There was another unusual number in "Black art" done more elaborately.

(Continued on page 27)

"Follies of Pleasure" Now

Gallagher & Bernstein's "Little Bo-Peep" (American) will change its monicker to "Follies of Pleasure" next week, continuing under that title for the rest of the season.

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Owing to the holiday Wednesday, this issue of Variety went to press Tuesday night.

Edward Mannix, general manager for Joseph M. Schenck, is temporarily in charge of the State theatre, New York, during the honeymooning of Manager Joe Vogel.

Georges Flateau, a French actor who appeared here for several seasons, is now in Paris and general manager of the Franco-American Office, a bureau for the exchange of plays, players and pictures between that country and America.

Arnold Rittenberg is manager of the new Fulton, Jersey City, a new picture house scheduled for opening March 16. It seats 2,000.

David Pinski, Yiddish playwright, is suing the Jans Productions, Inc., in the Supreme Court, alleging title infringement on "Man and Woman," a Pinski play of some years back. Jans is about to release a picture of the same name. The defendant's counsel is Nathan Vidaver.

Oreste Vessella returns to the Steel Pier, Atlantic City, with his band, starting March 3. He has been absent from the resort for the three years. Prior to that he was a feature at the pier for 17 straight seasons.

Sylvester and Vance and Kimberly and Page have been routed for the Loew circuit by Joe Cooper.

An action which arose last spring between A. H. Woods and the Fifth Avenue Coach Co. has been amicably adjusted out of court. Woods sued that a privately chartered omnibus of the coast company had damaged the marquee of the Republic theatre (controlled by Woods), New York, through collision. The point of law concerned the fact that the marquee extended out over the edge of the sidewalk into the gutter, and whether vehicles were being interfered with by the extending marquee or vice versa.

The Olympic, St. Louis, is being torn down. It was erected nearly 100 years ago. In the same building, at the corner of Broadway and Walnut street, is the St. James hotel.

The Crescent, Perth Amboy, N. J., controlled by the Reeder Brothers, will play pop vaudeville commencing Monday, booked by Jack Linder. The house will play five acts on a split week basis.

Alexander Patty and Co. has arrived in New York from the other side. It is a new act, opening on the Orpheum Circuit March 5 at Minneapolis, under the management of Felix Patty.

Watervliet, N. Y., has been added to the list of cities permitting Sunday pictures. The city council, at a meeting last Friday night, adopted by a two-thirds vote an ordinance introduced jointly by Mayor Michael L. Walsh and Councilman Daniel P. Quinn permitting Sunday night shows.

Joseph Bauer, manager of the Wigwam theatre, San Francisco, is in Los Angeles assisting Ed Redmond in the organization of a dramatic-musical comedy company which will open at the Wigwam April 1.

The Empire at Long Beach, Calif., closes as a stock theatre this week after several seasons of the same policy. It has been taken over by Freshwater & Titus and following interior improvements will reopen March 1 with Bert Levey vaudeville.

Frederick Vogeding, prominent Dutch player, headlined at the New Pantages last week with a Rupert Hughes sketch entitled "Blindfold." Florence Roberts presented the play.

ALBEE USES "DISSENSION"

Two or three weeks ago Variety published a brief article received through its Chicago office, to the effect that some Shubert acts had complained of chilly treatment accorded in the N. V. A. club. The point of the article seemed to be that because they were Shubert acts, the N. V. A. did not greet them as cordially as those who were not Shubert acts.

We didn't know, and don't know the extent of the truth in that article. Our belief is that a Shubert act informed some one in our Chicago office, who sent the story. The writer of it could not have dreamed it. We have not taken the trouble to inquire of Variety's Chicago office, but E. F. Albee, who seemed intensely exercised over it, may have that privilege with our consent, if he wishes to.

The Albee letter writing works got into action over it. They wrote Albee about it, and Albee wrote back. That didn't interest us either, except two remarks made by Albee. One was that Variety is antagonistic to the N. V. A., and the other Variety invented and printed the article to "create dissension."

Variety is not antagonistic to the N. V. A., but neither is it crazy over the N. V. A., nor has it ever been crazy nor even semi-enthusiastic over it. When artists in what is proclaimed to be an artists' club "given to the artists," must write to E. F. Albee about "their" club, that may tell any one who cares why Variety has never been crazy over this personally conducted organization. We have known about the N. V. A. since before it was organized, as Mr. Albee has. The N. V. A. can go on as it pleases, as far as we are concerned, but while it professes to be representative of the vaudeville artists, it can expect and look for Variety to say what it may believe should be said of it, now or at any other time.

That "create dissension" should be read over by Mr. Albee, always, before using. It sounds so familiar to us, and it should as well to the Keith office people. Mr. Albee forgets. The White Rats used it against his announcements published in Variety before and during the strike period; the Rats used it against articles we printed against the Rats; Equity has frequently used the same expression of late when referring to Variety's comment on its actions. Ever, it seems, when Variety says something about an actors' organization, some one connected with the organization claims that what Variety said was to "create dissension."

"Dissension" is never an answer. It's a defense. Facts are an answer, whether affirmative or negative. When a paper publishes something any one may read, it is susceptible of being affirmed or denied by the facts. If the Shubert acts say there is no chilliness toward them in the N. V. A. club, the article was in error. Two of the Shubert acts told Albee there had been no chilliness there toward them. Let's accept that as the answer, for with over 160 Shubert acts this season, Variety would have been silly to have published an invention that any or all of those 160 could have denied.

This is not published so much as a reply to Mr. Albee's inference as it is to inform all readers of Variety who may have read the article, that it was denied; that Mr. Albee himself said, writing to one of the acts: "We want all the vaudeville artists to work, and if we cannot play them we can't find fault with them for playing elsewhere. As far as the N. V. A. is concerned, it is an institution without prejudice to race or creed."

BRING BACK THE THEATREGOERS

What are managers going to do to attract theatregoers back to the box office? That seems to be troubling a great many of them at this time without any giving much practical thought to a real solution of the problem. There seems a solution in the Consolidated Theatre Ticket Office.

During the war the railroads were taken over by the Government and their ticket selling facilities placed into central offices, not only in New York, but the country over. The innovation proved so successful that when the roads were turned back the Consolidated Ticket Offices were continued.

It would mean the doing away with all of the theatre ticket agencies now existing should the managers decide to figure on the consolidated office scheme. It would do away with all the gyp places, as well as with the legitimate places to a certain extent. There might be one or two of the larger of the legitimate places which would keep operating, for the charge customers that they have. But the rank and file of the places that count on drop-in business would be forced to go by the board.

The managers would be enabled to charge the advance of 50 cents that legitimate places are now charging, if they wanted to, so as to take care of any additional overhead they might have in conducting the consolidated office, but it does not seem an advisable thing at this time, for the plan is not submitted as a money-making plan primarily, but rather as a plan to attract people to buying direct from the theatre managers again.

There are a lot of people who will not go to the theatre at all because aware they are unable to get fairly good seats at any house where there is any hit or a near-hit playing. They know that their only chance of getting a seat is at the brokers' and the brokers, in the main, will not give the casual drop-in anything like a seat he expects from a broker; the good seats are reserved for the regular customers, and the seats that the casual customer of the broker gets are the seats he usually was able to obtain at the box office, somewhere in the 12th or 14th row. Therefore the casual is staying away from the theatre entirely or patronizing the neighborhood house with vaudeville, pictures, or even the subway circuit theatre. He gets away cheaper than he would at the box office downtown and sees just as good an entertainment in the long run.

In the Consolidated Theatre Ticket Office each one of the houses could be represented as in the railroad offices. The regular theatre box office would not need to be closed; a duplicate set of tickets and a direct telephone would solve that connection, and each theatre's own individual employees would handle the seats.

It would not be necessary to handle a Consolidated Theatre Ticket Office along the general lines now employed in the Jos. LeBlanc Public Service Theatre Ticket Office, where the cut-rates are sold, which seems to be a point almost of fear with the theatre manager. But it is rather surprising that the manager in general, supposedly an astute business man, has not taken a great object lesson from the general scheme of the LeBlanc office.

In that office it is plain to be seen the public shops for seats to a certain extent. None, or very few, at least, have their hearts set on their minds made up on any one show. If they cannot get seats for one they certainly can for another, and that is exactly what they do do.

Just one Consolidated Theatre Ticket office would be necessary, located at a central point, say 42d street near Broadway, it wouldn't matter which side of Broadway it was, but with a knowledge of the location there seems to be an ideal site available at just this minute. A building that is standing, full large enough to be easily converted with an entrance and exit so arranged that one might almost believe that it was created for this purpose.

The inauguration of an innovation of this sort, together with a cam-

paign on the part of the consolidated managers toward directing the public back to the box office would in itself do more to restore confidence in the theatre than any other step that they could take at this time. The mere fact that it was a direct move against the gyp speculators on the part of the managers would go a great way to convince the average public-spirited citizen that the manager and the specs do not stand in to the extent that it is generally believed to gyp the entire public. That in itself is going to be a method of recruiting untold strength to the theatre when the time comes that public support is needed in combatting censorship or other legislation adverse to the theatre.

EQUITY MISSING A CHANCE

The plaint of the executives of Equity at every meeting is the deferred payment of dues. For instance, last Sunday at the Republic, New York, the Equity, during its meeting there, dwelt upon this aggravating phase of its financial system. Frank Gillmore, the Equity's executive secretary, mentioned it. He said there were 1,100 delinquents in dues at the New York office and that it is costing Equity \$275 monthly in an attempt to locate the delinquents and collect the overdue dues.

Mathematically that is 27 cents per person the Equity is expending monthly in its acknowledged vain effort to induce its members to pay. That is a large amount, but admitting it to be a truthful statement, the total multiplied 12 times for the year runs up to a large sum for a society that will not loan money to its members when they are in need, but apparently thinks nothing of spending lavishly to dun those same members when they must be in need.

Equity is missing a chance. It should advertise in Variety. One announcement in Variety would be sufficient to reach all of those members Equity is spending so much monthly now and not reaching. Its members' addresses may not be known to Equity, but Equity may know its members are reading Variety, and might give some attention to an Equity appeal in this paper, at least more attention, it would seem, than they are now giving Equity. One advertisement in Variety will be sufficient. It will save Equity spending that \$275 monthly. That \$275 monthly will do more good if loaned to the smaller members who need it more likely than Equity needs dues.

If the Equity people in hastily making up an estimate of 1,100 delinquents should have erred and it is costing \$275 monthly to notify over 4,000 delinquents, doesn't that say something as to the confidence of many of its members in the present Equity administration? John Emerson says Variety is a lying sheet; that it lies and lies about Equity; that it is a managers' paper. When Emerson first started on his campaign to discount the effect of what the only paper that says anything at all might say about Equity, he alleged E. F. Albee owned Variety. Of late Emerson has quit the Albee line, making it "managers" now. It might astonish Mr. Emerson and his executive associates in the Equity to exactly learn who its members think the liar or liars may be. When Variety prints an item, the readers of it learn sooner or later whether it is true, if they are interested that far.

When Variety early this season, in fact, last summer, said this would be a very bad season, that all the signs had come out, Emerson and his associates told the Equity members not to believe what they read in Variety, that Variety lies. Thereafter, and quite frequently for a while, Variety editorially told Equity it was taking the wrong stand in a bad season, warned it against actors being thrown out of work, but Emerson et al. continued to tell its members at meetings that Variety lies, not to believe what Variety said, and not to read Variety. Why not read Variety? At the meeting last Sunday it was at last admitted this has been a terrible season, and that at least 1,100 Equity members could not be located. So deducing, there are anyway 1,100 members who do not believe firmly enough in Equity to give it their addresses so that they may receive the Equity publication, "Equity," that tells just so much and no more. Maybe those 1,100 are reading Variety. It's possible.

We want to call the attention of all Equity members to a statement made at last Sunday's meeting by Mr. Emerson after Mr. Gillmore had cried over the deferred dues. Gillmore also said it was "disheartening to have members come up to the New York offices to blackguard and abuse our officers." He mentioned a woman who had called there to inquire why delinquents were fined 25 cents a month and Gillmore could take a trip all over the country at the expense of the organization. Gillmore said he replied he took the trip because the council ordered him to, and that the 25 cents a month went toward reimbursing Equity for the \$275 monthly. Then Emerson spoke once more, stating that he was glad Gillmore had mentioned the back dues, as some of the Equity paid officers had "cut their salaries until it hurts," and that if the dues were paid, they would be able to secure their "back salaries."

That looks like a point, one of those things, as it is known. The Equity officers may have cut their salaries just now, in cash, but there seems to be an accumulation of back salary accruing to them weekly, which will be paid when the treasury holds a sufficient surplus. The officers have not cut salary, therefore, to aid Equity, but merely to aid themselves, through not being able to draw full salary when the cash is not in the bank. It is the same thing that happened before the White Rats passed out. The Rats' officers drew part of their weekly salary and accepted i. o. u.'s for the remainder. That did not develop until after the Rats became defunct, its members meanwhile believing the Rats' officers had voluntarily reduced their weekly pay.

How long is it since John Emerson was an actor? He is a picture producer, a picture director, a scenario writer and playwright. It looks as though Mr. Emerson should join the P. M. A. The one great mistake of the Equity members was in electing Emerson as their president. It should have been Winton Lackaye. He's an actor. Lackaye would never have allowed it to be said that Equity has been the cause this season of more actors being out of work than all other conditions combined. That is a fact. Any road producer will verify it. A show might be skimming along, barely breaking even, as some are now doing, but there would be actors working in it anyway while it might have been waiting to go broke. Equity told the producers they couldn't do this and they couldn't do that; Equity told the actors what they could and could not do if they worked, with the result the producers didn't produce for the road and the actors didn't work. Emerson should worry, or Gillmore.

And then they cry because members don't pay dues. With what? Keep them out of work and want them to pay dues besides!

And never an actor would have said, as Emerson said at the Sunday meeting, that he saw "Plins and Needles" at the Shubert; "and you needn't worry," said Emerson, "it's a rotten show." Is the stage a profession all over the world, one profession, or is Equity one and the stage another?

The managers didn't want Lackaye and they wanted Emerson. They got Emerson. Bill Brady, the shrewd fox, did the trick. During the election campaign he said, "the managers want Lackaye," knowing the Equity crowd would plug for the man the managers didn't want. That was a smart thing Brady did, but the Equity members should have known their best friend—Lackaye. He may not be the best friend of foreign members of the Lambie Club, but he's the best friend the American actors could have placed in their presidential chair.

MAKING PICTURES WHILE TOURING

**Cameraman Going Around
World with Harry Corson
Clarke**

Harry Corson Clarke and Margaret Dale Owen are preparing for their fifth tour of the world. They will carry a company of 12 players and will sail for the Mediterranean in May, the first dates being at Gibraltar, Tangiers, Algiers, Port Said and Alexandria. The repertoire will then play India.

The tour will for the first time combine picture production. A cameraman will be carried and Clarke has prepared a number of scenarios for use in the native atmosphere of the Orient. It is expected that the ultimate releases will defray the expenses of the tour. Their last trip was started early in the war. Plans for picture-making were quashed at that time when permission to carry a cameraman through the Mediterranean was denied.

"LILIES" CLOSING

"Lilies of the Field" closes at the Klaw, New York, Saturday. The play will not proceed beyond that point. The attraction has been in the hands of a receiver for several months now, and in all probability will be disposed of. "Your Woman and Mine," a Shubert attraction playing at the Shubert-Majestic, Providence, this week, is slated to come into the Klaw Monday next. The decision to close "Lilies" was reached late Tuesday. Joseph Klaw has been acting as one of the receivers for the show.

Another closing announced late in the week is that of the Carle Carlton attraction, "Danger" at the 39th Street, the house to remain dark until next Wednesday, when Yvette Gilbert is to appear for a limited series of performances.

IRVING COBB ILL IN BOSTON

Irving S. Cobb is confined to his room in the Copley-Plaza hotel in a serious condition as a result of a sudden attack of illness about an hour before he was due to lecture last Wednesday. It is said he had a hemorrhage. All speaking engagements for the next six weeks have been cancelled.

At the time he was stricken George H. Deran of New York was with him. According to Doran, Cobb was to have been taken back to New York Thursday or Friday. The hotel physician protested against Cobb being removed from the hotel because of his condition, and after a conference it was decided to have him stay there until he had fully recovered.

SUGGESTS "FRIARS' NIGHT"

The Friars' Club voted a Friars' Night at the 48th Street for Thursday night, buying out the lower floor for "The Nest," and thus honoring three Friars—William A. Brady, who controls the theatre and play; Charles Miller, his manager, and Felix Isman, interested in the production. The suggestion came from Abbott George M. Cohan, who presided at last week's governors' meeting of the club for the first time in some weeks.

The Friars' night at "The Nest" was prompted as a tribute primarily to Brady's stand against Rev. Straton and on behalf of the profession.

"SCANDALS" AS USUAL

It is said George White has not yet decided whether to produce a new "Scandals" as usual during the summer or delay the next production until the fall, meantime touring with the present show. The "Scandals" in its three years since first put on by White and changed annually, has only played the Eastern big city time.

Andy Rice has been re-engaged by White to furnish the book of the new "Scandals."

KERR, BRADY'S PRESS AGENT

George F. Kerr is now press agent for the William A. Brady productions. Recently, he was handling publicity for the Capitol, New York, and was formerly an advance agent, ahead of "The Man Who Came Back."

Last season Mr. Kerr was press agent for the Traymore and Ambassador hotels, Atlantic City.

EARLY END FOR LEGITIMATE SEASON DUE ON BROADWAY AND IN COUNTRY

Business After Washington's Birthday Will Determine—Last Season Soonest Over Since War—Only Successes Garnered Additional Money on Lincoln's Holiday—Buys and Cut Rates

An early closing of the legitimate season on Broadway and throughout the country is conceded. Business after this week, which has Washington's Birthday, will supply a pretty good line on how much earlier than last year, which was the earliest closing since the war, the finale will come. Bluesness in managerial ranks has replaced the optimism of early January, with disappointing takings of Lincoln's Birthday last week figuring. The Lincoln Birthday holiday in the past proved one of the biggest in the season. This time only the successes garnered additional money, the lapse during the week sending grosses under the eight-performance normal, in spite of the extra matinee played.

Feb. 22 in the past was regarded as the turning point in the season. It again assumes that significance. Last week no less than 10 attractions on Broadway got around \$6,000 gross or under. Three were a little over \$5,000 and three grossed less than \$4,000. Indications this week were for excellent Washington's Birthday trade, and for Tuesday evening, which was the holiday eve. There will be very few extra performances this week, the holiday falling on Wednesday, which is the regular mid-week matinee day.

It has been pretty conclusively shown that so far as Broadway goes, reduced admission scales from the normal \$2.50 top (\$2.75 with tax) is of no real aid to the box office. There have been five attractions offered thus far this season at \$2 top and all have failed, four lasting no more than three weeks and one staying two months or a little more by virtue of the house being unable to secure another attraction. Frank Fay's "Fables" is the latest of the \$2 shows to flop. It closes at the Park Saturday. That house

has tried with three of the \$2 attractions.

"Pins and Needles," the English revue at the Shubert, failed to build to paying business last week (its third). Even with an extra matinee, the gross was no better than \$12,500, which approximated the second week's business. Observers believe the English piece would stand a chance if speeded. Its showing here rates as one of the most disappointing ventures of de Courville's long list. Within five years, he is credited with having staged 39 revues in England, all successes in some measure. Bert Williams in "Under the Bamboo Tree" may be the succeeding attraction at the Shubert. With Eddie Cantor in "Make It Snappy" also mentioned for that house or the 44th Street. The "Hotel Mouse," a third Shubert musical show (first called "Little Miss Raffles") is also a contender for Broadway soon.

The most recently arrived dramatic attractions up until this week which look most promising are "The Cat and the Canary" at the National and "Madame Pierre" at the Ritz. The latter show was a Wednesday opening last week and it built to smart takings before the week was out. "Cat and Canary" shapes up for big money. In nine performances last week it went to \$14,600, and figures to beat that mark in eight performances this week.

This week started off with "To the Ladies," accorded very good notices on the premiere at the Liberty. "The French Doll," at the Lyceum, also a Monday opening, was given a favorable send-off. "For Goodness Sake," at the Lyric, and "Rubicon," at the Hudson, were Tuesday premieres, while "Bevu" is the carded Saturday night debut for the new Earl Carroll house.

"He Who Gets Slapped," the

Theatre Guild's production which moved up from the Garrick uptown to the Fulton last week, stepped into the extra performance going and beat \$17,000 on the week, virtual capacity (the house can go a bit better than \$18,000, with an extra holiday performance). "He" is one of the few attractions which inserted an extra matinee for the current week.

Counting as a musical attraction "Chauve-Souris," the imported Russian novelty show at the 49th Street is topping the entire field of new offerings. It drew capacity at all three matinees last week and it is expected to continue to play an extra afternoon each week. The \$5 scale has been pushed back for evenings and takes in all but the last two rows.

It is predicted that "Shuffle Along" the colored revue at the 63d Street will last out a full year and possibly ride through a second summer. The average weekly pace through the fall and winter is claimed approximate \$14,000 weekly. It has established a record for colored shows that may not be equalled for years. Up to "Shuffle Along" opening the longest run for a show of the kind was 10 weeks, that going to Williams and Walker who appeared at the Park.

This is the final week for Chicago Grand Opera at the Manhattan, with no regular attraction succeeding. General business attending the visiting operatic organization is reported big, though a loss on the engagement was expected. Some criticism has been made because voices equal to those of other seasons were not heard. There were missing a number of big names which did much to promote the local popularity of the Chicagoans during their previous visits.

Next week "The Rose of Stamboul" will be brought into the Century, which is dark this week. The Garrick will offer G. B. Shaw's "Back to Methuselah," under the Theatre Guild's guidance. It will be given in three sections in as many weeks, tickets being sold in series of three. This is one of the longest known. Starting next week "Get Together" will have a new feature, Jack Dempsey having been (Continued on page 28)

TWO WEEKS' NOTICE ENOUGH TO CANCEL

Okla. Courts Uphold "Somebody's Sweetheart"—Played for Rival Management

The Appellate Division of the Oklahoma Supreme Court upheld a decision in a suit of Sinclair & Hastings, Tulsa, Okla. theatre managers, against the Arthur Hammerstein Enterprises that legally establishes a theatrical booking practice which concerns the cancellation of a booking date by a travelling attraction on two weeks' notice despite a previous contractual agreement.

The show was "Somebody's Sweetheart," which Hammerstein, Nov. 14, 1919, agreed to play for Sinclair & Hastings at the Tulsa Convention Hall Jan. 15, 1920, on a "75-25 basis. Jan. 13, 1920 (two days before the plaintiffs' date) the show played under a rival management in the same town. Sinclair & Hastings sued for breach of contract for the profits they might have derived.

Hammerstein's defense was that the two weeks' cancellation practice of the profession alibied him, both the lower and the Appellate courts upholding his contention and deciding for Hammerstein.

NAN HALPERIN PREPARING

Nan Halperin, who is to be starred under the direction of the Shuberts this spring, has been notified the new show is in preparation and will go into rehearsal April 1. The title has not as yet been selected. The book is being supplied by Phillip Barthelmew and Guy Bolton and the lyrics and music will be furnished by Joe McCarthy and Harry Tierney.

After four weeks' rehearsal the show will open in Atlantic City and play around the east for six weeks, when it will be brought into a New York house for a summer showing about June 15.

Miss Halperin opens in Shubert vaudeville next week, her initial appearance being at the Apollo, Atlantic City.

CATHOLIC GUILD'S BENEFIT

The Catholic Actors' Guild of America will stage its annual benefit Sunday night at the Shubert, New York. The prices scheduled are \$1, \$2, \$3 and \$5.

The organization was started some years ago by the late Jere Cohan, who was succeeded as president by Brandon Tynan. Gene Buck is vice-president. A number of the most prominent actors in the profession are listed in its directorate.

The bill for the benefit will comprise George M. Cohan, Bernard Granville, Frank Fay, Helen Groody, Emmet Corrigan, Laurette Taylor, Lillian McNeil and Bert Shadow, Eddie Carr, Herbert Cortell, Gene Buck and Brandon Tynan.

INJUNCTION REFUSED

The Gabel Players Corp., which is sponsoring a Yiddish stage production, "The Golem," at Gabel's theatre, on 116th street and Fifth avenue, was refused its motion for an injunction against the S. L. W. Amusement Co., which is sponsoring "The Pragur Golem" at the Lyric, Brooklyn, N. Y., Justice Ford holding that the title of plaintiff's play, "Der Golem," is not strictly original.

Max Gabel and Jennie Goldstein are the stars in their own production of "The Golem." The Lyric theatre in the Williamsburg section of Brooklyn has A. B. Adler in the title role.

SPECS HELD ON CHARGES

Four ticket speculators were arrested Saturday evening while operating in the lobby and on the sidewalks of the Manhattan, Chicago grand opera being the attractions. The men were charged with selling tickets without collecting the necessary federal tax and with not properly stamping tickets.

The arrests were made by revenue agents, following a complaint by George Sammis, manager of the Manhattan. They were locked up over Sunday.

"SHEIK" DRAMA

"The Sheik," Mrs. E. M. Hull's novel, will be dramatized by Dr. Charlton Andrews for production by the Shuberts. "The Sheik" has also been filmed by Famous Players.



OPENING OF INCOME TAX RETURN BUREAU FOR THE PROFESSION AT THE OFFICE OF VARIETY, NEW YORK CITY

Internal Revenue Collector Frank K. Bowers, who is to gather \$800,000,000 for the Government in the New York District, and U. S. Internal Revenue Agent Cadwalader Woodville of the Treasury Department, especially assigned to Variety's office, instructing members of the profession how to make out their returns. Hazel Dawn of "The Demi Virgin" having the return form blank explained by Agent Woodville, while Collector Bowers is performing a like service for Maud Ryan of vaudeville. Several of the New York dailies last week sent their camera squads to Variety's office, using cuts similar to the above, taken of the revenue men and professionals.

McLAUGHLIN'S PLAY GOING ON IN LONDON

Cleveland Theatre Manager
Going Abroad to See His
Play Produced

Cleveland, Feb. 21. Robert McLaughlin, manager of the Opera house and Ohio, leaves for London early in March in order to attend the rehearsals of his new play to be produced April 17 at the Drury Lane theatre. "Decameron Nights" is the title. It has been purchased from the author—McLaughlin—by J. L. Sacks, the London manager, who will produce it in collaboration with Sir Arthur Collins.

The direction will be in the hands of W. J. Wilson, well known on this side as a producer.

The play is entirely the work of McLaughlin, and the script will be produced in its original form. Several lyrics for the piece have been written by an Englishman, under suggestion from the author. While Herman Fack, another Englishman, has written an incidental score.

Mr. McLaughlin will be accompanied across the water by his wife, and they are due back here by the beginning of May, owing to arrangements McLaughlin has under way for the summer months.

EQUITY'S MEETING

Actors' Society at Republic Gather-
ing Listen to Labor Leaders

A meeting was held Sunday at the Republic, New York, by the Actors' Equity Association. The meeting ran for about an hour and a half in the afternoon. It was fairly well attended in that theatre of small capacity.

Among the speakers were Samuel Gompers of the A. F. of L., Hugh Franey, chief organizer of the parent labor body; John Emerson, Frank Gillmore, DeWolf Hopper and Louis Calvert.

MISS FRANKLIN OUT

Irene Franklin is out of the "Greenwich Village Follies" for some time to come, if not for the entire remainder of the season. Following an operation at Dr. Stern's sanitarium for tonsils and adenoids, the comedienne was ordered to take an indefinite rest. Miss Franklin left the show in Philadelphia because of tonsillitis.

"BACK PAY" CLOSING

Boston, Feb. 21. The play, "Back Pay," with Helen MacKeller, closes its local stay and road tour this Saturday.

The A. H. Woods show is in its 25th playing week. Miss MacKeller held a contract for that length of time to appear in the piece.

PRODUCERS VOICING OBJECTIONS TO ERLANGER-SHUBERT COMBINE

Outstanding Contracts with Special Privileges Reported Demanding Adjustment Before Booking Understanding Is Finally Confirmed—A. H. Woods, Cohan & Harris, Comstock & Gest and Selwyns Said to Hold Special Booking Agreements—Pooling Chicago Started Objections

Legitimate producers the past week have commenced to voice their objections to the proposed Erlanger-Shubert booking combine. These objectors, said to be in both camps, are asking how the booking offices intend combining bookings or pooling for their respective cities throughout the country without adjusting special booking contracts held by the objectors.

"Dates" seem to be the actual grievance of the independent producers. At the same time, they are saying of a combination booking office for a legit attraction is now to be informed they want to declare themselves in for a piece of the booking commission.

A. H. Woods, Cohan & Harris, Comstock & Gest and the Selwyns are among those mentioned as holding special contracts in bookings, either from the Erlanger or the Shubert offices. The Woods agreement, when joining the Shuberts, was reported at the time as giving the Woods office first call for season's bookings in any Shubert theatre anywhere. That contract, if reported correctly, virtually meant Woods could pick his dates and places. It gave the Woods broker the privilege of selecting the choice holiday weeks in the best Shubert towns, besides providing for special terms. A similar contract is said to have been given Cohan & Harris (before the firm dissolved) by Erlanger, for dates

and terms, while Comstock & Gest have been reported as holding the best percentage agreement with the Shuberts ever given by a booking office to a producer. The Comstock & Gest agreement on percentages of the gross for their big productions prohibited, in many instances, the theatre securing any net profit, regardless of the gross the show might do. Besides, there was a "kick back" to the Woods, and possibly also Cohan & Harris, of the booking office fee exacted from the theatre through the playing of their attractions. This amounted to considerable during a season.

Producers are reported as saying they will insist upon first calls under their booking contracts, also all percentage edges and whatever extraordinary benefits accrue to them from the special contracts. They fail to see how Erlanger and Shubert can decide upon combining or pooling without taking these outstanding contracts into account. Up

to date, the producers say, they have not been approached by either side of the combine, while the pooling and combining details have gone forward, from all announcements and reports.

The journey to Chicago last week of A. L. Erlanger and Lee Shubert, with the announcement sent out from there that there would be a pool of the legit houses of both sides, with the Apollo (Woods-booked by Shuberts) reverting to legit again next season and the Shubert vaudeville leaving the Apollo by that time to thereafter reside at the Colonial (Erlanger). The visit to Chicago by the heads of the respective booking offices was to confer with Harry Powers, the Erlanger theatrical boss of that city. The announcement also stated one legit house of the allied interests in Windyville might be turned over to pictures.

While Erlanger and Shubert may agree to pool or send combined bookings into any city, the independents say, their contracts would still read for first call and be insisted upon. Were the Erlanger office to request a combined booking for a Shubert house, which would mean an Erlanger attraction there, the date could conflict with what the producer holding the Shubert special contract might want. This would mean a conflict, say the independents, and a possibility that should be settled before, not after, the opening of next season. The selection of houses by Shubert from the pooled list for Shubert vaudeville is expected to create the havoc although the producers say if the number of attractions should be necessarily reduced through the pooling of combined booking arrangement, the same condition would arise.

Several of the largest independent producers believe they see in the present situation an opportunity to declare themselves. The declaration may run along the line of argument that since the producers are producing the most shows, without the booking offices' heads having very active in that respect for the past two seasons, it's about time the men who produce the most shows be recognized in so far as a division of the booking offices fees (Continued on page 23)

SETBACK FOR ELMAN

Ziegfeld Doesn't Have to Explain
How He Spent \$20,000 on Opera

Mischa Elman was denied his prayer for a bill of particulars in his breach of contract suit against Florenz Ziegfeld, Jr., for failure to produce a show composed by the violin virtuoso. Ziegfeld countered with a \$20,000 claim, alleging Elman had failed to supply a completed score within a specified period and by failure thereof had to abandon his production plans after incurring \$20,000 preparatory outlay. Elman's counsel, Phillips, Jaffe & Jaffe, wanted to know when he (Elman) had refused to orchestrate and complete the score and exactly how the impresario had expended the amount alleged.

Justice Ford refused the application, stating, "The affidavit of the attorney instead of the party is not sufficient grounds for granting the motion for a bill of particulars. Mere absence of the party is not sufficient."

MAITLAND TO TRY N. Y.

San Francisco's Little Theatre Impresario Will Come East

San Francisco, Feb. 21. Arthur Maitland, who has been conducting the Maitland Playhouse here for several years, plans to close shop at the end of this season and will go to New York.

Maitland started his Little Theatre idea in the ballroom of the St. Francis Hotel here and the project caught on so well that he had his present house built and secured a large patronage list among the society people.

AMATEURS AT WALDORF

The Junior society of the Temple Emanuel, New York, will present "Leave It to Me," musical, at the Hotel Waldorf-Astoria, for a limited engagement, commencing April 6.

The cast will hold members of the society. The book of the piece is claimed to be from an original script. A show of the same title was presented a couple of seasons ago on the professional stage. McElbert Moore wrote words and dialog, with J. Fred Coots composing the score. Briggs French will attend to the staging.

PETROVA TO PLAY CURRAN

San Francisco, Feb. 21. Olga Petrova has signed the first contract for the new Curran Theatre being built here and which is expected to be opened next fall. She will appear in "The White Peacock."

She will not, however, be the first attraction to play the theatre. The opening bill has not been announced.

GOMPERS, De COURVILLE MEET AS OLD FRIENDS

Labor Chief Reported to Have
Said, 'Managers Need Union
to Protect Themselves'

The meeting between Samuel Gompers and Alfred de Courville, which the head of the American Federation of Labor requested, is said to have resulted in a luncheon between two friends at a hotel last Friday. When the English manager explained that the artists in his "Pins and Needles" company at the Shubert were here under a guaranteed contract and that he was in no position to dictate to them in the matter of joining an actors' organization here, the labor leader is said to have replied that he did not think it was a matter for him to interfere with. Pressure had been brought upon de Courville by Equity officials in an effort to force the foreign artists in "Pins and Needles" to join Equity. The matter was carried to Gompers when de Courville refused point blank to use coercion on his players. In the de Courville show Equity saw an opportunity to establish a precedent with English players but have failed to do so.

An inside story of the session between Gompers and de Courville is said to have brought out a cryptic remark from the noted labor chief. Mr. Gompers is quoted as saying that, "as far as I understand the theatrical situation here, it looks as though the managers needed a union to protect themselves from the actors."

Gompers and de Courville are old friends, dating from the former's trip abroad some years ago. At the time the labor head was indisposed and the English manager showed him many courtesies that led to firm friendship.

The English manager is reported saying Mr. Gompers had been misinformed as to the status of the "Pins and Needles" company and that the labor chieftain had been led to believe an effort was being made to battle with American artists by the importation of English professionals. The intent of a temporary stay of the English organization appears to have set the case clearly before the A. F. L. official.

One difference between American and English playing conditions was noted last week when "Pins and Needles" played nine performances but were only paid for eight. Most of the cast was recruited from the English music halls and the contracts call for as high as 12 performances weekly.

Harry Pilcer, Restaurant Dancing
Harry Pilcer has been engaged to dance at the Beaux Arts, New York. He is with "Pins and Needles" at the Shubert.



LEAVE IT TO JEAN

It's Friday noon, and Booking Manager M. D. Simmons requires an act to open at the Jefferson at the matinee. Jean Sothorn happens to be in the booking office talking to her representative, E. K. NADEL. Could she fill the disappointment? Yes, but without her scenery, as her stage carpenter could not be located. "O. K., go ahead," says Mr. Simmons, and Jean was on her way to the Jefferson.

She was accorded a big reception, and the act went so big she had to make a speech. Did she use her scenery the remainder of the week? She did not—it was unnecessary, as the "bit of femininity with a masculine touch" by PAUL GERARD SMITH hit the bull's eye just the same.



LILLIAN

GLADYS

BURTON SISTERS

Of HANSON and BURTON SISTERS
"THE MAGIC MAN AND HIS MAGICAL MAIDS"

Formerly known as MYSTIC HANSON TRIO. Our present act may be called a second improved edition. Now playing thirty weeks for W. V. M. A., Junior Orpheum and B. F. Keith (Western) Circuits. Meeting with our usual success. Back East soon. Direction: TOM POWELL.

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 (17th week). Holiday (Lincoln's Birthday) failed to prevent gross falling again. Takings last week between \$7,000 and \$7,500. Claims that figure is profitable.

"Bevu," Earl Carroll (1st week). Newest of Broadway's theatres, located at Seventh Ave. and 50th street. Premiere of show, authored by Carroll, set for Saturday evening.

"Bill of Divorcement," Times Square (20th week). An English drama splendidly acted, which was a dramatic leader for first three months. It still making a profit with cut rate aid. Will probably be ready for road after another month or so. Bettered \$10,000 for nine performances.

"Blossom Time," Ambassador (22d week). Has been a consistent money getter since opening. Is only operetta to get over this season, with takings last week \$18,000, with extra performance aid.

"Blue Kitten," Selwyn (7th week). Hammerstein musical piece pleasing, and though not a smash has done good business up to now. Holiday failed to build the gross, which approximated \$17,000 last week.

"Bombo," Jolson (21st week). Sunday night concerts here are always "ace" draws. Business with the Jolson is doing good, but not big business, with recent business approximating \$20,000.

"Bull Dog Drummond," Knickerbocker (9th week). The surprise melodrama money getter; of English origin but presently in comedy vein here. Figures with money leaders. Last week, with holiday, takings claimed to have reached \$17,000.

"Captain Applejack," Cort (9th week). Biggest draw house has had since "Abraham Lincoln," with better than \$16,000 in. Extra matinee last week sent gross to well over \$18,000. Demand comparable to "Peg o' My Heart," which made record run at Cort.

"Cat and Canary," National (3d week). New thriller has taken place with dramatic leaders. With nine performances last week gross went to \$14,500, with agency call reported very strong.

"Chauve-Souris," 49th Street (4th week). The imported Russian novelty looks like a smash. Extra matinee and regular afternoon both sold out last week, and night business capacity throughout. Is only attraction getting \$5 top outside "Music Box Revue."

"Czarina," Empire (4th week). Romantic comedy, with Doris Keane, has caught on smartly, and though not absolute capacity is getting big money. Last week, with extra matinee, gross was around \$16,500. \$3 top figures.

"Danger," 39th Street (10th week). Dropped off again last week to a little over \$5,000, with extra performance added. Will leave at the end of the week, Yvette Gilbert succeeding.

"Demi-Virgin," Eltinge (19th week). The farce leader has eased off somewhat in pace lately, getting between \$11,000 and \$12,000 weekly. Business after holiday Monday last week disappointed.

"Desert Sands," Princess (2d week). This new drama doubtful. Its first week was around \$4,000, which probably is an even break in this small house. Some changes made in play.

"Drifting," Playhouse (7th week). A melodrama, probably doing better than an even break, with strong cut rate aid.

"Dulcy," Frazee (28th week). Has two weeks more to go, succeeding attraction not yet decided on. "Dulcy" was one of earliest offerings to arrive and has made good run but not to big business. Cut rates have aided since first of year.

Elsie Janis and "Her Gang," Gaiety (6th week). Another week after this, Miss Janis going on tour again. "Madeline of the Movies" succeeds March 6. The Janis show claimed \$9,000 last week.

"Fay's Fables," Park (3d week). Listed to be withdrawn at the end of the week, but may go on tour. Business last week around \$7,000, which means a loss for musical show, though attraction and house under same management. Park may take Shubert vaudeville.

"For Goodness Sake," Lyric (1st week). New musical show produced by Alex Arons. Opened Tuesday night, coming in with good road reports.

"First Year," Little (7th week). This long running comedy still piling up profits, but pace of late not as strong as up to first of year. Takings last week between \$9,500 and \$10,000, with extra performance in.

"French Doll," Lyceum (1st week).

New comedy with Irene Bordoni. Opened Monday night succeeding "The Grand Duke," which went to the road.

"Get Together," Hippodrome (26th week). Big house, in seeking a sensation to quicken pace, has engaged Jack Dempsey, heavyweight boxing champion, starting next week. Business better than \$30,000 last week.

"Good Morning Dearie," Globe (17th week). Dillingham smash good until hot weather. Extra performance last week sent show to better than \$32,500. Coupled with "Music Box Revue" in leadership.

"He Who Gets Slapped," Fulton (7th week). Play of Russian authorship moved up from Garrick last week. New figure for Fulton claimed in nine performances at \$250 scale. Gross quoted at \$17,400.

"Just Married," Nora Bayes (44th week). Looks sure to round out a year's run. Was a summer offering at the Shubert, moving to roof theatre early in fall. Takings have been around \$7,000, with cut rates prominently figuring. Last week's better, with extra performance in. Gross was \$7,300.

"Kiki," Belasco (13th week). The season's outstanding comedy-drama success, with regard advance sale for Belasco. Weekly takings \$16,500, with last week's figure \$18,700, with extra matinee in.

"Lawful Larceny," Republic (8th week). A dramatic hit that built on its own from fair takings to close to capacity, which is a little over \$12,000. Got better than \$13,000 last week, with extra matinee.

"Lilies of the Field," Klaw (20th week). Final week. Will be succeeded next week by "Your Woman and Mine."

"Madame Pierre," Ritz (2d week). A Bireux adaptation. Opened Wednesday last week, drawing splendid notices. Call in agencies good from second day on, with Sunday notices giving William Harris, Jr., offering strong chance. Saturday matinee pulled \$1,300.

"Marjolaine," Broadhurst (5th week). Musical "Pomander Walk" drawing paying though not big business. House can get around \$19,000, show grossing over \$13,000. Last week with extra matinee takings to around \$15,000.

"Montmartre," Belmont (2d week). Ambitious co-operative venture. Critics viewed show as somewhat handicapped in effort to transport Parisian atmosphere. Played to \$6,200, including a \$1,400 premiere. Low operation cost gives attraction a chance.

"Music Box Revue," Music Box (23d week). The musical "wow" of the season, with weekly gross around \$29,800. Gross last week nearly \$32,500, with holiday matinee extra.

"National Anthem," Henry Miller (5th week). Should run well into spring, the lower floor going to capacity right along, though balcony off. Extra matinee last week sent takings to \$12,200.

"Pins and Needles," Shubert (4th week). English revue most expensively geared, with business a loss to date. Gross last week was nearly \$12,500, or a little more with an extra matinee. Cut rates helped in getting that figure. Likely to be withdrawn soon and may be sent on tour.

"Rubicon," Hudson (1st week). A comedy giving Hudson booking when failure of Marie Lohr repertory was evident. Opened Tuesday. Miss Lohr's plans here not definite. She may appear in American new piece.

"Sally," New Amsterdam (62d week). Musical run leader is still going at fast clip, and though not getting the smash grosses of first year is still drawing big money; \$26,000 claimed for last week.

"Shuffle Along," 63d Street (40th week). The colored revue which features Wednesday midnight performance is predicted to run until summer or beyond. Average weekly gross is claimed over \$12,000 weekly. Is a big profit maker.

"Six Cylinder Love," Sam Harris (27th week). While business here with this fall hit has been off lately, it is still making money. Last week takings were nearly \$14,000, with extra performance figuring.

"Tangerine," Casino (29th week). May still be a kick in this attraction, which led the \$2.50 musicals throughout the fall. Pace has been off lately, and last week with an extra matinee played gross not over \$17,000.

"Thank You," Longacre (21st week). A comedy that started slowly but built up to profitable figures and has been beating \$9,000 lately. With extra performance last week takings went to \$10,000.

"The Bat," Morosco (79th week).

BUSINESS SOMEWHAT OFF IN CHICAGO

Walker Whiteside Upsetting Traditions in "Hindu"

Chicago, Feb. 21.

With three shows making their final bow before local audiences, the business here last week was a bit off the regular average. Just what caused this could not be discerned, for weather conditions were most agreeable and favorable for theatre business. The outgoing shows, "The Follies," "Under the Bamboo Tree," and "Mr. Pim Passes By," were expected to step on the attendance lever and run it up to the capacity mark at each performance. This was not the case, for it seemed as though folks either thought they would give them the go-by or that they were staying on for an extended period.

Upsetting traditions here is Walker Whiteside in "The Hindu." Starting off with unfavorable notices in the dailies, which said the piece was not of a likeable kind, but that the acting of Whiteside and his support was worthy of witnessing, the show, hidden away in Shuberts' Central, has been breaking the receipt records for that house. This show has never fallen below the \$10,000 mark and mostly has been going over \$11,000 a week.

Lionel Barrymore, at the Princess, is also doing unusually big business. The show was booked in here for four weeks, but it has had its run extended at least two more weeks and a possibility of an extra one.

With the departure of three shows Sunday, the return of the Woods theatre to legitimate from the cinema and the reopening of the La Salle, five new shows were presented Sunday and Monday. To make room for one, "Bluebeard's Eighth Wife," the Shuberts moved "The Last Waltz" from the Garrick to the Studebaker, where it replaced the Bert Williams show and will remain for another two or three weeks.

Opening Sunday night were "Two Little Girls in Blue," Colonial; "The Silver Fox," La Salle, and on Monday Elsie Ferguson rededicated the Woods to the legitimate with "The Varying Shore"; Frances Starr began a revival of "The Easiest Way" at Powers; and Ina Claire and

Mystery play is still a money getter and profitable. Played nine performances last week, the gross going to nearly \$12,000.

"The Blushing Bride," Astor (3d week). Drawing fairly good business, though takings not exceptional, and there is some cut rate aid. Last week with extra matinee gross was \$13,800.

"The Deluge," Plymouth (5th week). Is regarded an exceptional drama, but has been unable to build to promising business. Last week, with extra performance, gross was between \$5,000 and \$5,500.

"The Dover Road," Bijou (10th week). A hit in this limited capacity house. Last week with nine performances the gross beat \$12,200, which is over capacity, there being some standees late in week.

"The Law Breaker," Booth (3d week). Chances of this new drama to land are in doubt, though well acted. Extra matinee not an aid. Gross little over \$5,000.

"The Mountain Man," Maxine Elliott (11th week). This attraction showed promise for a time, building up to \$7,000 or a little better. Last week it slipped with the others, being slightly under \$6,000.

"The Nest," 48th Street (4th week). Extra advertising used last week and with extra matinee the takings went to nearly \$8,000. That is improvement over normal going of third week.

"The Perfect Fool," Cohan (18th week). The Ed Wynn show should last until warm weather, counting as one of the most successful \$2.50 top musical shows. Gross has been around \$17,000 lately and is now leading \$2.50 shows of this class. Got nearly \$18,000 last week.

"The White Peacock," Comedy (9th week). Peared up at low operation cost, with normal pace around \$5,000 weekly. That may mean even break or slight profit. Last week the business dropped to \$4,000.

"To the Ladies," Liberty (1st week). New Tyler-produced comedy, written by George S. Kaufman and Marc Connelly. Opened Monday night, making good impression.

"Up in the Clouds," 44th Street (8th week). Extra matinee last week drew well. Business for the week was a little under \$14,000, which is claimed to be profitable for this \$2.50 top musical show.

Revolutions current are "Mrs. Warren's Profession" at the Punch and Judy and "The Pigeon" at the Greenwich Village.

"Foolish Wives," Central (7th week). Final week for Universal film, which pulled only fair business. "Wild Honey," another U picture, succeeds Sunday.

"Orphans of the Storm," Apollo (8th week). Griffith film continues at paying business of about \$12,000 weekly.

Arthur Byron came to the Garrick with "Bluebeard's Eighth Wife."

Estimates for last week: "Mr. Pim Passes By" (Powers', 5th week). Passed out of the picture here getting \$11,800, somewhat of a disappointment to the management. Frances Starr in "The Easiest Way" opened Monday.

"The Beggars Opera" (Olympic, 1st week). Return welcome as first visit. Critics most kind. Likely its engagement of two weeks will do good business. Got \$10,000. Mary Ryan in "Only 38" opens Feb. 26.

"The Last Waltz" (Garrick, 6th week). Final week. Bit off, falling below \$20,000. Moved to Studebaker Monday and succeeded at Garrick by "Bluebeard's Eighth Wife."

"Connecicut Yankee" (Woods, 9th week). Concluded run, getting less than \$8,000 final week. Elsie Ferguson opened Monday in "The Varying Shore" to \$8,000 advance sale.

"Follies" (Colonial, 8th week). Bowed out Saturday after most prosperous run of eight weeks. Usually plays here for 11 weeks, but Ziegfeld curtailed run. Business was around the \$32,000 mark final week. "Two Little Girls in Blue" opened Sunday.

"Nice People" (Cort, 17th week). As nice as name, still doing a mighty nice business got \$11,500 last week. "Little Old New York" (Cohan's Grand, 7th week). Fell off quite bit on week. Society still giving strong play. Around \$14,000, profitable for show and house.

"The Claw" (Princess, 2nd week). Lionel Barrymore getting all money possible in this house. Show got off with bang and will probably continue to keep up pace throughout run; \$18,000 again.

"The Hindu" (Shubert-Central, 6th week). Whiteside is still showing its prestige by getting folks over to this out-of-the-way show house to the extent of \$10,750, exceptionally good for house and far above average intake here.

"Orphans of the Storm" (Great Northern, 3d week). Film business here, as well as at legitimate houses, off. The Griffith organization still doing heavy advertising and propaganda work; \$9,000 totaled.

"Blood and Sand" (Illinois, 2d week). \$13,000, less than anticipated.

"Under the Bamboo Tree" (Studebaker, 10th week). Final week: did not fare as well as expected. Calculated "Black Belt" would keep up portion tented at all performances, but not so; \$10,000, not profitable to attraction. "The Last Waltz" moved here from Garrick Monday.

"The Night Cap" (Playhouse, 7th week). Appears as though this comedy-mystery destined for extended run; \$9,000 on off week, profitable to show and theatre.

"Lightnin'" (Blackstone, 24th week). Capacity did not rule all the way but \$22,000 in 10 performances last week which will not cause either John L. Golden or Harry Powers to dig to meet expenses.

La Salle, dark, due to sudden closing of "The Rose Girl," opened Sunday with "The Silver Fox."

GOOD PHILLY DRAWS TILL EASTER SLUMP

Managers Encouraged by Present Conditions

Philadelphia, Feb. 21.

Three openings this week looked very sweet to the producers, who see good business from now up to the expected Easter slump.

"The O'Brien Girl" had a big house at the Garrick last night, with George M. Cohan over to see his show get a flying start, and it is expected that this show will stay for at least six weeks at this house, where "Mary" had three profitable engagements. "The Gold Diggers" opened with an equally big house at the Broad, despite the opposition. Four weeks is all that is announced for this Belasco whale of a hit, which is surprising the local wise-ones. The third opener was Eddie Cantor in his new review at the Shubert, where it will probably stay four weeks if it follows the year's policy at this house.

An interesting feature of the week's shows is that it marks the first really concentrated musical outlay seen here in some time. With the Forrest probably taking on a musical show by March, the city will have three such shows at one time, the first time that has happened for this year, which has been notable for its number of serious shows. For example, the North Broad street houses, Lyric and Adelphi, have had between them but one musical show all year, while "The O'Brien Girl" is only the second, at the Garrick, with a single one at the Walnut.

"Dog Love" survived the panning of the critics and did such good business last week, its second, despite bad weather, that it is figured to remain at least six weeks. This, together with the success of "Ladies' Night" at the Lyric, is vastly encouraging to the Shuberts, who had a number of big disappointments in the fall, with only "The Bat" as a positive money-maker.

"Main Street" was off on account of the weather last week, but figures

to make real money during its four weeks' stay at the Walnut. It has received good treatment from the dailies and has not an expensive overhead. Charlotte Greenwood in "Letty Pepper" will probably be the next one in.

"Welcome Stranger" proved a mint for the Garrick, with the demand seeming to go up as the show remained. This was also true of the Garrick with the runs of "Bull Dog Drummond" and "Mr. Pim Passes By." Last week on Friday and Saturday nights, despite intense cold, there wasn't a seat to be had in this house. The show could easily have stayed another three weeks.

"Orphans of the Storm" is staying only a week or so more at the Forrest. While their business has slumped occasionally, the engagement has been by no means as satisfactory as that done by "Way Down East."

"The Grand Duke," with Lionel Atwill, comes to the Broad March 20, with Elsie Ferguson mentioned all the way ahead to April for the same house. Aside from that little definite is known. In fact, the booking arrangements as far as Philadelphia is concerned are in a muddle. Faversham in "The Squaw Man" will probably follow "Ladies' Night," but what comes into the Forrest, the Adelphi, the Shubert or the Garrick next is still problematical.

SLUMP HITS BOSTON, BIG STORM BLAMED

Week Starts Well But Drops —Interest Centers on "Circle"

Boston, Feb. 21.

Getting away to a good start on the first nights of the week the show business here had the props knocked out from under it Wednesday when a storm which tied up traffic and left the biggest snowfall of the season locally hove in sight.

This is the second or third time this season when what looked like a prosperous week was smashed up by the weather.

At the start of this week business was fairly good and barring another bad weather break it was expected there would be a pickup.

No new show opened Monday. What will probably be the biggest and classiest opening of the season will come at the Selwyn Monday when John Drew and Mrs. Leslie Carter open in "The Circle." The way has been well paved for the opening of this show by the Selwyn advance man, Walter Duggan, and the house is already sold out for the opening, tickets being at a premium. It is the first time this season that the house had a really decent break, which was referred to rather crudely in the "ads" that appeared in the Sunday issues.

"Orphans of the Storm" is due to move out of the Tremont at the end of next week when the 10-week lease they took on the playhouse is up. It is said that business was way off again last week and that the appearance of the Gish sisters, which was looked upon as a sure-fire drawing card, fell flat because they

(Continued on page 28)

to make real money during its four weeks' stay at the Walnut. It has received good treatment from the dailies and has not an expensive overhead. Charlotte Greenwood in "Letty Pepper" will probably be the next one in.

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"The Gold Diggers" (Broad, 1st week). Opened big, with prospects of excellent business despite opposition. Will stay four weeks, the longest of any Broad show this year. "The White Headed Boy" of the Irish Players fell off the second week, although they made money with \$10,500.

"Make It Snappy" (Shubert, 1st week). New Cantor revue very well liked despite ragged spots. Business was big last night and show will probably stay four weeks, as all shows this year except Rooney "Love Birds" have at this house, though there is a chance of rushing it to Broadway sooner. "Greenwich Village Follies" did about \$22,500 for their last week and claimed to be very, very well pleased at reception here.

"Orphans of the Storm" (Forrest, 7th week). Business jump. "Last weeks" announced, with house changing back to old legitimate policy first of March in all probability. About \$9,500.

"The O'Brien Girl" (Garrick, 1st week). Big turnout to greet Cohan show, which is in same house where "Mary" did such splendid business first run here. Understood that no bookings interfere with show staying as long as it makes money. "Welcome Stranger" did remarkable business of \$17,000 last week here, with demand increasing toward its end.

"Main Street" (Walnut, 2d week). First week was fair, with bad weather hurting houses some nights. Well liked by critics, especially for acting. Figured to make money in four weeks' stay. \$12,500.

"Dog Love" (Adelphi, 3d week). This show seems to be getting all Hodge clientele despite general consensus that show is weak. Now figured to stay six weeks. \$12,000.

"Ladies' Night" (Lyric, 7th week). Slipping at last, but set up good figures and no end yet announced. "The Squaw Man" understood to follow. About \$10,000.

STOCKS

Portland, Me., reports the Jefferson there may be disposed of to a stock manager. It has been a legit house for years, lastly taken over by the Shuberts, who returned it to the owning corporation in January. One of the largest stockholders in the Theatre Co., Inc., owning the Jefferson, is Abraham Goodside. The report says he may be the purchaser and install the stock policy.

After having been closed for several weeks, due to the collapse of the Boston English Opera Co., backed by the Beck brothers, which flopped after a run of bad business, the Arlington, Boston, in the up-town section, reopened Wednesday with a stock company. The new company will be known as the Arlington Stock Company, and includes Charles Blackford, Florence Johns, May McCabe, Frank Du Frane, Frank Andrews, Beatrice Loring, Wilton Lackaye, Jr., Leonard Bradley, Helen Neff, Frederick B. Manatt and George Burton, among the principals. Al Roberts, active in the management of the theatre when John Craig had a stock company there, will be in charge of the new company as manager. The first attraction will be "The Virginian." The scale is 90, 68, 45 and 22 cents for the evening shows and 68, 45 and 22 cents for the matinees.

Malcolm Fassett, who for three years has had his company, the Fassett Players, in Albany, will transfer his interests this summer to Louisville. Fassett has leased Macaulay's theatre and will open in April.

The Lyceum, New Britain, Conn., which discontinued dramatic stock last week, opened a musical comedy tab company Monday. The Lyceum will play tabs for a few weeks, after which a pop vaudeville policy will be installed.

The Supreme, Fulton street and Grand avenue, Brooklyn, which started dramatic stock company last week played to gross receipts of \$350 on the week with 10 performances given. The company operating on a commonwealth plan secured the house without rental. The company paid the musicians and stage hands with the owners paying other expenses including the lights. The Supreme formerly played colored shows and has been unable to show a profit, having recently changed hands with the B. R. B. Corporation the new owners having entirely renovated the house. After the Saturday night performances it was believed that the company would be closed it being found that after paying the musicians and stage hands out of the \$350 there was not a sufficient amount left to divide among the nine people in the company. The owners of the house made a cash donation to the company to keep it intact in order that the house would not close with the company remaining to open Monday in "The Unmarried Mother."

\$9,000 IN NEW ORLEANS

O'Brien's Minstrels and Gaites' Show Will Each Get About Same Gross

New Orleans, Feb. 21.

The Nell O'Brien Minstrels opened top-heavy at the Tulane Sunday night and will draw about \$9,000 on the week. "Take It From Me," the Joe Gaites' show at the Shubert-St. Charles' this week, will get about the same amount.

The blackface show is old-time, lacking the snap and pep of modern entertainment. Its end-rare are using some material belonging to standard single acts in vaudeville.

ENGAGED FOR AUSTRALIA

Engaged by J. C. Williamson, Ltd., for Australia and New Zealand: Elizabeth Dunne and Phillips Peard for "The First Year"; Mayme Luntun and Rupert Lumley for "The Bat."

They sail on the Ventura, leaving San Francisco, April 14.

NEXT FIDELITY

The next Actors' Fidelity League show will be held Sunday night, March 5, at the Henry Miller.

Among those included in the program are Blanche Bates, Holbrook Blinn, Louis Mann and Eileen Huban.

Henry W. Savage Going to Europe
Henry W. Savage, at present in Florida, will sail the early part of March for Europe.

HIGH COURT DENIES TO GILCHRIST
RIGHT TO REVOKE ELTINGE LICENSE

Opinion in "Demi-Virgin" Case Written by Justice
Walter Lloyd Smith for Appellate Division—
"Dangerous Power to Vest in Single Individual"

The Supreme Court decision by Justice Wagner of some weeks ago denying the A. H. Woods Theatre Co., Inc., an injunction against John F. Gilchrist, commissioner of licenses, to prevent the defendant from revoking the license of the Eltinge theatre, where the "Demi-Virgin" is now holding forth, was reversed by the Appellate Division Feb. 20, Justice Walter Lloyd Smith writing a nine-page opinion. The higher judicial body unanimously agreed that Commissioner Gilchrist had no power to revoke legitimate theatre licenses, discounting entirely whether the production in question was immoral or not.

The decision is looked upon by show people as a severe set-back for reformers and "blue law" fanatics who have invoked the aid of the license commissioner to interfere with theatrical productions which have come under their ban. A play, in the only other proceeding, can be stopped by criminal prosecution, which is most difficult and tedious because of the difficulty of proof.

Commissioner Gilchrist held that under the municipal statutes he had the sole power to revoke theatre licenses, the Appellate division looking askance on this arbitrary power vested in one man appointed by the mayor without confirmation by any judicial body. The Appellate division holds that the only power to revoke a theatre license under law is vested in a judge or justice of a court of record.

The Opinion

Justice Smith's opinion reads in part: "The power to revoke a theatre license was, under a special provision of the charter, section 1476, given to a judge or justice of a court of record in the city upon proof of a violation of any of the provisions of the title. It is therein provided that such license could not be revoked except upon an order to show cause, which must be served not less than two days prior to its return, and that the judge or justice should hear the proof and allegations and determine the matter summarily, and a party

whose license has been revoked should not thereafter be entitled to a license. The commissioner of licenses is given cognizance and control of the issuance, revocation and suspension of all licenses issued by the different departments in the city by which licenses were granted. No right of censorship of any play was thereby expressly given. It is claimed to have been indirectly given by power to revoke the license of a theater wherein the same is produced. It is not a license to produce a play which is to be revoked, but a license to conduct a theatre for any purpose which is to be revoked, and such right of revocation is claimed to exist notwithstanding the power of revocation was withheld from the police commissioner and given to a justice of the Supreme court for causes assigned, among which was not the cause for which this theatre's license is threatened to be revoked by the commissioner. It is a most dangerous power to vest in a single individual, liable to misuse and to become oppressive. The right of censorship of moving picture exhibitions given by the act of 1921 is to be exercised by a board appointed by the governor and confirmed by the senate, and its determinations are expressly made reviewable by the court.

Seems Extraordinary

"It seems an extraordinary interpretation of this law to hold that power to censor all other plays than moving picture plays is given to a single official whose appointment by the Mayor is not subject to confirmation by any municipal body, with no standard given to him to guide his act on and with no provision either for a hearing before the Commissioner or for a hearing to review his determination."

Justice Smith did not concern himself much with the "Demi-Virgin" play, but does refer to it in passing to the effect: "The play sought to be prevented by the Commissioner is one which, according to the exhibit submitted on the argument, has little in it to commend and much to condemn. But the public has little to apprehend from the holding of this limitation of

power of the Commissioner of Licenses because, under the criminal law, any obscene or indecent exhibition may be punished as a misdemeanor. Not only is the party who produces such an exhibition liable to the penalty of the criminal law, but every person who participates therein."

Max D. Steuer, who is a stockholder in the Eltinge Theatre property, argued the matter for L. H. Woods, Louis J. Vorhaus (House, Grossman & Vorhaus) being associate counsel on the briefs. William Klein, on behalf of the Shuberts, also submitted a brief. Assistant Corporation Counsel Lehmann appeared for the Commissioner.

This is the first time that the power of the License Commissioner has been questioned by theatrical producers and fought to a finish. Several such threats by the License Commissioner has been heard of before, but either the play was withdrawn immediately or radically altered to concur with that official's standards.

The victorious appellants' attorneys have not heard whether the Commissioner intends carrying the case to the Court of Appeals nor would the Corporation Counsel's office make any statement.

FRISCO BUSINESS

San Francisco, Feb. 21.

For the first week of their engagement at the Century Kolb and Dill, presenting Aaron Hoffman's newest comedy, "Give and Take," played to \$19,200. The second week dropped a little but attendance is still large.

At the Columbia the "London Folies" opened to \$1,200 Feb. 12 for that show. It was in for a single week's engagement. The business during the remainder of the week was light.

MANAGERS SAY LITTLE TO ORDER
CLOSING WASHINGTON THEATRES

Seven Shut Up by District Commissioners—Newly
Adopted Amendment to Building Code in Effect
—Legit Shows Forced Out—Alterations Planned

Washington, Feb. 21.

Seven of Washington's theatres were closed Saturday night without warning. The district commissioners, although but an hour previously it had been announced in the evening papers that no houses would be closed, acted upon the recommendations of the coroner's jury and within one hour after the order was promulgated the houses were closed, the order being delivered to the various house managers around six o'clock.

The houses affected include, in the legitimate, the National and Poli's, the Cosmos, presenting vaudeville, Loew's Columbia and Crandall's Metropolitan, special picture features, and two smaller picture houses, the Maryland and the Foraker, the last being a colored house.

The newly adopted amendment to the building code that darkened these houses and brought some other twelve theatres under scrutiny, is as follows:

"Hereafter no building, or part thereof, shall be operated, maintained or used as a theatre or other place of public assembly unless the same be fully fireproofed in accordance with the law and the building regulations and otherwise fully complies with law and regulations as to the structural safety of such building and every part thereof. The commissioners may at any time revoke the license for any such building, or part of building, and prohibit the use thereof for such purpose, which fails to conform to the foregoing requirements, and may summarily and immediately close any such building or part thereof when, in their judgment, such building or part thereof becomes dangerous for such use. Provided, that the owner, or other person entitled to the beneficial use and control of such building, or part thereof, shall be given a hearing by

MUSICAL UNIONS' FIGHT
AGAIN BREAKING OUT

"Radical" Element of Former
Local No. 310 Secures In-
junction Against Weber

The long standing battle between the "radical" element of Mutual Musical Protective Union, former local No. 310, of the American Federation of Musicians, and the parent body A. F. of M., has broken out again with renewed force. Last week Adam Schirra, a member of the M. M. P. U., was granted a temporary injunction by Justice Bijur in the Supreme Court, New York, restraining President Joseph N. Weber from "acting in any manner that would keep the former No. 310 members from working." It means Schirra has secured a temporary order which acts as a preventive from Weber issuing any order that would keep a member of the new local No. 802 from working with any musician not holding a card in 802. The M. M. P. U. itself has a rule which forbids any member working with a non-member.

The legal action by the M. M. P. U. faction opposed to Weber and Finkelstein is said to have been sponsored by a coterie of former 310 musicians, who were refused admission to local 802, and not being members of the latter organization could not secure their old jobs back again, following the walk-out in the vaudeville, picture, legit and burlesque houses last July.

The "radicals" have also instituted a suit to dissolve the new local No. 802, and another to have its charter revoked by the A. F. of M. A receiver for the new local 802 is also included in another of the actions against that organization by the so-called radical faction. In one of the lawsuits it is charged managerial organizations acted in collusion with the American Federation of Musicians to form the new 802 union.

The motion to continue the temporary injunction obtained by Schirra came up before Justice McCook Tuesday afternoon, with decision reserved.

the commissioners, or such person or persons as they shall appoint for that purpose, who shall report in writing to the commissioners the result of such hearing. And provided, further, that the commissioners may temporarily suspend the license and close such place of assembly prior to such hearing when the exigencies of the particular case justify such action."

All Very Sudden

When Inspector of Detectives Clifford L. Grant and his assistant served the various managers with the notices of closing no prior word had been given; the suddenness of it all astounded the managers. However, they immediately complied with the order and expressed their willingness to co-operate with the district commissioners to safeguard the lives of the theatre-going public.

William Fowler, manager of the National, where William Gillette in "The Dream Maker" was appearing, and R. G. Crearin, manager of Poli's, who was presenting William Faversham in "The Squaw Man," refused to make statements, but the other managers stated they would take no legal action in an endeavor to re-open. The report of Engineer Commissioner Keeler, which was not made public, was accompanied, however, by a statement from the commissioner that in most instances the houses had been found unsafe from a structural point of view as well as from the point of fire risk. The order which closed the houses, being presented individually to the various managers, stated:

"You are hereby directed to notify the owners, managers or lessees of the following theatres that their licenses to operate said theatres are hereby suspended until further notice in the interest of public safety, and you are instructed to prevent (Continued on page 16)

LEGIT ITEMS

Bertha Kalich who appeared in a Yiddish theatre downtown until last week, is preparing to return to the American stage shortly under her own management. She may do the late Jacob Gordon's "Sappho" (in English) or one of two plays Hans Bartsch, the play broker, brought over from Europe recently. They are titled "The Blue Coast" and "Atonement."

The company of "Over the Hill" headed by Corse Payton and Edna May Spooner closed Saturday in Altoona, Pa. The company had been playing a one-night stand route through Pennsylvania.

"Bibi of the Boulevards," a new musical production, closed at Providence last Saturday after being out two weeks. "Bibi" was the first offering on his own of Carl Hunt, well known as a company manager.

On Sunday of next week the Players' Assembly will give a special performance of "Montmartre" to the managers at the Belmont. The intent is to reciprocate for the special matinees tendered professionals at times and to show that a co-operative company can be handled in approved managerial style. David Belasco witnessed a performance last week, drawn principally by the reports that the principal role in "Montmartre" was akin to that in "Riki." After the performance he went back stage and congratulated the entire company.

Nance O'Neil in "The Passion Flower" closes Saturday night in Richmond, Va.

"Just Suppose," playing a Canadian route, closes Saturday in Winnipeg.

Frederic Stanhope returned from

abroad this week, where he went to produce "The Wrong Number" in London, known here as "On the Hiring Line." Stanhope will present several plays here, the rights to which he acquired while on the continent.

"Bebe" the Rudolph Friml-Katherine Chisholm Cushing musical show, under the management of Carl Hunt, has been brought in, having played two weeks out of town. The piece may be rewritten.

CARTHAGE STAGE SAVED

Carthage, N. Y., Feb. 21.

The only stage that Carthage has continues to exist through the purchase from Jasper Giglio of the Carthage opera house by E. A. Walsh, W. O. Adner, I. Wood De Cant, O. A. Bramer, C. E. Norris, G. D. Walker, Thomas Coyle, C. J. Reeder, Charles Chaufy and John Whaling.

For several months Mr. Giglio had contemplated converting the building into an apartment house. William Henry Wagner has leased it for amusements. A corporation will be formed.

I. A. T. S. E. Road Calls

Road calls have been issued by the International Alliance of Stage Employees against the Quincy, Quincy, Mass., and the Century and Academy, Petersburg, Va., following disputes in each instance between the theatre managements and local stagehands unions.

"Let 'Er Go Letty" Again

The Oliver Morosco firm is restaging the "Let 'Er Go Letty" show in which Charlotte Greenwood was starred. Jimmy Rosen was engaged to play the belboy role, but after a few rehearsals retired from the cast and will return to vaudeville.

INSIDE STUFF

ON LEGIT

Considerable new burlesque money is likely to be found invested in legitimate theatrical productions next season. It's a familiar story that not even the panic year losses of '93 remotely approached the cut-ins on burlesque bankrolls the passing season is witnessing. A hundred-thousand-dollar loss among the leaders in the festive foolery of tights and gags is conceded now to be the rule rather than the exception.

Variously ascribing the losses to business conditions, changing tastes of public, film opposition and other causes, none of the founders or pillars of burlesque concede that the cause may be due to the possibly poor quality of the entertainments offered. "Notoriously economic in their set practice of throwing their shows together slap-bang, following a general plan thought out by the producer or the comedians, with plot and story of less consequence than comic acting talent and feminine pulchritude, the men at the helm of burlesque generally believe their wares best meet popular desire when they are fabricated in the give-and-take manner that has always been a part of the business."

The leaders are convinced that to bring standard writers of comic matter for the stage to the business of burlesque would be to destroy the very thing that the burlesque public wants to see. A too much plot to too much story these leaders believe would sink their ship. But leaders facing their present enormous losses confess themselves stumped. Next season's ventures will closely adhere to the standard methods, stars and production manner, but loss possibilities will be anticipated with a finer lens so that no such debacle as that now confronting burlesque recurs in the same distributing measures.

With an eye to the future, several of the leaders of burlesque who have not hitherto ventured far afield from their own domains are listening in on opportunities to become more or less silent investors in new legitimate play productions and ventures now being prospected along Main street for next season's consumption.

The "Daily News," a New York arm of the Chicago "Tribune," on Tuesday started a series of articles designed as an expose of theatrical managerial methods, and aimed directly at Lee and J. J. Shubert. The articles are written and signed by James Whittaker, the critic for the "News." The first was headed "How These Theatre Promoters Try to Hide Truth from Public." It is understood that the Shuberts took exception to one of Whittaker's reviews and ordered its advertising from the "News" columns. The "News" campaign is believed to have been supplied with certain data "dug up" by the Chicago "Post," which was sued for libel by the Shuberts. MacGregor Bond, formerly with the "Post," and assigned to investigate the Shuberts, is now with the Chicago "Tribune." It is denied Bond was engaged with a view to attack the Shuberts, and it was stated this week that Bond had been with the Chicago "Tribune" for six months, having been employed in the regular course of events. The Chicago "Tribune" is not carrying the "News" articles, as first reported.

Stepping in quietly with "Chauve-Souris," with virtually no advance hurrahs, Morris Gest has put over the biggest surprise hit of the season. The manager has been credited with being one of the most adroit press agents in the country. In other hands the Russian specialty company from the Bat theatre, Moscow, might have been ordinary in its premiere. Nikita Balieff was clever in picking Gest and Gest was bright in "putting over" Nikita.

Gest knew that if he put a buy up to the ticket brokers at \$5 a smash, he tempted a turn-down. So he kept away from the brokers, figuring that they would come to him. A smart crowd for the private showing the night before the premiere started the ball rolling. The rest seems to have been easy. Tickets are on sale in the agencies, which are selling all they can get. It looks like the five-dollar thing was the wallop. The answer is the novelty show is turning 'em away at the 49th street. It has already put the new house on the map, and it is the silver lining amid the dark clouds of a bad season for the manager.

Nikita Balieff was a sure enough hit among the Parisian professionals, and before he left the French capital they tendered him a dinner, said to have attracted 600 artists in the metropolis.

He is getting just as popular among American actors. The Tuesday matinee permits any number of players to attend the performance, and Nikita doesn't miss a chance to spot them if he can. Last week Al Jolson was in the house. Balieff humorously invited the blackface star to say something. Al did that little thing, mentioning many things Russian, including caviar, and complimenting Nikita. The latter's reply was short but according to his regular batting average. Jolson talked for about two minutes. Nikita rejoined: "Caviar. That was one word I understood, anyhow."

The closing of nine Washington theatres Saturday by order of the city authorities as a result of the Knickerbocker disaster investigation, was viewed with concern on Broadway, and bookings for the two legitimate houses were jammed as a result. The order to close came at 6 p. m., that affecting Poli's and the New National (both legitimate theatres), Loew's and the Cosmos (vaudeville), and five picture houses including Loew's Columbia. "The Squaw Man," playing Poli's, was compelled to refund \$1,600, which was the advance sale up to that time, and the National, playing William Gillette in "The Dream Maker," was equally as big a loser. Attractions booked into both houses for this week are laying off. Poli's was to have had the "Greenwich Village Follies" this week, and a gross as much as \$20,000 was anticipated. The house is on government property. The New National is one of the oldest attraction houses in the capital.

With the forcing dark of the other legitimate houses the Shubert-Garrick has leaped to high demand. Last season the Garrick was the least desirable of Washington's houses, but since then around \$60,000 has been spent on remodeling it. It is said to have one of the cheapest rents in the country, the sum mentioned being \$7,500 per annum. Last week Variety anticipated the closing of the Washington theatres. After the coroner's findings it was believed that all houses would be ordered shut until thoroughly inspected. The closing order affecting nine houses came so suddenly that the managements were totally unprepared.

Finer and finer has become the analysis of the current showman as to possibilities of success or failure in any venture he is considering for projection. The showman of today is a living example of the truism once uttered by the late circusman, John Robinson. Robinson, met by a layman while the circus man was trying to corral his livestock and canvases blown willy nilly by a tornado, waived aside the layman's proffered sympathy with the remark: "Yes, the show business is a hard business to understand, and it's a good thing it is, for that's what keeps a lot of damn fools out of it!"

In the old days of showdom, a manager could assemble play, company, booking time and rehearse all in a single day. The first rehearsal saw his itinerary pretty well set, and his profits in part estimated. With the changing status of things due to the alterations in all lines of the business, a more deliberate version was demanded. With films intrusion, the producer with several books of routes found his railroad knowledge taxed. Also, he was forced to look with greater care at the industrial conditions in different parts of the country. Crops which had hitherto not been considered as a fundamental of his failure or success now became a consideration. Unemployment, always a factor of his anticipation, became more so as the country's territories narrowed. The moral status of communities had never really been geographically until the present decade. But what this section of the country, this city or that, will taboo or welcome, is now a fixed ingredient of the showman's barometer. To these vanes, showing which way the money winds may

blow, this year the showman is adding another. This is an information sheet showing the living income per capita for each section. In his researches along these lines the modern showman, planning road campaigns for next season, has discovered some interesting data. For one thing, the U. S. did not enrich itself during the war. The physical wealth of the country in 1916 was \$268,000,000,000, and at the end of 1920 it was still \$268,000,000,000, with a sliding scale jump in between to \$272,000,000,000, settling down at the end of 1920 to the original wealth possession of 1916. The \$17,800,000,000 gained by the country through external relations in due bills, on balance, etc., is regarded as a doubtful asset at best. One of the striking revelations elicited by the modern scientific showman is that the average income of an average family living at an average degree of comfort, estimated recently to be from \$2,000 to \$2,500, is instead but an average of \$855 to each worker.

The power of reviews to attract patronage to a legitimate offering was shown to be almost negative in the case of "The Wild Cat," a John Cort production withdrawn Saturday in Cincinnati. The dailies there greeted the opening performance Sunday night of last week with exceptional praise. One paper went so far as to say it was the finest musical attraction offered in Cincinnati in a decade, and the local management predicted capacity for the balance of the week. The opening night's gross was \$400, and Monday night's takings, following the reviews, dropped to \$250, with the week finding a gross hardly above \$5,000. The press similarly praised "The Wild Cat" in Pittsburgh, but similar business marked the engagement. Baltimore was the biggest week since leaving New York, the gross there being \$7,500. It is said the losses for the three weeks the show was out mounted to over \$20,000.

The new Earl Carroll theatre, to open Saturday night, will not have its orchestra rows alphabetically numbered. Instead they will be numerically. The tickets read 1st, 2d, 3d row, etc., a Carroll idea to save his patrons the trouble of counting on their fingers or mentally how far K or L may be from the footlights. The opening night scale is \$5.

Max Marcin returned from abroad last week. He was present at the premiere of "The Night Cap" in London, then hopped to the Continent, visiting Paris and Berlin. Regarding "The Night Cap," he stated the London theatre could only be secured for five weeks, but he took chances for another house in order to open on the same night as "The Bat."

He was in Germany during the railroad strike, and in making the journey to Berlin claims to have helped nurse a motor car 500 miles, part of the trip being made through snow. He went to the Reichbank to secure 50,000 marks, and had to wait until they were printed. That sum represents \$200 in American money. Prices are ridiculously small if one had American money to spend. For instance, a room and bath at the Adlon hotel costs 300 marks per day, which means \$1.50 in our money. A photographer stationed in Berlin, representing an American news syndicate lives like a king, and in addition saves most of his salary of \$75 a week.

The George White "Scandals" has been playing the road this season at \$3 top as against the show's \$4 top last season. The difference in that scale is 25 per cent. Mr. White says he has found the show's gross has lessened 33 per cent. this season, without cost of playing the show having dwindled. Instead, it is increased over last year, with the current production also costing much more than his former show did. White merely made it a commentary upon conditions as he has found them. In making a jump the "Scandals" sold for the day at Dayton, O., charging \$3,500 and thinking it was getting a little the best of it. The house played to \$7,000, and with Dayton notoriously bad for any kind of an attraction this season.

"The Cat and the Canary," the new thriller at the National, New York, that is listed as a new dramatic hit, was produced by Kilburn Gordon, Inc. Edward Childs Carpenter, the author, is Gordon's principal partner. Together they hold 51 per cent. or more of the stock. A number of others, not within the select circle of recognized producers, bought a piece of the show. One had one share, but sold it before the play opened at a profit of 250 per cent., and now admits he pulled a bone. The company formed to put on the John Willard piece was incorporated for \$20,000. Less than half that sum was used up, the show being out but two days before coming in. So sure was one of the little fellows who bought in that "The Cat and Canary" would land he put his entire bankroll of a couple of "grand" into the pot.

Another matrimonial mix-up of complex angles will soon break. A certain legitimate actor identified with farces, and recently in films, has separated from his wife and will soon marry a former stage beauty and theatrical widow who has since remarried a male picture star, separated, sued for divorce and been counter-sued, has been sued for alienating the affections of a husband beside the husband whom she will marry when she gets rid of her own husband and the husband she intends to marry gets a divorce from his wife. And as soon as she divorces her present husband—or he divorces her—she will marry a society girl who recently divorced her husband, who divorced his wife to marry her.

Alfred de Courville, the English manager, got his first flash of the cut rate agencies last week. A friend escorted him to the basement lay-out about the time the crowds were gathering to buy. The British showman was literally carried down by the swirl of patrons and bodily lifted up the stairs with the upward crush.

"My word," he exclaimed, "it's remarkable. This place sells more tickets than all the theatres in New York. And there is no collateral—and nothing 'on the cuff.'"

Described as a Yiddish "Mutt and Jeff" cartoon play, "Yente Telebente" is in its 11th week at the Lenox theatre, New York, the piece being given Friday nights with two performances Saturday and Sunday. Other attractions are played earlier in the week. "Yente Telebente" is said to be a feature cartoon in one of the Jewish dailies, with a heroine's oaths humorously regarded in the jargon. The feature of the performance is a colored "chazan" or cantor, said to be the only one in the world. This cantor is said to have an exceptional voice and is credited with drawing in many repeaters.

Frank Fay's "Fables" gave its first midnight performance at the Park last Wednesday night. Harry L. Cort started the midnight racket with "Shuffle Along" at the 63d Street, where the late trick is still a weekly event. The "Fables" first "g m" performance drew an audience made up largely of professionals now showing in current attractions and there was nearly as much fun this side of the footlights as on the stage. Rather a smart idea, the midnight performance thing. It takes the place of the Wednesday matinee, so there is little extra expense to the show and it commands a draw from all classes of professionals who are appearing in other houses and persons partial to anything that dates from 12 midnight on.

In addition to his stellar appearances with "Sally," Leon Errol is now a full-fledged business man. He has purchased the rights to a secret formula for repainting automobiles. The process is such the job can be done in 24 hours or less, whereas the ordinary method usually requires three weeks. A large paint shop on West Sixty-third street is working to day and night capacity turning out orders.

One of the younger women legitimate stars who enjoyed a long run in a hit is reported back with her first admirer, a millionaire son of a famous family. The pair were friends some years ago. Since then both have married. The wealthy youth has just purchased a yacht for the artist, and ordered the decorator to furnish it as near as possible like the yacht that his wife owns.

WASHINGTON HOUSES CLOSED

(Continued from page 15)

any performance in said theatres during the period of suspension." In further pursuance of the order, Commissioner Keeler stated that the houses closed presented imminent danger. The original report recommended closing but five theatres, but the others were brought to their attention during the meeting, with the result that the two additional houses were added.

In referring to Crandall's Metropolitan, owned by the same company that operated the ill-fated Knickerbocker, and which was designed by R. W. Geare, the architect of the Knickerbocker and built by Frank L. Wagner, who also constructed the latter house, both of whom are now at liberty under heavy bond awaiting the action of the Grand Jury for their part in the disaster of a few weeks ago, the commissioners said that the Metropolitan will not be reopened until every detail of the roof structure has been carefully gone over and such changes made as shall be found necessary. This may mean that an entire new roof will be necessary.

As to the National, the commissioners pointed out that it would require a great amount of time and the expenditure of a vast sum of money to put the building into shape for opening. This house has been standing for a number of years and it was pointed out that due to wooden steps and general conditions that the house has long been a great risk from the danger of fire. During the past summer considerable money was expended in redecorating the house and for this week alone in addition to the regular attraction, the Irish Players in "The White-Headed Boy," two afternoon performances were scheduled, the New York Symphony Orchestra for the 21st and the Washington Opera company in "Samson and Delilah" for Friday afternoon, the 24th. Both the orchestra and the opera company have transferred their appearances to the auditorium of the Central High School.

Poli's Owned by U. S. Poli's, which is owned by the government and leased to S. Z. Poli and which is now playing Shubert attractions, with the "Greenwich Village Follies" booked for this week, the commissioners pointed out, has a gallery and balcony the construction of which, to quote the engineer-commissioner, was very suspicious. He added that the fire risk of this theatre was very great; there being a vast amount of paper documents of the Treasury Department stored under the stage and the first floor of the theatre. Although no statement could be secured from Mr. Craerlin at the theatre today, it was pointed out by competent authority that there was but a bare possibility of this house reopening, due to the fact that the government could be looked to for no money to bring this house into the requirements of the new building code, and for Mr. Poli to make the expenditure was hardly thought possible. Although the details under which he is operating the theatre are not known, it is generally understood there is a clause therein which would permit the taking over of the house with practically nothing more than two weeks' notice.

This leaves the Shuberts with the Garrick theatre, of small stage and seating capacity, for the presentation of their attractions. There is considerable conjecture as to what their future plans here will be. The Belasco, now presenting Shubert vaudeville, was last season used for legitimate attractions.

A. Julian Brylawski, manager of the Cosmos, heard of the order of the commissioner before the notice of closing was served on him and was awaiting the appearance of Inspector Grant, and although the order demanded immediate closing, at the suggestion of Mr. Brylawski the supper show at his house was permitted to run to its close to avoid any possibilities of panic because of an announcement from the stage. This was also carried out at the Metropolitan, where F. Broche, manager for Harry Crandall, requested that the show be permitted to finish.

Managers Ask Hearing The managers affected immediately took steps requesting an audience with the commissioners, which was granted Monday, and in each individual case the sealed report was handed to the house manager, setting forth in detail what would be required before his house could be reopened. These reports were (Continued on page 28)

BED-SIDE CHATS

BY NELLIE REVELL

(Nellie Revell has been for nearly three years confined to her room and out in the St. Vincent's Hospital, Seventh avenue and Twelfth street, New York City. Without having moved from one position within the past six months (Miss Revell having lost the use of her spine) she has written and dictated these weekly articles for Variety, at the same time having variously contributed to other periodicals. Miss Revell has been called the bravest woman in the world by many. Others have indorsed it, adding that under the circumstances she is also the most cheerful.)

Girls, isn't it barely possible that we have "went too far" or that we "bit off more than we can chew" with this equal rights idea? A bill is up in the Maryland legislature which, if passed, makes it possible for the husband to put in a claim for alimony while the wife is waiting to have her divorce case heard. The woman has not been born who isn't willing to share her last ten thousand with "her man" while he is "her" man. But to have to divide her envelope with him after the thrill has gone out of the handclasp, just because she has been more energetic and capable of supporting herself than he is, will not stimulate business at the marriage license department.

Maybe, after all, it wasn't equal but superior rights that we wanted. I quote an editorial in the Morning Telegraph (written, I'll wager, by some of the Ludlow Alumni): "Why not? In this day of equal rights and equal opportunity the woman is likely to be quite as capable of earning a livelihood plus as is the man. As a matter of fact, many men are wholly dependent upon the partners of their joys and sorrows for shelter and meal tickets. When one of this kind finds that his surroundings are uncongenial, when he discovers there is a real incompatibility of temperament in the household, should he be compelled to suffer in silence simply because if he brings matters to a crisis it may mean that he will be deprived of his source of livelihood? Let us hope not. There is the wife, whose earning capacity is intact. Why should she not be compelled to grant him a weekly allowance so that he may live in the way and manner to which he has been accustomed, at least until he can attach himself to another provider? Maryland has made a proper gesture, which should be emulated all over the country, and the women should not complain, for we all know that ever since she had her hair bobbed her crowning glory is equally with man under the 19th Amendment."

And when I am back in the game and he comes to see any of my attractions, I'll take fiendish delight in putting him behind a post.

I love Robert Benchly's reviews in "Life." Which reminds me of my first meeting with Mr. Benchly, who was at that time a feature writer on the "Tribune," and I was exploiting a famous movie star. Mr. Benchly, accompanied by the sketch artist, came to the studio to write a story about my star. The manager, for some unknown reason, refused them admission to the part of the studio where the scenes for a big cabaret set were being shot. They departed, but imagine my surprise, two hours later, when standing looking at the set, to see Mr. Benchly and the artist nonchalantly sitting at a table in the cabaret scene, drinking and eating with the extras, and suping in the picture. After the cameras had ceased clicking they went with the rest of the supers to the office of the same manager, who had refused them admission, and collected \$10 for services as "atmosphere." They had all the material and picture they required and a page in Sunday's paper entitled "In the Custard Pie Zone."

You have all heard the old joke about the customer in the restaurant asking to see the proprietor, and being told that "he was out to lunch," all of which may or may not have been true, but here's one that is true. I inquired for one of my favorite nurses this morning, and was told that she had "gone home sick." My informant added, "That's the reason we are short of nurses. So many of them are home sick." A few weeks ago a nurse came in to say good-bye; she was going to her home to be treated. Of course, it's quite alright. I learned that her mother insisted she come home while ill. But the idea of a nurse leaving a hospital and going home sick sounds funny to me.

It's easy enough to be pleasant when life rolls along like a song. But how was the nurse to know that those cunning little tubes that Herbert Weber brought in contained library paste instead of tooth paste. I told her my teeth did not stick out, therefore did not need sticking in.

Perhaps you read in my Christmas story an account of my having received a letter from my old city editor, who is now in Sing Sing, and while I was crying at the sight of a number attached to a name that so recently represented influence and prestige, the Judge of the Supreme Court who sentenced him came in to wish me Merry Christmas. That Judge was Bartow S. Weeks, who died in Florida last week. Louis Stevenson is right; if we stay in one place long enough the dramas will all come to us.

Where else in the world would you find people as kind and thoughtful as our own? Every day I receive some tender message from artists out on the road telling me I have been an inspiration to them and that whenever they think they have troubles they just think of me and brace right up. And it braces me up to know you think of me, and if my crucifixion here has helped make lighter the burdens that seem to have overtaken friends of the theatre this year, then I shall not complain. But when I read of those millions of hungry, sick and homeless Jewish orphans in Europe, which the Jewish Relief Society is collecting funds for, I hang my head in shame for ever having thought my lot was hard. "You do not have to be of the Jewish belief in order to help the Jewish Relief."

Dear Irene Franklin:—Received your letter, but it's in code I cannot read. Please use typewriter or telegraph. All I can make out is that you have a cold. Oh, yes! Now I have it. You have sent my letter to the drug store and sent me the doctor's prescription.

The purchasing agent of the Fuller Construction Co. says he is going to quit rooting for me if I don't quit kidding about the firm making my costumes. I wonder if he is also going to quit rooting for the Watson sisters and Ed Wynn. They use it, too.

Years ago I phoned an editor about a story. He told me to put it in concrete form. I didn't know then what he meant. I know now. I am wearing one. If I get shell shock I will know it is from this concrete camouflage I am wearing. It looks like a turtle shell. Maybe it's a shell game.

Fannie Hurst just dropped in; no, I mean puffed in. She tried to bring her mother along, but on arrival at the hospital, she found the elevator was not working. So, depositing the mater in a nearby drug store, Fannie climbed four flights of stairs just to say hello and good-bye. She is sailing for Egypt Saturday. She left her latest book, "Star Dust," and inscribed it to "Nellie Revell, whose pen is her pulpit, from which she preaches love, life and laughter." Pretty good, Fannie, after four flights of stairs.

The Elite Headwaiters' Association of America held its annual ball at Healy's Sunday night. Charles Multerer, president, said there were between 400 and 500 present. The ball is for the charity fund of the organization.

Louise Groody and William F. McGee were married Sunday in Greenwich, Conn., by Justice W. S. M. Fiske. Mr. McGee is a member of the brokerage firm of E. M. Fuller & Co. Miss Groody is in "Good Morning Dearie."

NEWS OF THE DAILIES

Theatrical managers in London have again arisen to protest against the entertainment tax. The managers claim they were willing to stand for it during the war but think it time it was lifted and especially so that the financial situation is so precarious.

The Rev. Milton W. Pullen, pastor of the Central Park Baptist Church, yields his place to his parishioners to present a play in place of a sermon one Sunday night out of every month. The plays have sacred themes and are written by Dr. Pullen, but they are presented in costume and behind footlights.

Delilah Chester, picture actress, brought suit for \$50,000 against John C. Epping, secretary-treasurer of the David Wark Griffith Corporation, for alleged breach of promise to marry. Miss Chester asserts that Epping obtained her promise to marry him last October and then married another girl.

The Patrolmen's Benevolent Association will hold a benefit entertainment in Madison Square Garden Feb. 27.

Lillit Gorse, soprano and former prima donna at the Odessa opera house in Russia, states that musicians are starving with professional men and women being mobilized and always at the orders of the Soviet Government in the country she has escaped from. Miss Gorse further says they must give their services free, over there, with a bit of bread being given to them at times for their public appearances.

Judge Talley who recently disqualified a jury from further service this term for failing to convict on evidence of a policeman holds, indirectly, that the Prohibition Law is responsible for the existing jury situation. He asserts the willingness of so many persons to break this law creates a disrespect for law in general. Judges Rosalsky and Mancuso have encountered the same situation and the subject may be of special consideration at the meeting of the Judges of General Sessions this week.

The Board of Commissioners governing the District of Columbia have ordered seven theatres closed in Washington. The theatres receiving the command to become "dark" were the New National, Poli's, Metropolitan, New Columbia, Maryland, Foraker and the Cosmos. All will remain closed until the necessary strengthening is completed.

"If Winter Comes," the novel which has caused considerable conversation and arguments, will receive screen presentation. William Fox has bought the rights to the book.

Mrs. Mary R. Adams, wife of L. P. Adams appearing in "The National Anthem," killed herself and her two children by turning on the gas in the parlor of her home in Grantwood, N. J. Mrs. Adams was 42 years old the children being Dorothy, 10, and Matthew, 9. The couple had been married 11 years.

Peggy Marsh has announced that she will discontinue legal action against the Marshal Field estate in favor of a stage career.

The Appellate Division of the Supreme Court has set aside a verdict of \$40,000 against Payne Whitney, obtained by Mrs. Edith Bloodgood, a theatrical costumer who was injured in a smash-up between her car and that of Mr. Whitney's in June of 1917. Mrs. Bloodgood received the verdict last June.

Dorothy Whiteford, actress and beneficiary of a major portion of the \$100,000 estate of Joseph J. Ryan, son of Thomas Fortune Ryan, will be concerned in a suit being brought against the estate by Herman L. Roth lawyer, for \$5,000 counsel fees. The hearing revealed that Ryan had retained Roth to secure a divorce from Nellie Morse Ryan in order that he might marry Miss Whiteford. Ryan died about a year ago.

John Bannon, actor, was found asleep by a policeman on the porch of a house in West 47th street during the early hours of a morning last week, while the temperature was around six below zero. Bannon had gone through most of the formalities of preparing for bed with nothing but his overcoat for covering. He was charged with intoxication in the West Side Court receiving a suspended sentence.

The American theatre on Manhattan avenue in Brooklyn was ordered closed last week. This is the fifth theatre to be closed in Brooklyn since the Knickerbocker disaster.

John Ringling's yacht "Salome" burned to the water Feb. 15 while navigating through the Gulf and about two miles off Cortez, Florida, a small fishing village. The flames caused those on board to jump and they were picked up by a trio of small boats. The passengers who were severely burned included Mrs. John Ringling, Mr. and Mrs. L. C.

AMONG THE WOMEN

By THE SKIRT

No fault could be found with the Palace audience Monday afternoon. Enthusiasm reigned supreme. Every act went with a smash and bang until the Dolly Sisters stunned the house with their poor arrangement of an act. The sisters were a ravishing picture in their first costumes of coral velvet. The skirts of orchid silk were underneath the coral velvet, which was wired at the sides and opened up back and front. Long feather strands of coral circled the heads and hung to the hem of the gown. A study in black and white was the second number. One sister was in a white Empire frock and black poke bonnet. The other sister was a page boy in black panne velvet knickers and coat and diamond buttons. An old-time dance was eccentric in make-up with dresses of rose trimmed with green. Too cumbersome were the long black riding habits.

Grace Ellsworth, a splendid dancer, wore three good-looking costumes and two hats. Miss Ellsworth looks her best in hats. Her first dress of mauve taffeta, prettily trimmed with colored feathers, was made over lace petticoats. Gold fringe hanging from shoulder to hem was over a gold foundation. The flowers at the side were orange in shade. A soubret dress was of purple net with a sequin bodice.

The Charles Irwin act ("On Fifth Avenue") revealed little in the way of dressing. Rose Kessner in a green brocade gown was most amusing.

Dolly Kay was expensively gowned in a robe of silver hung in points ending in tassels. The young woman dancing with Tom Dingle was in black net with a silver design.

Apologies are due to the Strand, New York. The bad ventilation encountered last week was at the Rialto, not the Strand, which is one of New York's ideal picture houses.

"The Midnight Rounders" at the Winter Garden is the real way to show a vaudeville bill. Helen Eley, active throughout the revue, looks swell in her several changes of costumes. Noticeably was a black velvet with a huge fan arrangement at the back of feathers. A mauve net was embroidered in crystals.

Lulu McConnell's bobbed locks are very becoming. Her nicely made frock was of black crepe made with loosely hanging panels edged with fringe. A metal girdle was around the waist. Jane Green's first dress of black velvet, tightly draping the figure, and one diamond ornament, was stunning. An elaborately embroidered robe of red beads on a black foundation was equally good looking. Jean Carroll was in black net skirts and silver bodice.

The large chorus of girls are nicely dressed if not extravagantly, although a dress number showed several good looking models, mostly feather trimmed. Estelle Winwood in "Madame Pierre" at the Ritz Theatre has a role this time not calling for an elaborate wardrobe. A black satin dress had a henna crepe top. A queer combination was a brown and rose dress. Marjorie Wood, a better dresser than actress, was most beautifully gowned in the three acts. A white cloth dress was embroidered in blue. Blue cloth was the second dress and black and jet the last. The three hats were mostly feathers and paradise.

Sam Howe's show, "The League of Nations," at the Alhambra, is a hodge-podge of many burlesque shows long gone before. Three women are in the company, all devoid of voices. Helen Tarr is a very tall woman with an extensive wardrobe, has her clothes follow the same lines, draped and carrying long trains. The hats were most unbecoming. A gold dress of fringe had an overdress of gold-beaded chains. Very good looking was a purple velvet worn under a grey chiffon box coat trimmed with grey fur.

Norma Barry was boisterous in her numbers. Her best looking costumes were of solid pet worn with bright-colored slippers and stockings.

Gertrude Exton, the soubrette, led the best numbers with a voice very weak. Several changes of costume were made by Miss Exton, all short and daintily made. The white maribean in three rows with a silver top was nice.

The woman of Mazette and Lewis did some remarkable dancing for a woman her size. Her dress was made with a full white satin skirt edged with fur, and a chiffon coatlike waist.

The chorus girls were well dressed in the several numbers, although not showing any novelties.

Wallick, Mr. and Mrs. Ernest Heppenheimer, and Mrs. Sanford Makeaver. The flames were said to have started due to the engine back-firing and igniting the gasoline tank. The boat was of the auxiliary cruiser type valued at \$50,000.

Pauline Lord, whose weekly salary was garnished recently, has been made the defendant in another alienation action. The new plaintiff is Mrs. Ruth Harris, who demands \$50,000 for the loss of affection, companionship and support of Mitchell Harris, actor, whom she is also suing for a separation.

The Polish Government barred all American dances except the "one-step," by an official order, at the annual military ball held recently.

May Irwin's farm property, bordering the St. Lawrence River on the main land about three miles below Clayton, N. Y., will be converted into an amusement resort for the forthcoming summer. It will be known as May Irwin's Inn, with the plans calling for a golf links, dancing pavilion, 70 bath houses, 15 furnished bungalows for rent, docks, boat houses, garage and an enormous barn to be converted into a dining room. The Northern New York Securities Corporation of Watertown is handling the bond issue which will finance the project. Miss Irwin will personally superintend all of the various departments, and it is expected the opening date will be June 1.

Irving Berlin is considering writing a modern grand opera with the possibility that if he does accomplish such a feat, the Chicago Grand Opera Company, under Mary Garden, will produce it. Plans for the project are tentative, but Berlin states he is determined to go through with it.

Mercele Esmonde, of "The First Year," is organizing a female minstrel show to open as soon as her contract with Golden expires. Lella Bennett, who plays the Negro maid in the same piece, will head the all-feminine cast.

Irvin S. Cobb is seriously ill in a Boston hotel suffering from a relapse of influenza.

The Stage Door Inn, under the auspices of the National Stage Woman's Exchange, Inc., held its formal opening Sunday afternoon at 43 West 47th street. Regular dinners will be served at \$1.50 and luncheons at 75 cents.

The Columbia Graphophone Manufacturing Co. will abandon its application for a receiver when attorneys for the corporation give their answer to Judge Morris. It was reported that the corporation had succeeded in satisfying its creditors, with the banks willing to give the company two and three years to work out its reorganization plan.

The petition of Edith Kelly Gould for an order vacating the French decree of divorce obtained by her husband, Frank J. Gould, was denied in the Supreme Court, New York, by Justice Mulligan, who went on to say a few things about the case, closing with: "I am convinced the plaintiff has realized all along that her own conduct has made it impossible for her to succeed in this action, and that the limit of her hope is to coerce the defendant into purchasing the nuisance value she possesses while there remains any possible ground for a holding that the French decree is either without validity at all or without validity in this State."

The Advertising Club of New York held its annual show at the Hotel Astor Tuesday night. The music and lyrics for the play were written by C. P. McDonald and Tom Hughes, while the piece was under the direction of Allan Eagan.

A moral war loomed up at Lawton, Okla., Feb. 13, following the issuance of a temporary injunction Sunday against the showing of Clara Smith Hamon pictures in local theatres. The attempt to show the pictures precipitated a move-

(Continued on page 29)

PALACE

The Palace bill Monday evening had to play before a different crowd, holding in a large share of what are known as "first nighters" on Broadway; a blase bunch that have yawned more than one good play into the storehouse. They were mostly down front, and while not yawning at the Palace, many carried that bored look that may almost be heard as plainly as it is seen. A couple of the turns got the facial bird, even if they will never know it, while three others really got to all of the audience, including the wise ones.

The dress suits were out to see the Dolly Sisters (New Acts), reappearing over here for a few weeks. They were in the second half, and were followed by D. D. H., the monologist, who was one of the hits of the show, in a hard spot. Next to closing with that bunch in front meant something to hold them, but the faculty looking talker successfully did it, piling up laughs to the very finish.

Another turn, new to the Palace and which has steadily climbed upward, McLaughlin and Evans, got quickly to the fancy of the house, following the long "On Fifth Avenue" production, an act that ran so lengthily it began to tire before ending. The "Fifth Avenue" act's best were Charles Irwin and Rose Kessner.

The McLaughlin-Evans couple, boy and girl, have skitted the "Bowery" song, making their locale the front of a tenement. They talk with the East Side twang and slang, dance toward the finish and also sing the old kid songs, but it is their talk and mannerisms that get them over. They appealed to the Broadwayites as a welcome novelty.

The very next act, closing the first half, Harry Carroll and Co., in a hold-over Palace week, under the handicap of not having Anna Wheaton, as billed, was the third of the substantial successes of an otherwise notably light-weighted Palace bill. In the Carroll turn were Tom Dingle and "Patsie" Delaney, also the Bennett Twins, Miss Wheaton reporting ill Monday morning, Carlton Hoagland, with Carroll, called in Dingle, Miss Delaney, and the Bennetts, shaping up the turn presented within two hours. It was a good act as the Carroll group did it Monday night, in 18 minutes. The twins were there with their songs and dances, but it was really Dingle's work with Miss Delaney's assistance in the double that put so much pep into the act and also put it over. Dingle never did better with his loose feet. The dancing of this act may have had its effect later when the Dollys showed their dancing goods, for even the Bennetts alone could have taken the edge off of any other pair of feminine steppers to follow. As an emergency turn the Carroll act was a wonder in its way. Carroll merely explaining Miss Wheaton was out through illness. Mr. Carroll said in his curtain speech his company is going to the Coast, with this his last week in Eastern vaudeville before returning to the far West.

With so much dancing on the bill, the Dollys would have been better spotted closing the first half. They certainly were not protected in this layout.

After intermission caught Dolly Kay with her pop songs and a pianist. Miss Kay is full of gestures and almost empty of numbers. Her final song, supposed to be a comic, is open to question, depending upon where it may be sung and how it is sung. She forced several bows, prolonged to an extent that suggested suspicious applause concentration.

The Courtney Sisters, billed, did not appear, with Roy and Arthur closing the performance around 11. The Four Readings opened, with Harry and Grace Ellsworth second. It needs some dancer, as well, to follow Miss Ellsworth.

In the afternoon the box office sale had to stop owing to the standees' line, while at night there were not that many. The Palace had a complete sell out in the evening, with several rows standing in the rear downstairs. *Sime.*

WINTER GARDEN

This is the latest of the Shubert vaudeville revue units, originating on the Century Roof as the "Midnight Rounders," then going on tour starring Eddie Cantor, and lately somewhat condensed for vaudeville usage. The "Rounders" unit show opened at the Crescent, Brooklyn, last week. Monday night the Garden was well populated, the new offering (so far as vaudeville is concerned) probably providing the draw. The house was not capacity, but the unoccupied seats were not many, attendance being the best for an opening night in months.

There were a number of changes in the show as played at the Crescent, both in the running order and in turns. Ray Miller's jazz band, which held up the show's first portion in Brooklyn, was out, probably because the crack musicians and Cliff Edwards recently played a holdover engagement at the Garden. It was necessary to bolster the before intermission section therefore, and McConnell and Simpson, laying off this week, were inserted. That helped out, but there still was a missing feature up to the time the "Midnight Rounders" portion swung into action. Two other acts were added over the original line-up.

Diero and Maxie and George, both in the "Rounders" section after intermission. The McConnell and Simpson act is with the unit for this week only and returns to the Lew Fields unit next week.

Cleveland Bronner's "Wedding of the Sun and the Moon," dance novelty, was used to close intermission and the cafe bit was switched to the closing, as it was with the original "Rounders" show on the roof. The opening or prolog remained the same. Sam Hearn, with rube politics, got something as the third number, but it was his comedy fiddle that really made his stay worth while.

Lulu McConnell, Grant Simpson and the younger McConnell with "At Home" tore off the first real score on fourth. Miss McConnell at one point remarked, "I'm dying; in fact, we're both dying," the latter portion to Simpson. The pair didn't think the house was getting their dialog, but applause that registered four or five curtains proved otherwise. Miss McConnell has cut the "ground acrobatics," but is still the pepperiest of comedienne.

Anent Miss McConnell's use of the carpet sweeper stem as a crutch, a stunt she has used for seven years, the same bit was in the insurance doctor bit in the "Rounders" and used last week by Sam Hearn. Monday Eddie Cantor wired the Shuberts the use of the hatrack as a crutch must be eliminated, as it is his property. It was not in the number Monday night. Cantor is also said to have asked that Harry Hines' poker story be dropped, it being his property. The gag may have been out at the matinee, but Hines used it at night.

Hines had a specialty just before the Bronner number. He went for a sure hit in spite of his use of one or two ancient jokes. His attempt at Yiddish was away off, yet he had considerable comedy along those lines. His program repertory of songs was spread throughout the show from then on, and it seemed he was on once or twice too often.

Diero was used to open intermission, and there he served. The cards then flashed "Midnight Rounders" and were not changed until Maxie and George stepped on near the finale to clean up the hit of the evening. The ebony-hued dancers have played the Garden a number of times since it went into vaudeville, but on reception and returns there was no question that they topped the revue entirely.

Davey White is a youthful dancer who looks like a comer. He offered a specialty early in the "Rounders" section that earned such enthusiastic returns that the Sphinx song number was interrupted while the kid came on for a bow. The "Winter Garden Stage Door," remembered as one of the roof bits liked, found Harry Kelly's best opportunity, with "Lizzie," the hound who can't do tricks. The surprise of the number came with Jane Green. She proved her native ability to speak lines, making the role of the chorister who saved her money and turned down all the Johns stand out splendidly.

Miss Green was one of the distinct scoring personalities of the "Rounders" revue. On several times for song numbers and bits, she really got going with her specialty, with James Blyler at the piano. The team was allotted more time, perhaps, than any other specialty and deserved it. Five numbers were given, including an encore. One of the songs was risqué.

Jean Carroll, a petite ingenue, carried along many of the songs originally allotted Tot Quarters. She was best with "A Mouthful of Kisses." Alice Ridnor took care of others and came to the fore with "Bobbed Hair Baby Dolls." Helen Eley, possessed of good voice, was valuable throughout, as was Irving O'Hay as the straight to the comedy team of Kelly and Hearn. Jack Keller did well with the juvenile assignments.

So far as the "Midnight Rounders" section of the show is concerned, the unit looks a cinch. The problem is to lift the early portion of the show up and inject a punch. *Ibec.*

COLONIAL

Comedy shy, the Colonial program didn't get started until the next to closing turn, Williams and Wolfus, arrived, but with their lengthy stay and the stellar brand of laughs they supplied, the wait was worth while. And how that Colonial audience loves its comedy! It howled and at the finale it gave the well known Colonial brand of applause, constant clapping in one-two time. Williams and Wolfus walked away with the laugh and hit honors, sharing the latter, however, with Ray Samuels.

Miss Samuels was delegated to close the first section and offered her usual repertory of popular and special numbers, getting the most out of the "rube" character song with "Atta Baby" running a close second. Later she appeared in street costume, to add to the laugh of the Williams and Wolfus offering.

The show was opened by Maxine and Jobby, only one of the Maxines appearing, going through the routine with the terrier alone. No explanation was offered for the absence of the brother and none was needed, for the single man earned as much in the way of returns as the triple combination ever did.

In second spot came Williams and

Taylor, colored dancers, who shot for comedy, but fell somewhat short. A solo song by the comic earned a fair share of applause, but when the men showed their pedal work they stopped proceedings. This pair can shake some wicked steps and should, if they cannot improve their talk, stick to the footwork.

Alma Neilson and Co., with a rather nice little production, suffered through poor placement, depending entirely on dancing and being forced to follow the colored chaps. The two youngsters are fair steppers, but were clouded by their predecessors. The girl is a good toe dancer and a better saleslady. She has a goodly share of personality and gets her material over in a nifty manner. The act scored, but would undoubtedly have gone far better had it been placed differently.

The McConnell Sisters, Harriet and Marie, with their attractive singing specialty, held the stage a trifle too long, but scored heavily notwithstanding. The repertory is well selected and the picturesque style of delivery takes it out of the classification of "straight" singing acts. It's a sure-fire "big time" turn and at the Colonial went over big.

Howard and Lewis with a comedy specialty seem to fall short of big time requirements. The "hokum" earned them a fair number of laughs, but the couple need some new material. They were well placed on the bill, but at best are a No. 2 turn.

The Six Hassans, a typical Arab whirlwind and posing act, was selected to close and worked to a rapid exit, leaving the audience just a fair show throughout and one that could have stood for a few good laugh turns. *Wynn.*

ROYAL

A satisfactory nine-act bill at the Bronx house this week with Mildred Harris (New Acts) headlining fell considerably short of capacity Monday night. Miss Harris has an underling on the program reading (formerly Mrs. Charles Chaplin) and in a certain speech informs the audience she hopes to become as great a star as her husband. The ex is silent as in former.

Two acts on the bill romped away with the comedy and applause honors. They were Bobby Higgins and Co. in "Oh Chetney," holding fifth position, and Thelma and Marjorie White, opening after intermission. Higgins has created a new rube character for vaudeville with his latest comedy playlet, and one destined to tickle the risibilities of many a vaudeville fan. The program failed to mention any of the support, a defect which should be remedied in the case of his female lead, Betty Pierce. No sweeter, more refreshing personality than the pretty brunet's has been seen in the two-day this season. The act was howl from start to finish, particularly the bed room scene, which is handled with flawless technique and unoffensively.

The White kiddies duplicated their Palace impression and cleaned up with their song doubles and dancing. The smaller kid is a natural comic. She corraled laughs with mugging and comedy walks, holding up one song while clowning on the vamp for several minutes. They smacked them.

Jack Benny did particularly well in the next to closing position and warranted the spot. Benny has framed his routine of talk to feature wise subtle stuff as la Ben Bernie, also reminding of Bernie with the violin. He clicked audibly here and made a strong comedy addition to the bill.

Horace Goldin closed and made the much abused "Sawing Through a Woman" seem different through showmanship and the presentation. The Joannys (New Acts) opened and interested with shadowgraphing that was new and novel. Rule and O'Brien, two man singing and piano combination with a routine of published numbers, harmonized their way to an encore and then cleaned up with "That's How You Can Tell They're Irish." They were second.

Mary Lawlor in "Her Party" (New Acts) proved a strong and acceptable number three. Cahill and Romine, a black face pop two man combination with an act framed just right for this gathering, went strongly following. The black face member has an effective comedy dressing idea with a tall derby, alarm clock wrist watch, etc. The other loses his dialect during a long discourse on topical subjects framed around the "disarmament" conference. This speech is reminiscent of the present monologue of Senator Francis Murphy, and is the small time note of the act, although good for solid laughs here. The harmonizing, with one singing falsetto and yodel double, were the high lights. *Con.*

BROADWAY

A good show, but ragged and erratic in development. The general impression was that of uneven, unbalanced entertainment, spurring and relapsing alternately. Hoffman and Hughes (New Acts) started slow. George Ford and Flo Cunningham accelerated the tempo despite Miss Cunningham's bad cold. Opening flirtation, the nice-appearing couple impress favorably, coming back for the routine encore stuff about admitting they are married, she denying it, etc., for comedy purposes. William O'Clare and Co. with considerable Hibernian propaganda

via songs and talk have a pat skit as far as Irish sketches go in "Killarney Days." O'Clare is a capital vocalist, introducing a collapsible hand organ in the course of the act. Two girls and an old man, who has a penchant for speech-making, are in the support. The comedy attempts with the speech-making are overdone along one line, which consists of some quoted oratory by a well-known Irish statesman, O'Clare prompting falsely for comedy garbling of metaphors.

Billy Shone (New Acts) was followed by Billy Sharp's Revue. The act held 'em for fully 30 minutes. The impressions by the supporting company are nicely graded. Sharp's spirited legmania for the getaway bringing down the house. Sharp excused himself following three or four impressions, explaining that when his company returns to the Broadway a third time he will be prepared to render some of the impressions called for, but with which he is unacquainted. It was at this house about a year ago that the act made its favorable vaudeville debut.

Jones and Jones, a clever colored team with a wealth of bright crossfire, drew a heavy Negro gallery contingent which evidently came only to see them. The team was in the next-to-shut, their final bow being the cue for a concerted stampeding on the top shelf for the exits. This two-man team, typically made up in character, present pathetic figures before their railroad yard drop in "one," the big boy complaining he is so hungry he could eat a piece of fried chicken. The team have graded their points so that a wow tops off a laugh, oft-times exacting triple toll from one point.

Helen Higgins and Natalie Bates, with Horace Bentley at the ivories, showed an interesting two-girl dance routine that should find a spot for itself in some of the bigger houses. The three or four striking costume changes make themselves noticeable even to the undiscerning male, who is only concerned with the girls' splendid figures and other pulchritudinous charms. That brocade gold cloth effect is an eye-opener as is the jet-spangled harlequin costume for the closing double. The pianist soloed once with Victor Herbert's "March of the Toys" and allowed for another costume change with a pop medley.

Lionel Barrymore's "Boomerang Bill" was the feature, concluding at midnight after a speedy running off. The show ran late to the extent part of the Pathe News reel was run off after the last act and then cut into by the feature.

Business was good but not capacity Monday night, although reported extra heavy for the matinee. *Abel.*

CRESCENT

The new Jimmy Hussey Shubert Vaudeville unit, "The Promenaders," the third of the Camco Revue series, and billed as a companion production to "The Midnight Rounders" and "Whirl of New York," is at the Crescent, Brooklyn, this week, following a break-in week at Boston. "The Promenaders" is along the same general lines as "The Rounders," with a vaudeville olio making up the first part and the revue occupying the second half. As in the case of the previous Hussey show, it's a one-man affair, with Hussey carrying the comedy, an assignment which he gets away with handily.

It's a pertinent question, however, as to whether another comic, a low comedian, say, of a contrasting type to Hussey and working with the latter in one or two comedy bits, wouldn't be of advantage if added, in order to modify the one-man impression that so markedly pervades the comedy division. Not that the audience tired of Hussey, or saw too much of him in "The Promenaders." Everything Hussey went after in the comedy line he put across with the sure touch of the skilled and untutored comedian that he is. A second comic would have inserted the only note lacking—but a highly essential one for vaudeville—that of variety. "The Promenaders" unit rates as a pleasing show, very good at times, but with several slow spots that pull down its general average. Following "The Midnight Rounders," with the latter's strong cast and speed, the Hussey show suffers by comparison. For one thing, it hasn't the compactness of the "Rounders" and the choristers are not utilized as advantageously.

Instead of a prolog preceding the vaudeville olio like the "Rounders," the Hussey unit, following the news weekly, started with a gymnastic turn, the Joe Fanton Trio. An excellent ring act, but on too early to register in accordance with its worth. Another silent turn, the Rath Brothers, were at the other end of the six-act olio. But two silent turns out of six isn't a good balance for such a small bill, and while the Rath lent class and gave a full measure of entertainment, the spot called for an act with singing, dancing, talking, etc. There were two substitutions in the first half, the Joe Fanton Trio replacing Jack and Kitty De Maco and Jack Conway and Co. deputizing for Mr. and Mrs. Melburne.

The Jack Conway act, No. 3, put a needed comedy punch in the first half. Mr. Conway's "souse" is Belascoesque in detail and the skit itself is timely. The man doing the straight is a splendid feeder and

Mrs. Jack Conway handles a bit nicely. Conway has discarded the gray wig worn hitherto, improving his makeup noticeably and making the "Tad" character played a natural, real life type.

Burns and Foran, No. 2, youthful steppers, put over a neat dancing routine of doubles, including soft shoe, waltz clog and eccentric, filling the spot creditably. O'Hanlon and Zamboni were fourth with a couple of dance doubles, both of the Spanish or South American school, with Ethel Davis filling the No. 5 position. Miss Davis specializes in "wise" numbers, doing four or five and giving each an individual touch. She is a corking elocutionist, reading the lines of her specially written songs in a manner that accentuates the high lights perfectly. Her enunciation, too, is exceptional. A male accompanist is due a word of praise for the deft way in which he assisted at the piano, keeping the accompaniments subdued and blending in the music properly with each of the changing phases of the songs. None of the turns in the first half received the appreciation deserved, the house for some reason or another being unusually unresponsive Monday night.

Hussey did not appear until the second scene of "The Promenaders," in the second part, his initial contribution being the military talking act he did in vaudeville several seasons ago with Worsely as straight. Eddie Hickey is now doing straight for Hussey's comedy soldier. The talk has apparently been somewhat revised, with the sure-fires of the draft period of the war retained, and all registering for laughs. Hussey was on again for a single with his former songs, following a couple of numbers, an Apache dance canto by O'Hanlon and Zamboni and a comedy bit, "The Strike," intervening. He had to stop for laughs while singing the comedy songs, entertaining thoroughly while on, but not receiving more than passable returns at the finish.

"When the Cat's Away the Mice Will Play," a comedy skit, the outline of which strongly resembles the sketch done by Lina Arbarbanell last season, gave Hussey another shot at the comedy target, after a number, "Old Fashioned Waltzes," and a song number had been unlimbered. The "Cat's Away" skit had Hussey, in his Hebraic character, which he carried throughout the show, as a newly wed bridegroom, and Ethel Davis as the bride. The pair enter a hotel room and after dismissing the maid Hussey suddenly informs the bride he must go off on a business trip. Hardly has Hussey left the room when five or six lovers of the bride appear, one by one. She hides one under the bed covers, another behind the dresser and the rest under the bed. Hussey returns unexpectedly and the bride, called upon for an explanation of the army of lovers, finally succeeds in blaming 'em on the maid. There are lots of good, hefty laughs in this, Miss Davis sharing honors with Hussey in bringing out the travesty and comedy values of the skit.

The former Hussey vaudeville production turn, "Shimmy Police Station," closes the show, with three specialties separating it from the "Cat's Away" skit. Hussey scores for plenty of laughs in this, Miss Davis also getting the center of the stage for a descriptive number that she makes legitimately funny. The "Shimmy Police Station" goes to a suggestion of "Irish Justice" for the latter part, with a slight suggestion of "High Life in Jail" for the preceding section.

A prolog, "The Knockers," opens the "Promenaders." Fairly entertaining. "The Strike" which has a barber, conductor, undertaker, chorus girl, etc., in a travesty on the "walkout" thing, holds some laughs, but is rather light. One of the best specialties in the show is that of Lou Edwards, an eccentric dancer, who does intricate stuff on his knees with the same ease that most dancers use their feet.

The "Old Fashioned Waltzes" number has six couples clad in "Chocolate Soldier," "Merry Widow," "Pink Lady," etc., with a waltz from each of the shows mentioned. A prettily costumed number, serving its purpose as a filler between comedy scenes. Another number had several choristers with bared backs to the audience, coming gradually into view through a novelty lighting effect. O'Hanlon and Zamboni held attention with a somewhat different angle of the Apache dance, both showing adeptness in the art of pantomime and scoring with the dancing.

Another dancing number was a trio, with Miss O'Hanlon and Burns and Foran. Marjorie Carvell also had a sort of desolate dancin', single which brought forth some graceful posturing. "My Lady of the Cameo," with Beth Stanley and Clarence Levy, with the choristers' heads showing through apertures in a silken drop, and song numbers led by Frances Seay and Clarence Levy and Miss Seay individually, were also included.

Monday night the Crescent was about seven-eighths capacity. *Beil.*

OTHER REVIEWS

(Continued on page 2)

DOLLY SISTERS

Dances and Songs
20 Mins.; Full Stage (Special Cyc)
Palace

The readvent of the Dolly Sisters (Rosie and Jennie) on the New York stage was something of an event along Broadway and at the Palace Monday, where the girls reappeared before an overflowing crowd. That the young women did not quite reach the expectancy of the throng could be attributed in part at least to a line in their final song at the evening show, "We'll Soon Be Leaving," in which they said that perhaps the audience had expected too much.

Not alone to the crowd at the Monday matinee, but to the Dollys as well must their first showing have been disappointing. Some changes occurred by night. The pages of the afternoon, displaying cards and which had retarded the action, were dispensed with; the dances shifted about to bring the high school number next to closing, and the straight dance in the yellow gowns with a little shimmy movement, wound up the turn proper.

Though the Dollys act consumed 20 minutes, with Kay Kendall doing three single numbers during that time, the sisters did not leave the impression of doing a great deal. Their most ambitious dance number through its newness (as little else they did was new) was called over here years ago the statue clog, now termed by the Dollys "The Statuette," with posed pictures occurring at each break. The girls wore the clog shoes and a semi-travestied costume. The idea may have been there but it got little. Perhaps it looked too English.

Perhaps having been so successful in London for two or more years may be another cause contributing to the Dollys' carelessness in composing this act for the Palace. Certainly the Dollys with their previous American training should have realized they erected a rep over here on something of an originating foundation, like the high school bit, which, while it may have been done on the toes by Gnee before them, still was new to the Dollys' audience, as performed in a double dance as they did it.

Their opening song was new, "It Must Be You," especially written but carrying no dance with it. Jennie did the real singing, as she did the encore explanatory number.

Kendall's best was an Indian number and dance, with the boy bare-footed doing rather good work that way. His other solos were nil. The Palace orchestra could come in for some blame. The band did not help the girls, nor did their music for that matter, though if there were special orchestrations, the orchestra lost them.

The Dollys also had a special cyc at the matinee, which they did away with in the evening, borrowing another, their own having failed to catch the lights as intended it should.

Many flowers decorated the stage at night, following their turn. The applause was desultory, not inclined toward heartiness but evidently from a friendly gathering, for the front rows and boxes held many well-known people of the theatre.

The Dollys for years have held an odd hold on the New York show-going public. That may suffice for the box office. If it is not enough for the stage, the girls will have to rearrange their present turn. As an act at present it is not satisfying for their prominence. But as two dandy looking twins who can not be told apart, with class and who can dance if they want to, the Dolly Sisters are always worth the price of a vaudeville admission just to look at.

THREE ARNAUTS

Musical
10 Min.; Full Stage (Special)
Regent

A youthful trio, two boys and a girl, following closely the line employed by the Arnaud Brothers. The members of the trio are related to the brothers and were recently brought to this country. Straight violin playing in conjunction with acrobatics and dancing.

The three members have been well schooled and handle their instruments in a convincing manner. The young woman displays a voice and is equally proficient in the violin-acrobatics. The Three Arnauts can carry off the closing spot in any bill.

BILLY SHONE

Talks, Songs, Stories
15 Mins.; One (Special)
Broadway

Shone has rearranged his stuff, adopting an Oriental turban as a prop for the hoke thought trans-mission he starts off with. It includes answering questions to A. E. F., B. V. D., P. D. Q., F. O. B., etc., employing initials only to denote the pseudo-queries and pulling a wise crack with each, including a kind applause reply to A. E. F. anent the bonus. He mixes this up with songs and stories, saying he has a request for one or the other. The songs are all right, but the stories are too long-winded and in comparison to the brevity of time he took up in the fore section of the act each laugh is delayed too long to click spontaneously. He used a couple of published numbers, forcing a stoppage of the show by a sudden cessation of orchestra accompaniment, evidently by instruction. He encored with another pop song, again forcing a speech. He doesn't need that. He can score sufficient legitimately.

MILDRED ROGERS and Boys (4)
Dances
12 Mins.; Full Stage
23d St.

Miss Rogers is a petite little dancer. She offered a dance revue of four numbers before, the quartet of stopping boys probably being for a fresh routine, which moved the act from "one" to full stage.

The opening song and dance with the quartet was followed by a soft shoe number by two of the boys. Miss Rogers then singled with an Oriental number, not as well carried out as it might have been, she using high heel slippers instead of sandals or barefoot. "Just Dance" sung by Miss Rogers led to specialties with three of the company, there being a waltz tango and one-step, then a jazz number with all four.

Into "one," the quartet got something with a concerted specialty. Miss Rogers looking her best in a short costume of white silk contributed a hard shoe number that easily topped her other numbers. The turn did well enough on fourth and should have no trouble securing three-a-day bookings.

THE JOANNYS

Shadowgraphs
14 Mins.; Full Stage
Royal

Man and woman neatly attired in black silk knickers. They have a novel shadowgraph apparatus. The screen is suspended in mid air with the light projecting machine back of it well up stage.

The woman handles the lighting effects and the props. The shadows consist of all the standards with new touches where a stereopticon slide is projected as background for the man's finger characters.

Another new effect is obtained by the use of a portable light. The man, by manipulating his fingers before the light, throws the shadow of a monkey on the proscenium arch where the monk appears to be grabbing frantically at one of the occupants of the boxes. It was a big laugh-getter.

Both people make a great appearance and are good showmen. The turn is tastefully presented and a real novelty of its kind. It's an interesting opener for any bill.

JESSEE REED

Songs
15 Mins.; One (Special)
5th Ave.

Jessie Reed some years ago was of the Reed and Wright Girls. She should not be confused with the Jessie Reed, the "Follies" corymbic. This Miss Reed, possessed of pleasant appearance, has a published number song cycle, exceptionally well selected, which she gets over shipshape. Opening with a special verse to introduce a pop number, she does a varied routine of pop songs. She accepted one encore.

Her sole production attempt is a striking silver cloth curtain. As far as single women go Miss Reed can hold up with the majority. There are few single women in present day vaudeville that hold any distinction and these depend either on rep, character songs or personality. Miss Reed is merely average on the latter two requirements. If she aspires to big time rep, she should introduce more novelty. As she stands, splendid for the intermediate.

HOFFMAN and HUGHES

Bike
10 Mins.; Full Stage
Broadway

Chester B. Hoffman in tramp get-up, including evening dress, opens with a squat dance evidently intended to puzzle the audience as to his size. For a finish he stretches up full-length, exiting. Marie H. Hughes enters, performing on the bike. After that it's a mixed cycle routine, the woman making three costume changes and essaying a ballet dance. A little lift work with the understander (man) propelling the unicycle leads into the kingly stunt of a somersault across a table by Hoffman while mounted on the bicycle.

They employ quite a bit of talk that is extraneous and of no value. They could be more forceful by adhering to the conventions of a "dumb" act.

TOMPKINS and EDMUND

Violin and Piano
20 Mins.; Full Stage
(Special Hangings)
23d St.

Susan Tompkins has been a violin soloist with a band, also alone in vaudeville. Mr. Edmund is also known in musical circles as a pianist.

Their opening duet is distinctly off the beaten paths, the hangings and dressing conveying the interior of a cloister, the illusion further carried forth by a pictured window of leaded glass at center rear, with lighted candles on either side. Mr. Edmund enters in the robes of a monk, with Miss Tompkins following, attired in the grey gown and linen of a clerical sister. This rather sombre atmosphere no doubt is fitted to the semi-classical number, which was unilluminated.

Mr. Edmund quickly stripped to white flannels, toying with the ivory until Miss Tompkins changed to gypsy dress. Their second offering was a Hungarian rhapsody, the violinist playing in the spotlight and pleasing save for a hurried passage of one technical portion. For his specialty Mr. Edmund next had a slow measure melody with the orchestra, displaying exceptional fingering.

Reappearing in another change, Miss Tompkins and Mr. Edmund duetted with an old-time tune, then into a modern waltz number. During the rendition the violinist changed instruments, the switch bringing forth a fiddle arrangement with horn attachment. That was retained for the finale duet, a popular number.

The routine ran overtime. The new team may win an early spot in the better bills, it occupying No. two here.

ALLEN and THORNTON

Singing and Talking Skit
14 Mins.; One (Special Drop)
American

Allen and Thornton, man and woman, are offering a flitiation skit, backed by a special drop in "one," showing a jewelry store on one side and a modiste's shop on the other. Man owns jewelry store and woman is prospective customer. Situation gives logical reason for conversation, which leads up to number by woman. Man singles song next. Double song for finish. The songs sound like exclusives, and are capably handled. Both have personality and a refined manner. A line about milking a cow named Jake in the closing number should be eliminated. Aside from its antiquity the gag does not jibe with the class which otherwise marks the turn.

The dialog has several good comedy exchanges, but the laughs are too widely separated, a condition easily enough remedied by revision and building up the talk. Mr. Thornton was formerly of Sully and Thornton. An excellent pop house combination in all, with a little touching up.

PLAY and DUNEDIN

Singing, Dancing and Talk
12 Mins.; One
American

Man and woman in songs, dances and talk, with well executed acrobatic stepping by both featuring the turn. Man wears eccentric make-up and woman has three costume changes, appearing to advantage in abbreviated skirts. A double essence, single by woman introducing dance steps of different nations such as Spanish, Dutch, etc., and double acrobatic dance with flying hip-ups, flip flaps and other ground tumbling standards nicely worked in, give the act a solid groundwork of entertainment. Pleasing No. 2 for the small time houses.

LAUREL LEE and CO. (3)

"Starlet" (Musical Romance)
20 Min.; One and Full Stage
(Special Hangings)
Regent

Laurel Lee has discarded her former single act for a more pretentious offering in which she is supported by Harry Murray, Eddie Russell and Frank McNellis. The new vehicle, under the title "Starlet," consists of a series of numbers by Miss Lee with her male partners used individually and collectively. The lyrics are credited to Ted White and the music to Walter Rosemont. A light story is unfolded starting with the three men before a stage entrance drop. The introductory talk deals with a new production to be made. Miss Lee enters in a kid costume from behind a rubbish receptacle. She admits she is stage struck and asks for an opportunity to try the different parts.

The numbers are introduced at regular intervals from then on, starting with a South Sea Island song and dance and including a French and Southern belle numbers, for each of which costume changes are made, as well as the employment of special hangings.

Miss Lee makes rapid costume changes and displays winsomeness in all of her work. Neither the lyrics nor music stand out conspicuously. Of the lot, a "Put and Take" number and "I'll Be a Girl Friend," are the best.

Miss Lee's supporting players add little other than a dancing bit by one of the boys. The dialog misses the greater portion and the act is in need of a doctor in that line.

Miss Lee has gone to considerable expense in staging "Starlet." At present the act does not meet requirements for the salary necessary for it. There are possibilities that it could be worked into a fitting single for this young woman or cut to one man in support. Too much excess as the act is at present framed.

MARY LAWLOR (3)

Piano, Songs, Dances
18 Mins.; Full Stage (Special)
Royal

Mary Lawlor is assisted by a male dancing team, Lyons and Wakefield, and a male pianist, Vincent Valentini. Miss Lawlor is a pretty, well-formed girl and a nifty dancer of the acrobatic eccentric school. The act is framed conventionally around the dual idea, all three boys seeking her favor through the medium of their various talents.

The turn opens with Miss Lawlor's head visible through a cyclorama. She and the rest of her cast sing a telephone number. The boys join her in "My Sweetheart," quarrelling for her smiles. The pianist enters and announces himself a candidate also. A song and dance follows.

She solos a kicking dance, featuring forward and back kicks executed gracefully. The cyc at the rear parts to admit Lyons and Wakefield in Chinese outfits for a double eccentric soft shoe routine well handled. At the conclusion of this Miss Lawlor, in Chin' outfit, makes her entrance from a tea chest for an eccentric semi-toe dance that landed.

A piano solo and song by the musician while she is changing to a red stocking ballet costume for an acrobatic solo that stopped the act. The girl looks charming in this number and does rolling splits and contortioning of a high class.

"We'll Marry Her Today," sung by the boys is a prelude for her entrance in bridal costume. The pianist in ministerial garb performs a bigamy and marries her to both. One of them disrobes her by a trick change, removing the brocade finery, revealing her in gold knickers and bodice for a fast acrobatic closing dance. The act averages up with any of the dancing turns. It found high favor at this house.

The Imperial, Montreal, formerly playing pictures, will change its policy to vaudeville commencing March 5, playing six acts on a full week basis, booked by Harvey Watkins of the Keith office.

The Academy, Charlotte, N. C., splitting with the Grand Greensboro, N. C., will exchange its bills with the Roanoke, Roanoke, Va., commencing March 6, due to the Greensboro houses closing for alterations.

Jack Conway, while playing the Grand, Hartford (Shubert) last week, was attached by Rosen & Collins, agents, for \$540, alleged due. Conway had made an assignment of the scenery in his act.

MILDRED HARRIS and CO. (2)

Comedy Sketch
20 Mins.; Full Stage (Special Set)
Royal

Mildred Harris (Chaplin) from motion pictures is assisted in this sketch by Beatrice Morgan, known to stock company fans, and S. Miller Kent. The sketch is preceded by a picture screen announcement in the form of a letter from Miss Harris to Mr. and Mrs. Audience, to the effect this is her initial venture on the speaking stage, and that the sketch is about movie people.

The playlet is constructed about a story of a young girl (Miss Harris) determined to break into pictures. A producer-director (Mr. Kent) and his office assistant (Miss Morgan) are in their offices as the curtain rises. The applicant is heard off stage, asking for an interview. The producer can't be annoyed. Dialog develops, the producer is broke, with a great picture in the making that requires \$75,000 to finish.

The screen-struck maid forces her way in. She is dressed simply and informs them of her ambitions, also volunteers she is from a hick town in Ohio. The producer won't listen to her and quotes statistics to prove the futility of her quest.

His assistant suggests they use the girl to interview a certain millionaire in financing the picture. Producer scorns the proposal and gives the girl the air. A lapse of three weeks is indicated by the lowering of the picture sheet, and a continuation of the letter to Mr. and Mrs. Audience. The curtain rises finds producer and assistant depressed and melancholy near financial ruin. They have interviewed the financier and told he was broke.

A knock on the door and Miss Harris in gorgeous ermine wrap and evening dress enters with a check for seventy-five, which she hands to producer. When informing him that she got it from the wealthy man, the producer, drawing his own conclusions from her "Lilies of the Field," attire, tears up the check and orders her out. Later developments prove that the millionaire is her father, and that she took this method of horning into pictures.

Miss Harris does a graceful waltz during the action and looked fine in her finery. The support do as well as possible with the vehicle which is apple-sauce as an act. It had to be constructed about Miss Harris' distinctly limited talents for vaudeville, and seems to qualify from that angle. As a "curiosity" and "draw" mainly through being the ex-wife of one of the world's best-known comedians, Mildred Harris is in for vaudeville. As the female lead in a comedy sketch she's a fair screen actress.

Walman A. C.

Whistler
9 Mins.; One
American

Walman confines his efforts strictly to whistling, with the exception of one short vocal selection. The opening consists of a long overture with the vocal work following. An announced impression of two love birds and the "Poet and Peasant" overture round out the turn. Walman displays ability as a whistler, with the act in its general make-up below par for the bigger three-a-day houses.

ENGAGEMENTS

Dennis King, Theatre Guild.
George Farren, Edward Donnelly, Mary Jeffery, "Up the Ladder."

Frances White and Al Sexton, "The Hotel Mouse" (formerly "Little Miss Taffies").

Cocchita Piquer, Fay's "Fables."
Violet Heming, "The Rubicon."
Ranley Holmes, "Rose of Stamboul."

Charles Trowbridge, Jeane Merode, Ethel Duffield, Gwendolyn Gordon, Florence Kingsley, Betty Boughton, Violet Mack, Nellie Graham Dent, "Just Because."

Alice Ridnor, "Passing Show."
Barnett Parker, Taylor Holmes, and Francis White, "The Hotel Mouse."

Jack McGowan, "The Rose of Stamboul."

IN AND OUT

Tuscano Bros. got the vacancy left by Enos Frazere at the Flat-bush, Brooklyn, Monday.

Elida Morris failed to open at the Coliseum, Newark, Monday. Mack and Lane substituted.

Frank Sabini had to leave the bill at the Jefferson, New York, Saturday, after the matinee, when he was stricken with the "flu." George Austin Moore finished out the week.

RIGHT OFF THE PRESS

KALMAR & RUBY'S SENSATIONAL SONG

(Writers of Sunny Tennessee)

ARTIST COPY

Pick Me Up And Lay Me Down In Dear Old Dixieland

By BERT KALMAR
& HARRY RUBY

Moderato

Till ready *Voice*

One day I watched a flock of whip-poor-wills,
Bring me down there be-neath the south-ern sky,

As they flow to their homes a-cross the hills;
Sing me one lit-tle Dix-ie lul-la-bye;

They were mer-ri-ly fly-ing, To the south I knew
There's a can-dle-light burn-ing, Down old Dix-ie way

And I could-n't help cry-ing, "Take me there with you"
Tell the folks that I'm yearn-ing, For them night and day.

Chorus

"Pick me up and lay me down in dear old Dix-ie-land, The
sun shines there each morn, That's where the sun was born. My heart's been all
wrapped up in that land of mag-ic charms. Car-ry me back to some-one's emp-ty arms.
Keep those dark-les sing-ing till I get back, To that iv-y cling-ing
ram-shack-le shack. Pick me up just like my mam-my, lead me by the hand;
And lay me down in dear old Dix-ie-land." D.S.

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235 Loeb Arcade
Minneapolis, Minn.

MURRAY WHITEMAN, Mgr.
381 Main Street
Buffalo, New York

DAVE HODGES, Mgr.
3608 San Jacinto Street
Dallas, Texas

JOE DRAKE, Mgr.
36 East 5th Street
Cincinnati, Ohio

HARRY LOF
Columbia
St. Louis

A SURE FIRE APPLAUSE BALLAD

ARTIST COPY

MY MAMMY KNOWS

By HARRY DE COSTA
and M. K. JEROME

Moderato *ten.*

Till Ready *Voice*

From Dix - ie land I strayed, And
It's might - y lone - some here, with

I have stayed, no one near, To why for man - y years; For all the
word of cheer, And mam - my, dear, Will know just what to do. I need a

joy I craved. In full I've paid, With heart aches and with tears. I'm
feeling down in the mouth, And this is why I'm go - ing down South. I'll
be so hap - py down home! With my old pal, the tru - est I've known.

Chorus *p-f*

My mam - my knows, Just how to cheer and com - fort me, My mam - my knows
just how to show real sym - pa - thy; I'm gon - na bless the train that takes me
back a - gain, I'll be near - er Heav - en ev - ry mile; In her arms I'll creep and cry my -
self to sleep, I know I'll wake up with a smile. In the gloom - in!
Be - neath the sil - very moon, I'll be ream - in' with lov - in' mam - my soon.
I wan - na be, down where the dear old Swan - ee flows; My
poor heart is ach - in' how to keep it from break - in' My mam - my knows. My mam - my knows.

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DOUBLE VERSIONS
RECITATIONS
OBLIGATOS AND
COUNTER MELODIES
ORCHESTRATIONS
IN ALL KEYS
NOW READY

Snyder Company

STREET, NEW YORK

FRANK CLARK, Mgr., 81 W. Randolph St., Chicago, Ill.

Avenue, Pittsburgh, Pa.

FRED KRAMER, Mgr.
42 Monroe Avenue
Tuxedo Hotel
Detroit, Mich.JAMES KESSEL, Mgr.
Superba Theatre Bldg.
Los Angeles, Calif.PHILIP JULIUS, Mgr.
Hannah Hotel
Cleveland, OhioMORT HARRIS, Mgr.
Pantages Theatre Bldg.
San Francisco, Calif.FRANK WATERSOHN, Mgr.
Globe Theatre Bldg.
Philadelphia, Pa.

* Earle

Continued on Page 4

BILLS NEXT WEEK (FEB. 27)

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
De Wolf Hopper
Burns Bros
Dolly Sisters
Walter C. Kelly
Royal's Elephants
Watson Sisters
(Others to fill)
Keith's Riverside
Murray Girls
Burke & Durkin
Jack Benny
Swor Bros
Atlantic Trest
Beaumont Sisters
"Flicvertons"
Dolly Sisters
*Anderson & Pony
Keith's Royal
Wilson Aubrey
Rice & Werner
Franklin Chas Co
Moscon Bros Co
Thalero's Circus
Pierce & Goff
Harry Tighe Co
Bob Willis
Olsen & Johnson
Keith's Colonial
Spencer & Williams
Donovan & Lee

Brown & Elaine
G Jones Co
Cliff Friend
Hilton & Norton
(Others to fill)
T J Ryan Co
Potter & Hartwell
Janis & Chaplow
Miller & Anthony
O'Hara & Nealey
Healy & Cross
(Others to fill)
2d half (2-5)
"Girl in Moon"
Hampton & Blake
Wm Sisto
(Others to fill)
Proctor's 125th St.
2d half (23-26)
The Skatelles
"Buttons"
Lunatic Chinks
Emil Suber
F & O Walters
(Others to fill)
1st half (27-1)
Walsh & Bentley
Williams & Taylor
(Others to fill)
2d half (2-5)
Gordon & Rice

Murphy & Lang
Healy & Cross
(Others to fill)
1st half (27-1)
Raphi
Morris & Shaw
T J Ryan Co
Muller & Grace
(Others to fill)
2d half (2-5)
"Girl in Moon"
Hampton & Blake
Wm Sisto
(Others to fill)
Proctor's 125th St.
2d half (23-26)
The Skatelles
"Buttons"
Lunatic Chinks
Emil Suber
F & O Walters
(Others to fill)
1st half (27-1)
Walsh & Bentley
Williams & Taylor
(Others to fill)
2d half (2-5)
Gordon & Rice

JACKSONVILLE

Palace
(Savannah split)
1st half
Laurie Devine
La Franco & Harris
Jack Norton Co
Herbert Brooks
The Kellers

JERSEY CITY

B. F. Keith's
2d half (23-25)
Kafka & Stanley
Texas Gulan Co
Credon & Davis
"For Pity's Sake"
Harry Mayo
*Arthur Pinn Co
1st half (27-1)
"Girl in Moon"
William Sisto
(Others to fill)
2d half (2-4)
Potter & Hartwell
Ben Welch
Story & Clark
Walsh & Bentley
(Others to fill)

LOUISVILLE, KY.

Mary Anderson
Bob & Twp
Jane & Miller

(Others to fill)

2d half (2-4)
Larimer & Hudson
Mallia Bart Co
Cooper & Ricardo
*J S Jazz Band
Ruth Roys

NEW ORLEANS

Palace
(Mobile split)
1st half
Walton Duo
Strand Trio
Hunting & Francis
Gertrude Barnes
The Veronics

NORFOLK

Academy
(Richmond split)
1st half
Harriet & Willis
Eddie Bennett
Sullivan & Myers
Colley & Jaxon
B & A Rolfe Co

PHILADELPHIA

B. F. Keith's
Kane & Herman
Belle Baker
Sylvia Clark
Toto
Hackett-Delmar Rev
Bill & Blondy

3 FALCONS

"COLLEGE COMIQUES"
NOW PLAYING KEITH & ORPHEUM
Direction: FETE MACK

CHAS. KEATING CO

Willie Solar
Chas. Ahearn Co
(One to fill)
2d half

RENE ROBERTS CO

TROY, N. Y.
Proctor's
Yiska
Saxon & Harrigan
Halg & La Vere
M. McLaure Co
Dixie 4
Morton Sewell Co
2d half
P & S LeVoll
L & P Murdock
T Honey Boys
Hall Ermine & B
Bobby Folson
Reynolds & D

SYRACUSE

B. F. Keith's
Three Lordens
Luster Brothers
Powers & Wallace
Pietro
North & Halliday
Dooley & Sales
Proctor's
Sherrin Kelly
Conn & Albert
Dan Coleman Co
Carroll & Norman
Miller & Fears
(One to fill)
2d half
Mankin
Lowe Peckley & S

WASHINGTON

B. F. Keith's
El Cleave
Lidell & Gibson
Langford & Fredicks
Singer's Midgets
Edwin George
Wm Rock & Co

YORK, PA.

Opera House
Ryan & Ryan
Loney Haskell
Casting Campbell
(Two to fill)
2d half
Markell & Gay
Leon Varvara
DeHollis Co
Schwartz & Clifford
(One to fill)

YONKERS, N. Y.

Proctor's
Conroy & Howard
Gilbert Wells
"Steady Septet"
Mullen & Francis
(Others to fill)
2d half
Phillips & White
Bob Albright
Toy Ling Foo
(Others to fill)

HARRY LANG AND VERNON

"Who is Your Boss?"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

TOLEDO, O.

B. F. Keith's
Allied Fall Co
Kenny & Hollis
Dillon & Parker
Jean Granece Co
Fritze Scheff
Herschei Heniere
Fontaine Sisters Co

TORONTO

Frank J. Sidney Co
Poley & Lature
Mme Bessie Co
Sharkey Roth & W
Wayne & Warren

HARRY LANG AND VERNON

"Who is Your Boss?"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

BRIDGEPORT

Pol's
Weber Girls
Faden Trio
Miss Cupid
Hazel Crosby Co
Royal's Elephants
3d half
Brown & Barrens
Clifton & De Rex
(Three to fill)

SCRANTON, PA.

Pol's
(Wilkes-Barre split)
1st half
P Bremen & Bre
Claude & Marion
Conlin & Glass
Frost
Paul Dineu Revue

WATERBURY

Palace
Gibson & Price
Grant Gardner
Edna Edwards
Clifton & De Rex
Cy Compton
2d half
Gardner's Maniacs
Walman & Berry
"Springtime"
Low Cooper
(One to fill)

WILKES-BARRE, PA.

Pol's
(Scranton split)
1st half
Pay & Rose
Ketch & Wilma
Jack Collins Co
Fred Elliott
(One to fill)

WORCESTER

Pol's
B Barriscale Co
Murdock & Ken'dy
(Three to fill)
2d half
Mykoff & Vandy
Lemaire & Hayes
Bert Walton
Jean Sothen

PLAZA

Tommy Martell
Frank Ward
(Two to fill)
"Tango Shoes"
Downey & Whitting
Hayes & Pingree
Mme Ellis
(Two to fill)

BOSTON—B. F. KEITH

Boston
Boyle & Bennett
Lorus Duncan
Curtis & Birmingham
(Two to fill)

SAVANNAH

Bijou
(Jacksonville split)
1st half
Adams & May
Sabatt & Howell
Gifford & Lange
Howard Bros
Seibin & Grovlin

SCHENECTADY

Proctor's
Mankin
Weiser & Reiser

Gordon's Olympia

(Washington St.)
Crobette & LeVere
Holmes & Nease
Four Fords
(Two to fill)

HOWARD

Blackstone
(Others to fill)
Howard
Peal & Corvan
Downey & Claridge
Catts Bros

BANGOR, ME.

Bijou
2d half
Wilbur Held
The MacBabs
(Four to fill)
BROCKTON, ME.

Strand
Will J Ward
Howard & Sadler
Choy Ling Foo Tr
(One to fill)

UTICA, N. Y.

Colonial
Low Peckley & S
7 Honey Boys
Keene & Williams
(Two to fill)
2d half
Conn & Alberts
Chas Keating Co
(Three to fill)

WASHINGTON

B. F. Keith's
El Cleave
Lidell & Gibson
Langford & Fredicks
Singer's Midgets
Edwin George
Wm Rock & Co

YORK, PA.

Opera House
Ryan & Ryan
Loney Haskell
Casting Campbell
(Two to fill)
2d half
Markell & Gay
Leon Varvara
DeHollis Co
Schwartz & Clifford
(One to fill)

YONKERS, N. Y.

Proctor's
Conroy & Howard
Gilbert Wells
"Steady Septet"
Mullen & Francis
(Others to fill)
2d half
Phillips & White
Bob Albright
Toy Ling Foo
(Others to fill)

HARRY LANG AND VERNON

"Who is Your Boss?"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

TOLEDO, O.

B. F. Keith's
Allied Fall Co
Kenny & Hollis
Dillon & Parker
Jean Granece Co
Fritze Scheff
Herschei Heniere
Fontaine Sisters Co

TORONTO

Frank J. Sidney Co
Poley & Lature
Mme Bessie Co
Sharkey Roth & W
Wayne & Warren

HARRY LANG AND VERNON

"Who is Your Boss?"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

BRIDGEPORT

Pol's
Weber Girls
Faden Trio
Miss Cupid
Hazel Crosby Co
Royal's Elephants
3d half
Brown & Barrens
Clifton & De Rex
(Three to fill)

SCRANTON, PA.

Pol's
(Wilkes-Barre split)
1st half
P Bremen & Bre
Claude & Marion
Conlin & Glass
Frost
Paul Dineu Revue

WATERBURY

Palace
Gibson & Price
Grant Gardner
Edna Edwards
Clifton & De Rex
Cy Compton
2d half
Gardner's Maniacs
Walman & Berry
"Springtime"
Low Cooper
(One to fill)

WILKES-BARRE, PA.

Pol's
(Scranton split)
1st half
Pay & Rose
Ketch & Wilma
Jack Collins Co
Fred Elliott
(One to fill)

WORCESTER

Pol's
B Barriscale Co
Murdock & Ken'dy
(Three to fill)
2d half
Mykoff & Vandy
Lemaire & Hayes
Bert Walton
Jean Sothen

PLAZA

Tommy Martell
Frank Ward
(Two to fill)
"Tango Shoes"
Downey & Whitting
Hayes & Pingree
Mme Ellis
(Two to fill)

BOSTON—B. F. KEITH

Boston
Boyle & Bennett
Lorus Duncan
Curtis & Birmingham
(Two to fill)

SAVANNAH

Bijou
(Jacksonville split)
1st half
Adams & May
Sabatt & Howell
Gifford & Lange
Howard Bros
Seibin & Grovlin

SCHENECTADY

Proctor's
Mankin
Weiser & Reiser

Gordon's Olympia

(Washington St.)
Crobette & LeVere
Holmes & Nease
Four Fords
(Two to fill)

HOWARD

Blackstone
(Others to fill)
Howard
Peal & Corvan
Downey & Claridge
Catts Bros

WILL J WARD

Seed & Austin
Roy & Arthur
(One to fill)
LAWRENCE, MASS.
Empire
J C Mack Co
Frank Mullane
Guthrie & Kokia
(Two to fill)
2d half
Emma Carus
Jarow
Rose & Moon
(Two to fill)
LEWISTON, ME.
Music Hall
Wilbur Held
The MacBabs
(Three to fill)
2d half
Barrett & Cunneen
(Four to fill)

LYNN, MASS.

Gordon's Olympia
Bobby Randall
Redmond & Wells
Mabel Ford Co
(One to fill)
Murray & Gerlish
Wyatt's Lads & L
(Two to fill)

MANCHESTER

Palace
Van & Tyson
Polly & Arthur
Kernan Cripps Co
Jarow
(One to fill)
2d half
Kay Nellan
Kernan Cripps
Angus & Packer
(Two to fill)

NEW BEDFORD

Olympia
2d half
Joe Laurie Jr
Mabel Ford Co
(Two to fill)
NEWPORT, R. I.
Colonial
Smith & Barker
"Not Yet Maria"
(Two to fill)
2d half
Howard & Sadler
Galletti & Kokia
(Two to fill)

SHUBERT CIRCUIT

This Week (Feb. 20)

NEW YORK CITY

Winter Garden
Midnight Rounders
McConnell & Sps'n
Green & Byler
Harry Hines
Sam Hearn
Delro
Maxie & George
Jack Strouse
Harry Kelly

BROOKLYN

Crecent
Jimmy Hussey
Eudel Davis
O'Hanlon & Z
Burns & Foran
Rath Bros
The Promenaders

ATLANTIC CITY

Apollo
(Sunday opening)
Marie Stoddard
Gen Ed LaVine
Paul LeVan & M
Dickinson & De'n
Ruede & Francis
Rubin & Rosa
E Meyers Co

BALTIMORE

Academy
John C Thomas
Brendel & Bert
Franklin Duo
Everest's Monks
Frankie Jerome
Aleen Bronson

BOSTON

Majestic
Ford & Victorine
James Watts
Marie Nordstrom
Apollo Trio
Nana Co
Hannaford Family
Anna Cadee
Rudloff

PHILADELPHIA

Chestnut O. H.
Charles Purcell
Hearst & Cuckoo
"Spangles"
Desert Demons
Fred Allen
Blighy Girls

GEO. CHOO'S Presents

FRANK ELLIS

In "A DRESS REHEARSAL"

This Wk. (Feb. 20), Keith's, Indianapolis

Ford & Rice

CHICAGO
(Sunday opening)
Bernard
Gallerini Sis
Masters & Kraft
Nat Nazario
General Pisano
Two Harpers
Johnny Dooley
Matthews & Ayres

SIRGELD, MASS.

Court Sq.
Whipple Huston Co
In Argentina
The Flemings
Bob Nelson
Chas T Aldrich
Mel-Burns
Pernance & Shelly
Ford & Truly
Donald Sisters

TORONTO

Royal Alexander
"Whirl of N Y"
Nancy Gibbs
Florence Shubert
Kyra
Purcell Bros
Cassence Harve
Dolly Hackett
Bard & Peck

CLEVELAND

Ohio
(Sunday opening)
Leona LaMar

WASHINGTON

Belasco
(Sunday opening)
Thelma

ED. DAVIDOW and RUFUS LeMAIRE

FREDERICK SANTLEY and HIS MELODY CHARMERS

IN SHUBERT VAUDEVILLE

ANNETTE

Earl Cavanagh Co
Wright & Dietrich
Mantell's Mnnikins
2d half
P George
Bergman M'K & N
W M Armstrong Co
Barry & Whittledge
Autumn Trio

CINCINNATI

B. F. Keith's
V & E Stanton
A & O Falls
King & Rhodes
Franklyn Ardell Co
Martha Pryor
Joe Towle

LOWELL

Frank Gaby
La Dora & B'ck'm'n
Homer & Romaine
Harry Jolson Co
D'ham & O'Malley
Furman & Nash
Bert Baker Co

MOBILE

Lyric
(New Orleans split)
1st half
Mr & Mrs S Darrw
Monarch Comedy 4
Harry Hayden Co
Bert Kenny
McRae & Clegg

MONTREAL

Princess
(Sunday opening)
Teachow's Cats
Sandy McGregor
Wylie & Hartman
C & F Usher
Robbe & Nelson
Gus Edwards
Herbert & Dare

MT. VERNON, N.Y.

Proctor's
2d half (23-26)
Royal Gascolines
*Erney Bernard Co
Powers & Wallace
Gilbert Wells

COLUMBUS, O.

Snell & Vernon
Will Maloney
Jolly Miller Co
Sheldon & Earle
Creole Push'n Plate
Gallagher & Shean
Eight Blue Devils

DETROIT

Temple
Frank Browne
Henry Santry & B
Pearson N'p't & P
H & A Seymour
Follett's Monks
Three Falcons
Grant Mitchell Co
Royal Gascolines

EASTON, PA.

Able O. H.
Hal Springfield
Marino & Martin
H Biersford Co
Jean Southern
McCool & Rarick
Denios Thibault & C

GRAND RAPIDS

Empress
The Sterlings
J & B Creighton
Brooks & Allen
Swift & Kelly
Paul Decker Co
Ernest Hall Co
Lou & Gene Archer

HAMILTON, CAN.

Lyric
Musical Hunters
Byron & Hag
E Clasper & Boys
Joe Darcy
Haym'n's Animals

HARRISBURG

Majestic
Albee DeGarmo
"Jennyfenn"
LARRY GUMER
(Two to fill)
2d half
Paramo
Sellers & North
Clifford
(Two to fill)

INDIANAPOLIS

B. F. Keith's
Perler & Schofield
Leo Biers
Eddie Leonard Co
Walton Sisters
Vokes & Don

ROSS WYSE and CO.

Featuring a Living Blooming Wonder

BOOKED SOLID

Harry H. Coleman

INVENTOR AND ORIGINATOR
OF THE WALKING DOLL
Touring FANTAGES CIRCUIT

Horace Golden Co
(Others to fill)
Moss' Franklin
Crane May & C
M'Lughlin & Evans
Jack Osterman
Horace Golden Co
Margo Waldron Co
(One to fill)
2d half
Sultan
Moore & Jean
Six Belfords
Payton & Ward
(Two to fill)

Keith's Hamilton
Maker & Redford
Tom Smith
Rae Samuels
*The Vandrillits
(Others to fill)
Keith's Jefferson
Three Lees
*Stars Yesterday
Eddie Miller
Ruddell & Langan
Moore & Jean
Bert Fitzgibbons
(Others to fill)

Dolly Connolly
Carl McCullough
Regal & Moore
Lanette Bakers

Next Week (Feb. 27)

PHILADELPHIA
Chester St. O. H.
Ed Cameo Rev
Green & Byler

The McCormacks
Horton & L. Friska
Callaghan
Frank Stafford

CHICAGO—KEITH CIRCUIT

CHILLICOTHE, O.
Majestic
McMahon Rev
Joe Whitehead

Baby June Pals
K'L'N'ZOO, MICH.
Majestic

CINCINNATI
Palace
Three Hennings
Kennedy & Davis
L & M Hartt
Hughes & Debow
Barrick Hart Co
Yaphankers

Alden & Wright
Boothby & Ev'dean
Fred Hagen Co
Rose & Schaffner
2d half

DANVILLE, ILL.
Terrace
Emmons & Corwin
Karl Emmy's Pets
(Others to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

DAYTON
B. F. Keith's
Stanley & Winthrop
Lewis Fondica
McGrath & Deeds
(Others to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

LEXINGTON, KY.
Ben All
Geo Damarel Co
Hall & Goss
"Dress Rehearsal"
2d half

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

STANLEY & WINTHROP
Wonder Girl
Stanley & Winthrop

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

BOB
AUSTIN and ALLEN
"BROADWAY TO THE ORIENT"

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

DETROIT
Lanselle
Times & Ward
Knight & Sawtelle
Simpson & Deane
Bert Stoddard
(One to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

OLD SOLDIER FIDELITY
De Noyer & Dannie
(Others to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

TUXEDO
Sigsbee Dogs
Baby June Pals
A & A Knight
Chuck Haas
Keno Keys & M
2d half

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

TIME & WARD
Knight & Sawtelle
Simpson & Deane
Bert Stoddard
5 Minstrel Monarchs
(Others to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

FT. WAYNE, IND.
Palace
Three Hamel Girls
Emmons & Calvin
Karl Emmy's Pets
(Others to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

OLIVE YOUNG & A
Adelaide Bell Co
Chuck Haas
The Valentines
(Others to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

HUNTINGTON
Florence Dogs
(One to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

HUGH JOHNSON
ORPHEUM CIRCUIT

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

CHICAGO
Majestic
The Sharrocks
W & J Mandel
Mel Klee
Bernard & Garrey
Honey & Moore
"Frottering"
Sylvia Loyal
Ritter & Knappe
2d half

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

KANSAS CITY
Main Street
Kitty Gordon
Joe Cook
Alex Bros & B
A & F Stedman
T & K O'Meara
The Creightons
K & B Wheeler
Wood & Wyde
Bobby LaSalle
2d half

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

STANTON, IND.
Huntington
Florence Dogs
(One to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

HUGH JOHNSON
ORPHEUM CIRCUIT

Aldean & Wright
Blue Bird Revue
McConnell & West
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CHICAGO
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The Creightons
K & B Wheeler
Wood & Wyde
Bobby LaSalle
2d half

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

STANTON, IND.
Huntington
Florence Dogs
(One to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

HUGH JOHNSON
ORPHEUM CIRCUIT

Aldean & Wright
Blue Bird Revue
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The Creightons
K & B Wheeler
Wood & Wyde
Bobby LaSalle
2d half

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

STANTON, IND.
Huntington
Florence Dogs
(One to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

HUGH JOHNSON
ORPHEUM CIRCUIT

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

CHICAGO
Majestic
The Sharrocks
W & J Mandel
Mel Klee
Bernard & Garrey
Honey & Moore
"Frottering"
Sylvia Loyal
Ritter & Knappe
2d half

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

KANSAS CITY
Main Street
Kitty Gordon
Joe Cook
Alex Bros & B
A & F Stedman
T & K O'Meara
The Creightons
K & B Wheeler
Wood & Wyde
Bobby LaSalle
2d half

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

STANTON, IND.
Huntington
Florence Dogs
(One to fill)

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

HUGH JOHNSON
ORPHEUM CIRCUIT

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Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

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2d half

Aldean & Wright
Blue Bird Revue
McConnell & West
Rose Kress Duo
2d half

Lohse & Sterling
Palace
Billy Callaghan
M Montgomery
"Dreams"
Burke & Durkin
Al Abbott
Margaret Taylor

MINNEAPOLIS
Hennepin
(Sunday Opening)
Hanson & B'n Sis
Sophie Kasimir
Harry Conley
Espe & Dutton
Bloom & Sher
Rose Ellis & R
Orpheum

(Sunday Opening)
Taylor Howard & T
F & M Britton
Josephine Victor
Claude Coleman
Doyle & Cavanaugh
(Others to fill)

NEW ORLEANS
Orpheum
(Sunday Opening)
Pearl Regay
Whitting & Burt
Jack Rose
Kara
Gautier's Co

OAKLAND, CAL.
Orpheum
(Sunday Opening)
Dave Harris
Keegan & O'Rourke
Redford & W'ch'at'r
Hoyle & Ombre
Howard's Poles
"Dress Rehearsal"
Leo Zarrell

SALT LAKE
Orpheum
(Sunday Opening)
Clark & Bergman
Wm Gaxton
Morris & Campbell
Claude Coleman
Claudius & Scarlet
Lillian Shaw
Five Avalons

SAN FRANCISCO
Orpheum
(Sunday Opening)
"The Storm"
Gordon & Ford
Keane & Whitney
Bill Robinson
Libonati

SEATTLE
Orpheum
(Sunday opening)
Rudy Norton
Miller & Jack
Harry Kahne
Daniels & Walters
Hall Skelly
Rostock's School
Kinzo

OMAHA, NEB.
Orpheum
(Sunday Opening)
Worden Bros
Briscoe & Rauh
Sam Mann
De Haven & Nice
Dave Scholler
Moss & Frye
Johnson's Co

SIoux CITY, IA.
Orpheum
(Sunday Opening)
Betts Seals
Marle Dorr
Lewis & Rogers
Joe Howard
Jim Lucas
"Modern Cocktail"
Kutling's Animals
Fred Lindsay Co
Three Melvins
Silver Duval & K
"Volunteers"

PORTLAND, ORE.
Orpheum
(Sunday Opening)
Pat Rooney
Davis & Pelle
Ann Ray
Shirley & Fitz
Crawford & Brod'k
Nash & O'Donnell

VANCOUVER, B.C.
Orpheum
(Same bill plays)
Fresno 2-4
Four Marx Bros
Ward Bros
Adams & Barnett
Ben Bernie
Nathans Bros
Falenberg's Bears

ST. LOUIS
Orpheum
(Same bill plays)
Fresno 2-4
Four Marx Bros
Ward Bros
Adams & Barnett
Ben Bernie
Nathans Bros
Falenberg's Bears

WINNIPEG
Orpheum
(Same bill plays)
Fresno 2-4
Four Marx Bros
Ward Bros
Adams & Barnett
Ben Bernie
Nathans Bros
Falenberg's Bears

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NEW YORK

Ward & King
Joe Dekos Tr
(One to fill)

BROOKLYN
Metropolitan
Snell & Vernon
Jean Boydel
Cut Woman in 1
Al Shayan
Dance Evolution
2d half

DETROIT
Colonial
Kennedy & Nelson
Flagler & Malla
Eadie & Ramsden
Eddie Clark Co
Chalfonte Sis

FRESNO, CAL.
Hippodrome
(26-28)
Pearl Duo
Adams & Gerhue
Mack Co
Lambert & Fish
Kee Tom 4
2d half

HAMILTON, CAN.
Hippodrome
(26-28)
Stanley & Elva
Flake & Fallon
Al Lester Co
Eddie Cassidy
"One Two Three"
2d half

MEMPHIS
Loew
Swain's Animals
McGowan & Knox
Old Black Joe L'nd
Evans & Sidney
Anker 3
2d half

OAKLAND, CAL.
State
(26-28)
Stanley & Elva
Flake & Fallon
Al Lester Co
Eddie Cassidy
"One Two Three"
2d half

OTTAWA, CAN.
Loew
3 Clifords
DuTiel & Covey
Guilian 3
Lubin & Lewis
Oddities of 1921

PITTSBURGH
Lycium
Bollinger & R'ynd's
Glenn & Richards
Rawles & Van K
Salle & Robles
Molera Rev

PORTLAND, ORE.
Hippodrome
(26-28)
Alvin & Kenny
C & C McNaughton
Herbert Denton Co
Riverside Trio
Jackson Taylor 3

PROVIDENCE
Emery
The Newman
Connors & Boyne
"Tid Bits"
Senaor Murphy
Hull's Seals
(One to fill)

STOCKTON, CAL.
State
(26-28)
Prevost & Goelet
Norton & Wilson

HOUSTON, TEX.
Majestic
Forrest & Church
Howe & Faye
4 Musketeers
Relief Bros
4 Pals

ATLANTA
Grand
Leon & Mital
Correll & Helvey
J Kennedy Co
Guy Bartlett 3
Broder Trio
J & J Mura
"It's Go"
Grace Cameron Co
Franchini Bros

BIRMINGHAM
Bijou
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & B

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CHICAGO, ILL.

LOS ANGELES
State
(26-28)
Preston & Ysobel
Johnny Dove
V & C Avery
Barker & Dunn
Bobby Jarvis Co
2d half

BALTIMORE
Hippodrome
Williams & Daley
Wahl & Francis
Renee Noel Co
Weston & Eline
Dance Folies

BOSTON
Orpheum
Brown's Dogs
Jean Boydel
Whalen & King
Moore & Fyde
E Gilmore Girls
(One to fill)

CHICAGO
McVicker's
Hanson & Clifton
Jack Case
Towne & Wilbur Co
Henshaw & Avery
Toyland Frolics

DAYTON
Dayton
Ella LaVal

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Ella LaVal

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IT MAY HAVE HAPPENED TO YOU

THE PRESENT VEHICLE OF

HARRY NORWOOD and ALPHA HALL

HAPPENING AT B. F. KEITH'S RIVERSIDE, NEW YORK, THIS WEEK (FEB. 20)

If you happen to be in the neighborhood, drop in to see us. If not, then you may happen around B. F. KEITH'S ORPHEUM, Brooklyn, next week (Feb. 27) and see us there. Then again, if you miss us there, why you can happen in on us at B. F. KEITH'S ROYAL the week of March 6.

HARRY and ALPHA

CORRESPONDENCE

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BOSTON

By LEN LIBBEY

Keith's

In a city that seems to have suddenly gone wild over vaudeville, judging from the way the burlesque houses and the picture theatres are booking that sort of entertainment, the show as run off at this, the original big-time house here, this week cannot possibly be beaten, and it would be extremely hard to even equal it.

With the possible exception of one act, in second position, and the reviewer says "possible" because others may differ with him as to the merits of this particular act, although the audience Monday afternoon showed no signs of differing) and the mistake in booking of having a dancing act close a show that already had two dancing acts of stellar quality on it, the show ran off without a murmur of anything wrong. It was a nine-act bill; ran a bit late, but picked up strong from a weak opening and closed well, despite the poor selection of the last act and the lateness of the final curtain.

At the Monday matinee the audience is a strong one. It is composed of two entirely different types, one the sort that are visiting the city and take advantage of the first opportunity to see a show at the Keith house, and the other portion of the audience are true and tried followers of vaudeville, who somehow manage their time to attend the matinee. This show seemed to please both types, an indication of its value and its elasticity.

The Wilson Aubrey trio opened and followed up their acrobatic

stuff quickly with their burlesque on wrestling, which soon had them rocking in their seats. But as it is largely a matter of repetition many in the house had enough before the 20 minutes had expired. Then followed the Murray Girls, a couple of young ladies who have much to learn before they are eligible for even this spot on a big-time bill. The pair are not there, or were not Monday afternoon, and came nearer taking a distinct flop than any act that has played the house for some time.

In the next position came the Mabel Ford Revue. Prettily staged, with the girl and her two dancing partners getting their classy numbers over without the slightest difficulty. In a few minutes she had overcome the apathy of the audience following the other act and kept building up as she went along. At the matinee she did not wear any stockings with her opening Spanish number. Undoubtedly she should. Bostonians somehow or other have an idea that Spanish ladies are modest and don't expose their bare limbs with a festive costume. At any rate the local censorship rules will probably take care of this slight error.

Mr. and Mrs. Jimmie Barry, local products and known now to most everybody who ever attended a show at Keith's, because they play the house so frequently, were on next. They are using their sketch, "The Rube," and the temerity of the press agent in stating in the Sunday "ads" that they would appear in their "new" act is only exceeded by his eccentricities. Jimmie has a new suit for the act, undoubtedly the other one succumbed to old age, and some new lines for one of his songs, but there all semblance of anything new departs.

Davis and Darnell with their act "Birdseed" rate the position they hold under ordinary conditions. If they are switched to later on in the bill it won't be their fault but rather because the big hit that Tom Smith made in next to closing made warrants him being shifted further up on the bill so that more of the house

can get the value of his offering. But Davis and Darnell were their usual hit.

Marion Harris, the last of the songsters of the female species listed for the house this season, as far as advance notice go ran away with the show. The last of the list of women singers of this type did not indicate that the quality had suffered.

Wm. Rock and his two girls were on next. For the 30 minutes this act runs there isn't a dull moment. Rock once turned them away at the Wilbur when Frances White and the "Clef Club Orchestra" were with him and he has not appeared here since. His act this time is the tone of the bill. As far as could be observed the absence of Frances is not felt. His girls coming through in splendid styles. Between his and the Marion Harris act the honors of the show are divided.

Tom Smith then shot on. Shot on is correct and his entrance was a surprise. In fact many of the house were on their way out at the time, not realizing what was coming. He was away with a dash, and kept away all the time. With the close of his act, the burlesque on mental telepathy it is not known whether he was the originator of this burlesque, which even Babe Ruth attempted here, but it is sure that he did it better than anybody else has. He should be up further and probably will get such a position later in the week.

Lola and Senia close the show. They suffered because the show was running late and because their dancing act, full stage with special drops and scenery had followed two other corks dancing acts. This was a piece of unfortunate booking. On another bill they would have been entitled to and would have easily held down a much better spot.

Majestic (Shubert)

Out of eight acts that comprise the bill this week two are repeats, having played the house when the policy was first inaugurated by the Shuberts, and another act had played the Gordon houses here recently, after playing several seasons at the local Keith house.

This condition affected business Monday night. While the floor was fairly well patronized, and some of the lower boxes, the house was not crowded to capacity, as has been the case in the weeks when the show was one that appealed to the class of patrons this theatre now has, and who, by the way, are as discriminating in their tastes as the burlesque house audiences of the latter day are.

City Censor Casey was in attendance, as usual, at the show Monday night, and outside of hearing his recent promulgation against the terms of "My God!" and "For God's sake!" smashed to pieces a few times during the act of Marie Nordstrom, he found nothing objectionable. True, some of the sallies that James Watts and Rex Story use in their travesty are a bit broad, still they don't overstep into the "blue" zone.

It is the Nordstrom act, practically unchanged, that played the Gordon house here, and, of course, locally her drawing power is affected. Outside this city the same condition may not prevail. Those who did attend the show Monday

night seemed pleased with her offering.

The two repeats are Mlle. Anna Codee and the Hal Forde and Gitz Rice act. Both got over fairly well considering they were repeats.

The Three Musical Avallos, with their xylophones, opened the show. They were placed on the bill at the last minute, not soon enough to get placed in the advertising of Sunday and appear on the program. But even under the handicap of being booked as an extra, they scored and went over strong for an opening act.

Rudinoff, with his smoke etching and whistling act, was in second position, and he managed to hold the lead that the openers had got on the house and closed strong, being followed by Max Ford and Victorine with a dance revue that is very well mounted. Ford lives up to the reputation of the dancing family of which he is a member.

Next comes the Codee act, followed by what proved to be the laughing hit of the entire show, the Hanneford Family with "Poodles," which had the spot just before In-termission. As far as could be seen, "Poodles" is not favoring himself any and seems to have completely recovered from his recent accident. He and Orth, who figured in the Codee act, do a burlesque after the main part of the Hanneford Family act, which might as well be taken out, for it doesn't warrant using the time it takes for the benefit derived from it.

UTICA, N. Y.

By I. REICHLER

COLONIAL—Monday, "Happy Hooligan Down on the Farm"; Tuesday and Wednesday, "Merry Widow"; last three days, "Lew Kelly Show," Columbia burlesque; next Wednesday, Harry Lauder.

GAILETY—Keith vaudeville and Buster Keaton in "The Playhouse."

MAJESTIC—Vaudeville and film, "Coincidence."

AVON—"The Conquering Power," with Rudolph Valentino.

ALHAMBRA—"The Devil Within."

ROBBINS DE LUXE—"White Oak."

HIPPODROME—"Scrambled Wives."

PARK—"The Other Woman."

New Orpheum, Lyric, Rialto, Corn Hill, Family, Hibernian and Highland—Pictures.

Nathan Robbins, head of the Robbins Amusement Co., with theaters in Utica, Syracuse and Watertown, was named member of the executive committee of the Motion Picture Theatre Owners, Inc., at the annual

meeting in Albany. Sim A. Allen, manager of the De Luxe, and Barney Lumberg, manager of the Majestic, attended.

J. Arthur Lawrence of Gloversville has been named manager of Sacandaga Park. For the last four years he had been trolley conductor.

Uticans saw "a woman cut in two" for the first time on a vaudeville stage here at the Majestic theater. The performance was considered generally better than Thurston's illusion.

With the installation of a motion picture machine in the old Welsh Church property at Orleans the village obtains a community house and theater.

"Il Trovatore" was sung by seven of the principals of the Boston English Opera Company at the Family theater, Rome.

The Colored Masonic Boosters of this city entertained Charles S. Gilpin, lead in "Emperor Jones," after his successful performances here and in Rome.

The Charlatans, the dramatic club at Hamilton College, will give four one-act plays at the New Century Auditorium here March 8 under the auspices of the Smith College Club.

"The Mystery of Druid Castle," a play written by John Owen of this city, was presented before a large audience under the auspices of the Moriah Dramatic Company.

The G. Schirmer Co. of New York has accepted for publication the "Mass in A Flat," by Willard Foster, a member of last season's Majestic stock company.

Five members of the Utica Players' Club received an ovation at Auburn upon presentation of "Where the Cross Is Made," under the auspices of the Auburn Dramatic Club.

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SOMETHING ENTIRELY NEW

MAXINE and BOBBY

AT B. F. KEITH'S COLONIAL, NEW YORK, THIS WEEK (FEB. 20)

Direction MORRIS & FEIL

SHOW REVIEWS

(Continued from page 18)

AMERICAN ROOF

An improvement in business apparent on the Roof for the past few weeks. Monday evening with a program picture used in conjunction with the nine-act vaudeville show the attendance was highly acceptable. The American has been playing some of the larger special features and the fact that an ordinary program release attracted business is self evident conditions in the West Side district are on the mend. Kawana Duo, a man and woman Japanese team, opened the show with tumbling. The couple confine their efforts to five minutes, developing several meaty feats that gave the show a whirlwind start. Walmar (New Acts) whistled in the No. 2 spot, gaining returns. A heavy number at the finish displays his ability in the whistling line.

The first comedy of the evening was developed by Hall and O'Brien, No. 3. This couple present an old-style comedy act sprinkled with vocal work. The singing is the outstanding feature of the turn, several worthwhile ballads having been selected. The two members handle solo and double work with equal success. The comedy success of the first half and the applause honors of the bill went to Cooper and Lane, No. 4. The blackface team worked up laughs in fast order and topped off their work with comedy numbers that develop a corking punch. Both boys possess expressive faces for the comedy work, which, together with the sure-fire comedy lyrics, provide them with all of the necessary materials to gather laughs in any house.

Andre and Girls closed the first half. The act is a flash turn built around four girl violinists and a number leader. Class is an outstanding feature of the turn, the producer having displayed discretion in the laying out of the act. For vaudeville a bit more of the jazz work should be injected. As the turn stands today it is a trifle high-brow for the average three-a-day house. More life displayed by the number leader would lift the act up a peg or two. As it stands the act is class from start to finish but needs pep.

Opening after intermission, Peggy Brooks started at a good clip and kept up the pace for sixteen minutes. The red fire number as a starter is unnecessary, for this girl possesses sufficient personality and assurance to land without the aid of material of that order. The remaining numbers were banged over in good style with the audience displaying approval. Grew and Pates with a husband and wife sketch landed laugh after laugh. The sketch held up nicely in the late position, a spot seldom selected for an act of this nature in the American bill. Continuing the show along comedy lines, Ray La Pearl, assisted by two plants, provided the necessary punch next to closing. The roughhouse style of comedy is invariably successful at this house, with the Monday evening audience taking to it strongly. Bohn and Bohn, man nad woman, were limited to a five-minute acrobatic routine in the closing position. Their work was handled in expert style and put the proper finishing touches on a good average small-time show. Conway Tearle in "A Wide Open Town" held the house intact, the feature being run off in less than an hour, bringing the final curtain down around eleven-fifteen.

Hart.

STATE

The orchestra was providing most of the entertainment on the 45th street corner for the first half. Washington's birthday seemed to be the cue for a medley of American airs that the boys in the pit went after for an overture, which landed solidly with the assemblage. Not only did the musicians register with the opening selection, but all through the performance they predominated by means of their interpretation of the scores placed before them. Following the patriotic medley the house settled back to witness a somewhat dull hour and a half of vaudeville evidenced by the fact that up to the closing act the "panic" of the performance was a musical tab skit which took two curtains. It wasn't good vaudeville, especially for the State, and with the feature picture on tap the whole didn't assemble as satisfactory entertainment for the general two-bit admission charge.

The final spot revealed the Homer Sisters and Lee in their dance revue, interspersed with lyrics, which was particularly appetizing to the hungry throng, and the girls cashed in above approach on the manifestations of emptiness. The act, prettily dressed in drapes, sailed along easily having the girls appeal to the eye through their costuming besides making good on their physical efforts. Each departs from the double numbers long enough to undertake a solo bit divided into a toe and Russian effort. The ground-work of the latter routine caught

ALBERT VON TILZER AND NEVILLE FLEESON

TAKE GREAT PLEASURE IN PRESENTING

CISSIE AND GEORGIE SEWELL

(LATE FAVORITES OF "HONEY GIRL," "BUDDIES" AND OTHER BROADWAY SUCCESSES)

Assisted by HELEN HALPERN at the Piano and ALIDA MAY

IN

"THE THRONE OF TERPSICHORE"

By ALBERT VON TILZER and NEVILLE FLEESON

Staged by BERT FRENCH

Gowns by CAROLYN NUNDER

Tour Directed by HARRY WEBER

HEADLINING AT

B. F. KEITH'S 81st STREET, NEW YORK, THIS WEEK (FEB. 20)

the fancy of those present for a spontaneous outburst which allotted the lighter complexioned sister the "edge" for the last show. Up to scratch as to presentation and, augmented by a boy at the piano, the turn is a flash for the smaller houses, also being able to equal the illusion through means of ability. Bernard and Myers, trying it, drew some attention with a plant routine and the voice of the feminine member of the couple. Less time devoted to the attempt at gaining laughs, or an improvement in material, in favor of an additional melody woman to deliver an additional melody would be far from detrimental. What approval was forthcoming belonged to her. Montambo and Nap opened, followed by Julia Curtiss, passed along quietly with her freak voice and imitations. Jack Collins and Co. (New Acts) were No. 4, with Barron and Burt holding the next-to-closing position. The men managed to pick up a little with their comedy, though the o. k. placed on their vocalizing points to that item as being an asset which might be enlarged upon. Skig.

FAMOUS POOL

(Continued from page 3)

upon the company's drawing in and concentration of operations as a conservative and constructive policy. Whatever the reason the price gradually advanced from its January low of 11 to better than 14. On Tuesday it opened at 14, but in the first two hours sold off sharply to 13 and around 1 o'clock rallied a fraction. These ups and downs may be merely momentary manifestations of uncertainty among outside traders. As far as surface indications among showmen go, the prospect for an ultimate recovery remain unchanged, granted that present betterment is carefully handled and no one blunders.

The financial reports a few days ago carried a summary of the income and profit and loss account for the fiscal year ending Aug. 31, showing earnings for the period of

\$1.69 a share. This statement, of course, represents a situation which long has been past history and comes out at this late date only because Loew, Inc., makes its fiscal year run from Sept. 1 to Sept. 1 and puts out the year-end statement at this time because other financial statements are coming out at this period from concerns who use the calendar year as their accounting period. The statement as reflecting the present situation of the company doesn't mean a thing. It does not even take into account the passing of the dividend which happened last June.

Orpheum was quiet and featureless, remaining between 15 and 16, with business in moderate volume in New York and dropping to a minimum in Boston and Chicago. It did not come out in Chicago at all. The inside situation remains obscure and meanwhile only the insiders are dealing in the issue, working out some operation of their

own the nature of which is unknown.

The summary of transactions Feb. 16 to 21 inclusive is as follows:

STOCK EXCHANGE						
	Sales	High	Low	Last	Chg.	
Thursday—						
Fam. Play.-L.	5,600	82 1/2	81 1/2	81 1/2	— 1/2	
Loew, Inc.....	1,200	12 1/2	12 1/2	12 1/2	+ 1/2	
Orpheum	100	16 1/2	16 1/2	16 1/2	— 1/2	
Boston sold 10 Orpheum at 16.						
Friday—						
Fam. Play.-L.	5,700	81 1/2	80 1/2	81	— 1/2	
Loew, Inc.....	7,600	14 1/2	12 1/2	14	+ 1 1/2	
Orpheum	100	15 1/2	15 1/2	16	— 1/2	
Boston sold 25 Orpheum at 16.						
Saturday—						
Fam. Play.-L.	2,300	81 1/2	80 1/2	81 1/2	+ 1/2	
Loew, Inc.....	1,800	14 1/2	14 1/2	14	— 1/2	
Orpheum	600	16 1/2	15 1/2	16	+ 1/2	
Monday—						
Fam. Play.-L.	5,000	82 1/2	81 1/2	81 1/2	+ 1/2	
Lo., Ft.....	100	93	93	93	—	
Loew, Inc.....	1,700	14 1/2	13 1/2	13 1/2	+ 1/2	
Orpheum	300	16 1/2	15 1/2	15 1/2	— 1/2	
Tuesday—						
Fam. Play.-L.	4,800	82 1/2	81 1/2	81 1/2	+ 1/2	
Loew, Inc.....	6,300	14 1/2	13 1/2	14	+ 1/2	
THE CURB						
	Sales	High	Low	Last	Chg.	
Thursday—						
Goldwyn	100	4 1/2	4 1/2	4 1/2	—	
Friday—						
Goldwyn	100	4 1/2	4 1/2	4 1/2	+ 1/2	
Monday—						
Goldwyn	300	4 1/2	4 1/2	4 1/2	— 1/2	
Tuesday—						
Goldwyn	200	4 1/2	4 1/2	4 1/2	— 1/2	

HEADLINING ORPHEUM CIRCUIT

DAVE HARRIS

SYNCOPIATION'S BEST BET

AND

HIS SEVEN SYNCOPATORS

Direction HARRY WEBER

BEDINI'S CHUCKLES

(Continued from page 5)

ville unit to play this city, was attached yesterday by R. K. Hynicka and I. H. Herk, who claimed \$36,000 due them on the sale of the production to Bedini. In order that "Chuckles" can play further a bond to the amount of the claim will be necessary.

"Chuckles" is a condensed version of Bedini's "Peek-a-Boo," which played the Columbia burlesque wheel last season, with Clark and McCullough, who are now in the turn. Hynicka and Herk are said to have invested most of the production outlay, with Bedini also contributing.

Bedini then arranged to take the production and play it in Shubert vaudeville, he agreeing to pay Hynicka and Herk \$36,000. Under the "Chuckles" name the revue act was accepted by the Shuberts on a percentage of the gross in each stand. Bedini expected to pay off his partners with the vaudeville profits and when called on to pay recently, claimed the Shuberts owed him about \$20,000. It is said the Shuberts contended Bedini was really in debt to them for \$10,000.

It is understood that the recently announced plan for 25 weeks of Shubert vaudeville next year, with Herk interested, caused the latter to hold off pushing the claim against Bedini. Hynicka's attorney here, however, filed his claim of attachment in the names of both Hynicka and Herk.

The percentage agreement between Bedini and the Shuberts called for the unit to get 60 per cent. of the gross, with the houses getting 40 per cent. The contract stipulates \$6,000 as the maximum amount to be expended on the unit weekly. It is reported that extra turns added to the unit pushed up the weekly salary list, Bedini objecting and claiming it took away his chances of profit.

In New York, Tuesday, I. H. Herk disclaimed participation in any attachment proceedings brought against the "Chuckles" show. Mr. Herk stated he was quite certain the action had not been started in the name of Hynicka & Herk, but if it had been, it had been without his knowledge. Mr. Herk made it

emphatic he was not a party in person to the suit.

Asked if he thought Mr. Hynicka had taken the action on his own initiative, Herk answered it was possible, as Bedini did owe money to the Hynicka-Herk combination.

INITIATIONS

(Continued from page 5)

catches the popular fancy on the musical comedy, burlesque or vaudeville stages, immediately there is a surfeit of this type of act.

The vaudeville patron is glutted with "revues" that don't vary much from the songolog introduction or prolog with bits and numbers all more or less alike backed by silk drapes or cycloramas.

The same authority thinks the time is ripe for some enterprising producer to formulate another melodrama circuit, believing that the pendulum has swung back from the light fluffy type of entertainment of several seasons past. He points to the success of several stunts of this type that are enjoying local runs.

LOEW BOOKS

(Continued from page 5)

contract, agreeing to cancel some weeks.

Clayton and Lennie held a Shubert 20-in-24 weeks agreement. The act is laying off this week but will receive full salary through playing three concerts for the Shuberts next Sunday.

The current is the 23d week of Shubert vaudeville this season. Most of the Shubert vaudeville engagements for artists were drawn to play 20 within 24 weeks; with the acts gradually opening on the time after the start of the Shubert circuit Sept. 19, last.

INDEPENDENTS

(Continued from page 5)

being discouraged by the independent agencies at present, all advocating having the houses sign for one year or longer, in this way offsetting any advances made by the Shuberts to add the houses to the new circuit.

Included in the independent ranks are several one-night stand vaudeville houses. The majority of these have in former years played legitimate attractions when available. The lack of traveling attractions during the past two seasons has necessitated the houses installing vaudeville one or two nights a week to deviate from a straight picture policy.

The proposed policy for the Shubert vaudeville shows which are to include six acts and a tabloid musical comedy is reported as hav-

ing appealed to the one-night stand managers who believe that vaudeville bills of that order would bring their houses up to a higher level than the present straight picture and pop vaudeville policies.

VAUDEVILLE WITHDRAWN

The sudden withdrawal of Shubert vaudeville from the Majestic, Providence, was forced through a provision in the Shuberts' lease of the house, which has a policy of legitimate attractions. The house is controlled by the Emery Brothers, who also own the Emery theatre, playing Loew vaudeville. The lease for the Majestic provides that vaudeville must not be played there.

For Feb. 6 the Lew Fields unit was booked into the Majestic, but was advertised as a revue. After it opened, notice to discontinue was given, and Shubert vaudeville planned for Providence was switched to New Haven. Vaudeville is out of the Shubert in the latter city this week because of the premiere there of "The Rose of Stamboul."

The Shuberts, Felix Wendelscheffer and the Emery Brothers are said to be equally interested in the Majestic lease.

SHUBERTS AT PARK?

Shubert vaudeville may be the next policy of the Park, New York, controlled by John Cort. The several attractions tried there this season have failed and the house is aimed for darkness after Saturday, when "Fay's Fables" will close after trying for three weeks. If the Shuberts book vaudeville into the Park, it will be in competition with Keith's Colonial, three blocks north, on Broadway. A theatre close to 42d street, and not counted with the Shubert string this season, is being mentioned for Shubert vaudeville during the summer or starting in the fall.

BOOKINGS SWITCHED

The Boro Park, Brooklyn, playing vaudeville booked by John Robbins, will switch its bookings commencing March 5. Early this week it was reported he house would be booked by Fally Markus, commencing with that date, the contracts to have been signed Tuesday night.

The Boro Park, owned by the Levy Brothers, started the season securing its bills through the Keith office.

TWO HOUSES CLOSING

The Broadway, Columbus, Ohio, booked through the Gus Sun office, will discontinue its vaudeville policy after the week of Feb. 27.

The house is to remain dark for the remainder of the season.

The Hippodrome, the Gus Sun house in Huntington, W. Va., will close at the same time.

BIRTHS

Mr. and Mrs. Rae Deane, Feb. 16, son.

Mr. and Mrs. Fred Browne, Feb. 13, at San Jose, Cal., daughter. The parents are Fred and El. (Eleanor) Browne (vaudeville).

Mr. and Mrs. Tommy Burchell, at their home in Chicago, Feb. 17, son. The father is a booking manager with the Western Vaudeville Managers' Association, Chicago.

Mr. and Mrs. L. P. Larsen, at their home in Chicago, Feb. 17, son. The father is with the Universal Scenic Studios, Chicago.

NEW ACTS

Val and Gamble, reunited. Bob Murphy, now with Ben Shaefler of vice versa.

Billy Gaston, with three people, in new satire, "Planoville," featuring George Reed, assisted by five girls.

FORMER MANAGER'S BENEFIT

Martin J. Dixon, former manager of the old Third Avenue theatre when melodrama was presented there, is to be given a benefit at the Republic theatre on Sunday night, March 19. Dixon has been an invalid for some time, and A. H. Woods has donated the use of the theatre for the occasion.

A vaudeville bill will be furnished through the courtesy of E. F. Albee, and among those that will announce the performers will be Herbert Corthell. Dixon, it is expected, will be confined to his home for some months.

Nat Lewis

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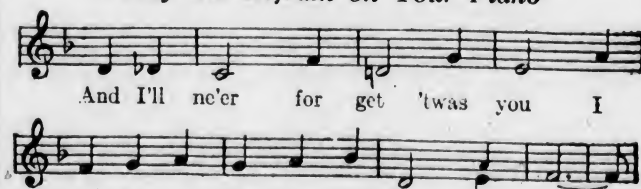


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CHANCE

And see MAUD EARL

WIN

AT B. F. KEITH'S 81st ST., NEW YORK

NEXT WEEK (FEB. 27)

Direction ROSE & CURTIS

BILLS NEXT WEEK

(Continued from Page 23)

ADAMS & THOMAS
Dance Flashes
Bert Howard
Wayne Marshall & C
Monroe & Grant

SIoux CITY, IA.
Orpheum
Capt Betts Seals
Marie Dorr
Lewis & Rogers
Howard & Clark
Silver Duval & K
Fred Lindsay Co
2d half

3 Melvin Bros
White Sis
Howard & Clark
Modern Cocktail
Kluting's Co
(One to fill)

SIoux FALLS, S.D.
Orpheum
Wilhat 3
Fred Hughes
Leedom & Gardner
2d half
Hall & West
Reno Sis & A
Lewis & Rogers
Capt Betts Seals

SO. BENT, IND.
Orpheum
Cecil Grey
Howard-Fields Mins
Adelaide Bell
Walzer & Dyer
(Two to fill)
Marlow & Thurston
Robt Reilly
Ross Wyes Co
Jack Ingalls
(One to fill)

SPRINGFIELD, ILL.
Majestic
Hughes 2
Melville & Rule
Bert Lewis
(Three to fill)
2d half
J & I Melva
Gautiers Bros
(Four to fill)

TERRE HTE, IND.
Hippodrome
J & I Melva
Jack Clifford
Ross Wyes Co
Carl Emmy's Pets
(Two to fill)
2d half

Dezo Retter
Hughes 2
Hayes & Lloyd
Jimmy Savo Co
(Two to fill)

TOPEKA, KAN.
Novelty
Gladys Greene Co
Watts & Ringold
Mudge Morton 3
Frisch Rector & T
Four Nightingals
2d half
York & Maybelle

PANTAGES CIRCUIT

CALGARY, CAN.
Pantages
Joe Thomas Co
Willie Bros
La Pine & Emery
Carter & Nornish
Skipper K'n'dy & R
Grace D Nille Co
G'T FALLS, MONT.
Pantages
(25-1)
(Same bill plays
Helena 2)
H Catalano Co
Berniviel Bros Co
Maggie Clifton Co
Johnson & Brown
Southern Four
Mae Weston
20th Century 4

BUTTE, MONT.
Pantages
(25-28)
(Same bill plays
Anaconda 1,
Missoula 2)
Skelly & Helt Rev
Feley & O'Neil

3 White Kuhns
(Three to fill)

TULSA, OKLA.
Orpheum
Follis Sis
Duval & Symond
The Caninsas
Claudia Coleman
The Rios
2d half
Three Regals
Ben Neo One
Edw Esmond Co
Carson & Willard
"Smiles"

Walter Hastings
W G Johnson Co
3 Ambler Bros

SPokane
Pantages
"Cupid's Closeup"
Borsini Troupe
Melody Garden
Harry Berry & Sis
Rome & Wager

SEATTLE
Pantages
Four Bards
E Nelson Co
Hazel Moran
J & I Marlin
Ward & Gori
VANCOUVER, B.C.
Pantages
"Eyes of Buddha"
"G'd Night Nurse"
Klaas & Brilliant
Bison City Four

TACOMA
Pantages
Pasquall Bros
Jay Snyder

Hall & Snyder
Jack Hallen
King & Irwin

PORTLAND, ORE.
Pantages
"Different Revue"
Adama S'nders & R
Burns & Wilson
Lillie & Faulkner

Travel
(Open Week)
Langton Smith & L
5 Patroware
Aerial Rooneys
Violet Lyons
E & E Adair
Mile Bunell

SAN FRANCISCO
Pantages
(Sunday Opening)
Gladys Webb
Oklahoma City 4
Roland & Olsen
Meredith & Snooser
(One to fill)

OAKLAND, CAL.
Pantages
(Sunday Opening)
"Sweetie Band"
Aleko Co
"Globe of Fate"
Pan American 4
Green & Dunbar
Wyming 3

LOS ANGELES
Pantages
Dunbar & Turner
Shaw's Animals
Mabel Harper
Swan & Swan
El Cota
Larry Rolly Co

SAN DIEGO
Savoy
Fulton & Hurt
7 Tumbling Dem's
Laybelle Sis
Eva Tanguay
Hall & Francis
Chic Supreme

LEG BEACH, CAL.
Pantages
Smith's Animals
Craig & Cato
Bonnie & Baird
Lunatic Bakers

Sampsel & Lhardt
Ferris Hartman Co

SALT LAKE
Pantages
Class Manning & C
Hayden G'dwin & R
Fields & Sheldon
Pantheon Singers

OGDEN, UTAH
Pantages
(2-4)
Pedrick & Devere
Glasgow Maids
F & T Hayden
Jahakawa Japs
Harry Lamore
Mrs Ray Gardner

DENVER
Pantages
Latoy's Models
Violet Carlson
Melodies & Steps
"Night Boat"
Foster & Ray
Six Tip Tops

KANSAS CITY
Pantages
Jack Trainor Co
Harry Von Fossen
Johnny Small Co
W & G Ahearn
M & M Humphrey
Noodles Fagin

ST. LOUIS
Empress
Lagana
Chuck Risner
Terminal Four
Broadway Rev
P Conchas Jr Co

MEMPHIS
Pantages
Three Alexs
Bernard & Ferris
Painley Noon Co
Lee Morse
Arizona Co
Byal & Early

CINCINNATI
Pantages
Mila Paula
Roland & Ray
Schiffel's Rev
Neil McKinley
House David Band
Crede Fashion Rev

Dobson & Sirens
Yorke & King
Sansone & Delilah

FT. WORTH, TEX.
Majestic
Wills Gilbert Co
B & E Gorman
Prescott & H Eden
Watts & Hawley
Marmein Sis
Adler & Ross
The Gellis

GALVESTON
Majestic
(27-1)
(Same bill plays
Austin 2-4)
Clifford Wayne 3
Zelazo
Columbia & Victor
Dooley & Storey
McFarland Sis
Zohn & Dreis
Schlett's Manikins

HOUSTON, TEX.
Majestic
Nippon Duo
Ben Smith
Wm Crenay Co
Johnston & Mack
Hofte's Revueette
Tracey & McBride
Bennett Sisters

LITTLE ROCK
Majestic
Perrone & Oliver

R. F. Bolton, recording manager of the Columbia company, was in Chicago last week with a special recording expedition to take "canned" impressions of Bert Williams, Van and Schenck, Paul Biese's orchestra and others.

SAM HOWE'S SHOW

(Continued from page 10)

than customarily and working into a comedy bit of burlesque acrobats with a concealed wire, done by Hoyt and Bragdon.

A brief version of "Sawing a Woman in Half" is done in the second act, but it is too hurried and too lacking in parade to be worked to the proper degree of importance. The thing has to be built up with details of lecture and incidentals and this would probably interfere with the running of a fast burlesque show. Probably the present system of a quick, brief specialty is best for present purposes. The value of the stunt for the wheel entertainment is questionable, anyhow.

Altogether the Sam Howe Show, which carries the sub-title of "A League of Nations," is a showman-like entertainment intelligently and tastefully put on for the wheel clientele.

Rush.

Mamie Smith, Okla. "blues" artist, will start on a road tour with her Jazz Hounds shortly.

Bennie Krueger has signed for a number of years with the Brunswick records as exclusive dance recording artist.

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CHICAGO

The following distinguished artists have posed for Mr. Connelly the past three months:—Nora Bayes, Bessie McCoy Davis, Nan Halperin, Blossom Seeley, Ray Dooley, Florence O'Denishawn, Eddie Dowling, Frank Bacon, Ernestine Meyers and many others.

MR. CONNELLY (FORMERLY OF KANSAS CITY) OPENED HIS CHICAGO STUDIO LAST MAY TO GREAT SUCCESS AND EXTENDS TO ALL ARTISTS AN INVITATION TO CALL AND SEE HIS LATEST PHOTOGRAPHIC EFFORTS

WASHINGTON HOUSES CLOSED

(Continued from page 16)

not made public, the commissioners stating that they felt a great deal of injury had been done the managers and that further publicity would only result in still greater financial loss. As an illustration of the condition of one of the houses and as to what would be required before it could be reopened, it was stated that the walls where the roof rested for support were crumbling away, the commissioners stating that the roof must be removed, the walls torn down to a certain given point and rebuilt with a replacement of a much stronger roof. The giving to the public of the requirements as set down for the theatres was left to the managers themselves, and up to a late hour tonight no statements were forthcoming from any of the several houses.

The letter forwarded by the managers requesting a hearing today stated in part: "We object to the issuance of a closing order when, by merely requesting the managers to close, the same results would have been accomplished. We were told that before a closing order was issued, that we would be given notice to give us an opportunity to meet the requirements."

The letter continues, pointing out the fact that they are glad to comply to protect the safety of the public, but, at that same time, did not want to cause an irreparable in-

jury by a closing order when it was unnecessary.

Lawrence Beatus, local representative for Marcus Loew, was astounded by the closing order, and stated that but two weeks ago both the Palace and Columbia had been inspected and a license to operate granted.

"The Columbia must have been all right at that time or the license certainly would not have been granted," said Mr. Beatus.

It was generally believed tonight that the Columbia, however, was the only house that could possibly reopen in the near future. In some quarters it was stated that but two to three weeks would be required to meet the new requirements. This, too, is an old house, having presented legitimate attractions and housed a summer stock for a great many years, finally being turned over to the Loew interests by Oliver Metzgerott, the then owner, the theatre being housed in the Metzgerott Building.

The members of the Senate were apparently in accord with the action of the Commissioners, it being pointed out by the committee investigating the Knickerbocker disaster that the men on the committee of the district government are all of national reputation. Senator Capper, who offered the resolution calling for the investigation of the Knickerbocker, stated he had not seen the report submitted by the engineers, but he had no doubt the action taken was justified, and he believed that the move taken was a good one.

It was stated last night that the attractions for the National and Poli's had not been brought onto Washington, the order to close having been given so early in the evening that word was immediately forwarded as to conditions, with the result that the companies did not come in.

Chief interest today was centred in the closing of these theatres, and Major Peyton Gordon, United States District Attorney, stated that he was rapidly completing arrangements for the presenting of the evidence in the Knickerbocker case before the Grand Jury, he believing that the case would come up this Thursday. It was pointed out that it would probably take a week for the jury to hear the evidence and decide whether any of the men held should be indicted.

PRODUCERS' OBJECTIONS

(Continued from page 13)

should go to them. In short, they believe the booking office fees should be pooled as well for all of the principal producers supplying that office with attractions to book.

When things are theatrically dull, say the producers, they only take the chances in productions. The Shuberts and Erlanger, they claim, have produced very little of late, to any extent. The Shuberts, according to the independents, have saved at least \$1,000,000 this season in not making legit production. Meanwhile, they have kept open their theatres with shows of other producers and had made more money through guarantees of rentals or percentage of the gross on likely successes than they could have been assured of for their own productions, had they made many of moment.

While the independents have made no outward move as far as known, they are carefully watching the movements of the Erlanger-Shubert operating group, with the expectation that sooner or later the matter of the pooling and booking combine must come to a showdown, as between the manipulators

of the combine and the leading producers allied with it.

On their side, the Shuberts represent only the Shuberts. Other Shubert interests, while allied, are not directly interested financially. Erlanger directly represents A. L. Erlanger, Charles B. Dillingham and Flo Ziegfeld, with other Erlanger adherents allied as in the Shubert instance.

One other point the independent producers do not dwell upon, but do not overlook, is that with a combined booking office and the box office tendency improving, Erlanger and Shubert, who are producers, notwithstanding, would have that entire organization to back up any productions they might decide to make. With the future of next season propitious, say the independents, there would be a tremendous temptation for the booking heads to become the principal producers, leaving the present independents only with their own theatre to cater to, and a route for elsewhere that would carry with it the "take it or leave it alone" sign. For the same reason that the booking heads decided not to produce when business was bad, the independents believe, they might again start to abundantly produce when they found business is coming back to normal or better.

BROADWAY STORY

(Continued from page 12)

engaged to bolster the draw.

Two replacements are also listed for next week. "Danger" closes at the 39th Street Saturday and next Wednesday Yvette Gilbert begins a series of entertainments. "Lilies of the Field" also ends its engagement Saturday, being succeeded next week by "Your Woman and Mine." The Park is due for darkness upon "Fay's Fables" going off after staging but three weeks.

Buy and Cut Lists Both Reduced

There was a drop in both the agency buys and the cut rates this week as to the number of attractions listed. In the former two attractions, "Blossom Time," at the Ambassador, and "Tangerine," at the Casino, ran out and were not renewed by some of the agencies. This placed the list of buys at 23.

In the cut rates five attractions that were quoted last week were off the list this week. Four attractions passed on, namely, "The Grand Duke," Marie Lohr in "Fedora," Mary Shaw's revival of "Ghosts" and "The Chocolate Soldier."

The fifth attraction was "The Cat and the Canary," which, after two weeks in the cut rates, built up its business to such an extent that seats were withdrawn from sale at less than the box office price. This is the second attraction of the season that has been forced over through the assistance of cut rates during the first few weeks of its run. The other was "Lawful Larceny" at the Republic. This left the total of the attractions listed at reduced prices at 22.

Of course the new attractions coming in this week were not set as to whether the agencies would buy or not, and this may change the total in the buys before the week is out. However, those that were listed on Tuesday were: "The Blushing Bride" (Astor);

"Kiki" (Belasco); "Dover Road" (Bijou); "Marjolaine" (Broadhurst); "Perfect Fool" (Cohan); "Captain Applejack" (Cort); "The Demi-Virgin" (Eltinge); "The Czarina" (Empire); "Up in the Clouds" (44th Street); "He Who Gets Slapped" (Fulton); "Elsie Janis and Gang" (Gaiety); "Good Morning, Dearie" (Globe); "Six Cylinder Love" (Harris); "The National Anthem" (Miller's); "Bombo" (Jolson's); "Buildog Drummond" (Knickerbocker); "Music Box Revue" (Music Box); "Sally" (Amsterdam); "Drifting" (Playhouse); "Lawful Larceny" (Republic); "Blue Kitten" (Selwyn); "Pins and Needles" (Shubert), and "Bill of Divorcement" (Times Sq.).

In the cut rates there were seven attractions listed that are also present in the buy list. One of the freaks of the week as far as the cut rates on prices are concerned is the boosting of the scale for "Frank Fay's Fables," which heretofore has been quoted at \$2 top box office to \$2.75 top the moment that the management placed their seats in the reduced price class. This gives the house a chance to get a little more from the LeBlang agency than it would otherwise and also permits the agency to boost a little on the half price scale. If it is true that the attraction is in its final week there seems to be considerable humor attached to the boosting of the price for the last chance to see a flop.

The list as a whole contained "The Blushing Bride" (Astor); "Montmartre" (Belmont); "The Law Breaker" (Booth); "The White Peacock" (Conedy); "The Nest" (48th Street); "Up in the Clouds" (44th Street); "Dulcy" (Frazee); "Elsie Janis and Gang" (Gaiety); "The Pigeon" (Greenwich Village); "Lilies of the Field" (Klaw); "Buildog Drummond" (Knickerbocker); "The Mountain Man" (Elliott); "Just Married" (Bayes); "Frank Fay's Fables" (Park); "Drifting" (Playhouse); "The Deluge" (Plymouth); "Desert Sands" (Princess); "Mrs. Warren's Profession" (Punch & Judy); "Pins and Needles" (Shubert); "Shuffle Along" (63rd Street); "Danger" (39th Street); "Bill of Divorcement" (Times Sq.).

SLUMP HITS BOSTON

(Continued from page 14)

struck the house Wednesday night practically in the teeth of the storm. The increase in business was just about enough to cover the expenses of them making the trip on here. In connection with this film it is claimed that all those that see it have only the greatest of praise for it as a picture, but don't advise their friends to see it, claiming it is "too harrowing." As a matter of fact the film does contain some highly dramatic bits that react on an audience.

"The Intimate Strangers," with Billie Burke starred, will stay here for two weeks longer. Originally this piece was booked in for two weeks, the regular custom now at the Hollis with a dramatic show, but a week's time was secured from "The White Headed Boy," the show the Irish Players will present at this house at the finish of the Billie Burke engagement, and this time has been taken over by her.

Estimates for last week: "Tip Top" (Colonial, 12th week). Hit very hard by weather; gross for

week but \$18,600. A distinct drop from even the previous week, and while the engagement is indefinite and is expected to last four or five weeks longer it is doubtful if the business will again get up to the figures that ruled at the start, when close to \$30,000 weekly was the general run.

"The Intimate Strangers" (Hollis, 2d week). Personal popularity of Billie Burke not sufficient to overcome weather conditions last week, coupled with the fact Booth Tarkington as a playwright isn't regarded very highly just now by Bostonians. At the first of the season his play, "The Wren," flopped miserably at the same theatre with Helen Hayes in the title role, and theatregoers were rather leery of Booth. Therefore the business the first week, \$13,400, was much lower than was looked for.

"Orphans of the Storm" (Tremont, 9th week). Only one more week to go and then finish for this film, which came into house when it was going at its best. Gross last week around \$8,000.

"Back Pay" (Selwyn, last week). Never had a chance to do anything very good, and it is claimed gross of \$8,000 for last week is giving it about as good a break as possible. "Whale of business in sight" when "The Circle" breaks in there, starting Monday.

"Red Pepper" (Shubert, 7th week). Reported switching of this show from Wilbur was little more than it could stand and that general adverse conditions cut into the gross. Still money-maker, but now not so strong that another attraction can't have the house if it heaves in sight.

"Lilium" (Wilbur, 3d week).—Somehow this show hasn't gotten over the way it was expected to. Just why is hard to tell unless the "high brows" got going to "The Green Goddess" and have kept their friends following their lead. In connection with the opening of this show the first string critics all attended on the opening night and

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passed Ariess' show along to those of lesser reputation. But the public differed with the critic's choice.

"The Green Goddess" (Plymouth, 3d week).—Still to be considered the strongest legitimate attraction the Shuberts have put into their local houses this season and the only show in an A-1 class for drawing power that has played the house so far this year. A capacity, turnaway business last week.

The Boston Opera house, the Shubert uptown theatre, dark now for several weeks, will be open for one week starting March 6 when Harry Lauder brings himself and his show in there. It is always a big money maker here and one of the few attractions that can pack them in at the opera house.

NEWS OF THE DAILIES

Continued from page 17.
ment to close all Sunday shows in Lawton.

The Thomashefsky theatre at Houston and Chrystie streets has been bought by the Shea Theatre Corporation. The building is an eight-story structure valued at \$700,000.

The action instituted by Mrs. Cora C. Wilkenning, a theatrical agent, against Mary Pickford was the signal for a mob scene at the Federal Building on Monday when Miss Pickford and her husband, Douglas Fairbanks, appeared in the Federal Court as defendants. Mrs. Wilkenning is suing for \$108,000 or 10 per cent. of a contract which she alleges she secured for the movie star.

Practically all the New York dailies carried a story to the effect that it was rumored Mary Garden would resign her post as the director of the Chicago Grand Opera Co.

Peter Vandermeer, formerly a famous violinist with the Boston Symphony Orchestra, was found in the streets of Savannah, Ga., blind and begging for money from the passing crowds. A benefit is being arranged for the stricken musician who has been blind since 1914.

ALBANY, N. Y.

By T. S. BURKE

HARMANUS BLEECKER HALL.—This week, Proctor Players in "The Trail of the Lonesome Pine." Next week, "Just a Woman."

EMPIRE.—This week, "The Flashlights of 1922."

GRAND.—Vaudeville and pictures.

MAJESTIC.—Poular vaudeville and pictures.

STRAND.—All week, Wesley Barry in "Penrod."

LELAND.—All week, Poio Negri in "Vendetta" and "A Man's Home."

CLINTON SQUARE.—First half, "The Infatuation of Youth." Second half, Mollie King in "Suspicious Wives."

ALBANY.—Monday and Tuesday, Alice Joyce in "The Inner Circle"; Wednesday and Thursday, Pauline Stark in "The Forgotten Woman"; Friday and Saturday, Colleen Moore in "When Dawn Came."

COLONIAL.—Daily change.

James M. Loughborough, manager of the Pathe Film Exchange in this city, last week received notice that he had been awarded the cross of the Legion of Honor, degree of Chevalier, by Marshal Ferdinand

Foch. Mr. Loughborough served during the war with the 305 th Infantry of the 77th division, going overseas with the rank of lieutenant and promoted to captain while on the Vesle front. He participated in several of the big battles in the war and on his return to this country took up film work. During Marshal Foch's tour in America, the local film man accompanied the French General and acted as his publicity agent, being granted a leave of absence from the Pathe company in order to accompany the Marshal on his trip. Mr. Loughborough was a newspaper man before engaging in film work.

All houses at Westport have been ordered closed by the health authorities there because of an epidemic of scarlet fever.

It is reported that a group of business men at Braher Falls, near Saranac Lake in the Adirondacks, have purchased the Ashton Block there and will remodel it into a theatre. The house will be called the Community theatre and the stock will be bought by local people.

A. A. Crier, who claims more nicknames than any attaché in an Albany theatre, has been made advertising manager at the Hall. "Tek," his most popular nom-de-plume, has been at the Hall since the old days of the late H. R. Jacobs, and when not chasing up ads for the Hall program he is collecting tickets for the orchestra.

Next week will be Charlotte Walker's last in stock at the Hall. She was engaged for four weeks only.

The \$1,000 prize contests in the Berkshire Music Festival at Pittsfield, Mass., will be conducted biennially hereafter, according to an announcement made by the patron of the festival, Mrs. Frederick S. Coolidge. Rebecca Clarke, who has been a close rival for first honors for two years, has been commissioned to write the festival composition for 1922. The competition for this year closes April 15. It is for the best piece of string quartet. The jury comprises Charles M. Loeffler, Pablo Casals, Hans Letz, Henry Fichhelm and Lawrence Gilman.

The Shakespearean Players of New York presented Eugene O'Neill's play, "Beyond the Horizon," at the Albany High School auditorium Monday night. The proceeds were turned over to the Dormitory Fund of the New York State College for Teachers. The cast was

headed by Laura Walker and Frank McEntee. Others in the cast were Henry Neville, Mary Olds, Henry Mowbray, Leonard Willey, Gertrude Linnell and George Adams.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat is dark this week, while Robert E. Mantell and Genevieve Hamper are at English's.

Bandits carried a 500-pound safe containing \$3,000 out of the Gary theatre at Gary, Ind., early on the morning of Feb. 14 and escaped.

Superior court has overruled a decision of a justice of the peace court prohibiting public dancing at Ravenswood, the summer resort on White river, north of the city. There has been war between the town authorities and amusement interests for years.

The Gaiety, Lenwood, Rialto and Broadway theatres, formerly owned by the new bankrupt Lenwood Amusement Co., were sold at auction from the bench by Judge Arthur R. Robinson in Superior court to Edward A. Gates, local attorney, for \$27,000 last week. This was after a previously announced sale of two of the houses by the receiver had fallen through. Mr. Gates bought the Gaiety, Rialto and Lenwood for the Capitol Amusement Co., which was incorporated a few days ago with \$35,000 capital. He purchased the Broadway for R. L. Walker, of Indianapolis, for \$1,500. The Capitol Amusement Co. is financed by eastern capital. Besides Gates the directors named in incorporation papers are J. L. Sutherland and Parker Haines.

Final certificate of dissolution was filed by the Gem Theatre Co., of Indiana Harbor, with the secretary of state.

John Heffernan, of Huntington, was acquitted in Huntington city court of desecrating the Sabbath by operating his movie show Sunday, February 12. Huntington has been fighting blue law battles for more than a year.

Two bandits who hid in Loew's State theatre early on the morning of Feb. 13 were chased away by Ralph Reddick, night watchman, when he pulled his own gun and started firing after refusing to heed their "hands up" order. The bandits got nothing but a bad scare, although the rear of the theatre auditorium was punctured by lead in a dozen places. The theatre celebrated its first anniversary last week.

NEW ORLEANS

By O. M. SAMUELS

SHUBERT-ST. CHARLES.—"Take It from Me."

TULANE.—Neil O'Brien's Minstrels.

LYRIC.—Bennett's Colored Carnival.

STRAND.—Betty Compson in "The Law and the Woman" (film).

LIBERTY.—Marion Davies in "Enchantment."

Harry Quinn, erstwhile advance man, is reported cleaning up over \$20,000 on the faces this winter.

"Mary Rose" Tulane next week.

Mardi Gras occurs Feb. 28, with the festivities resumed as formerly. The usual crowd and fanfare will usher in the gay season. The holiday period does not help the theatres much, as most of the natives and practically all of the visitors are parading the streets.

An embryonic small-timer at Loew's the first half, with most of the acts betraying inexperience. It has half-baked parboiled vaudeville. Springlike weather kept down the opening attendance.

Harvard and Bruce did fairly well at the outset, the register going down somewhat, as two of the feats were missed through apparent nervousness. Manning and Hall did little. Kern and Ensign spoiled their chances with an avalanche of talk that could be cut in half. Driscoll, Long and Hughes began nately, only to fall back by having little body to their interlude. They should omit gestures altogether, as they display little knowledge of requisites in this particular.

Downing and Lee Revue had a blonde chieftain proving the high light. About midway one member projected a female impersonation, nauseating in its vulgarisms, that gummed the turn so completely nothing else following could retrieve. With the female impersonation out and speeding, the revue could be improved immeasurably.

Soft throng at the Palace Monday

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afternoon, laughing in and out of turn and helping the impression by their enthusiasm. The show rated well. Business was capacity, with a row of standees.

Frank and Ethel Carmen went through their hoop rolling and baton spinning swiftly, keeping the crowd intent and entertained.

Tracey, Palmer and Tracey, deucing it, ensnared the honors through the clowning and genuine ability of Edna Tracey. She stood head and shoulders above her confreres, slipping across piano stuff, and eccentric dancing with a gusto that swept everything before and after.

Sully and Houghton, headlining, gained esteem and might have done even more with several minutes chopped. The finish in "one" is superfluous.

Ferro and Coulter, blackface comics, followed the path of their predecessors closely. They got away flying, but slowed as the crowd noted their adherence to accepted matter and standards.

Mantell's Manikins, conclusively

holding much that is relished by pop audiences. The turn held them stoutly and garnered quite some applause.

One of those spineless, punchless, meaningless programs at the Orpheum this week, loaded with people who are ambling on and off with the auditors wondering what it is all about. Monday evening the jargon projected met only the rebuff of silence coupled with polite tolerance for the major part. Carlyle Blackwell has the heavy type. Bert and Florence Mayo deserved more than they received for their worthy aerial endeavor, but unfortunately their feats are not implanted in proper form. The girl might have militated in unnecessary snapping of her fingers; the incidental music, too, is far from propitious. Primrose Three were eschewed altogether. Noting the lack of interest displayed, discretion would have argued an omission of an uncalled-for encore. In remaining along, notwithstanding the show of indifference, the boys sank deeply into the despond of neglect.

Ethel Ford, Lester Sheehan and Marie Forde came a cropper also. It is one of the worst framed dancing interludes shown here in years. The final dance awakened them; before that they were watching the annunciator for the flash of the next turn.

Low Brice had thin matter but sold advantageously in his travesty. He is suggesting Slater Fannie noticeably. They were rather cool for Low for a time but he managed to swing them back toward the close.

Carlyle Blackwell and his sketch, "Eight, Six and Four," received minor consideration. It is old fashioned in motif and playing, usurping all the entities and never approaching naturalness. Blackwell gave himself an encore and inserted a set speech that merely cloyed.

Brown and O'Donnell were the

top in material and in point of reception. The smart chatter of the pair was lapped up avidly, mayhap because of the absence of entertainment before.

Gautier's Toy Shop has been changed some since last around, but it still contains enough to hold interest. There were few walkouts while the old act closed.

PITTSBURGH

By COLEMAN HARRISON

PICTURES — Lyceum, "Tillie"; Alhambra and Olympic, "Forever"; Aldine, "The Scrapper"; State, "Molly O"; Grand and Liberty, "Penrod"; Cameraphone and Blackstone, "Nancy from Nowhere"; Regent and Savoy, "Silent Call"; Minerva and Garden, "Mysterious Rider"; "Orphans of the Storm" (sixth week); Duquesne, "Little Lord Fauntleroy."

When one of the acts booked for Loew's Lyceum failed to appear last Monday, Harry Pearl, local manager for Berlin, Inc., stepped into the spot and pulled one of the hits of the performance all week. His wife assisted at the piano.

Florence E. Manville, former chorister, who married Thomas F. Manville, son of the "asbestos king," both of whom have been living here for several years, is recommended a divorce as the result of separation proceedings she instituted, on grounds of infidelity.

"East Is West" is drawing fairly well on its return to Alvin. "Honeydew" next.

The proposed widening of Cherry Way here will give the Nixon a second entrance. The project will likely not materialize for at least another season or two.

The Gayety, Columbia burlesque, where attendance has steadily dropped all season, is now announcing "lowest prices in the city" with hardly noticeable results. Two seasons ago, before the present regime, and at regulation rates, hardly a week passed without capacity figures.

George A. Varley, former assistant treasurer of the Nixon, has obtained a decree in divorce from Florence Gregory Varley, former show girl, alleging infidelity.

"Abraham Lincoln" return, Nixon. "Lightnin'" next.

The new State, which opened Monday, is a classic among the nation's small picture theatres. Rowland & Clark are the owners.

Davis (Keith's)

Ideal show from every standpoint here this week. Spring weather and strong line-up brought out two capacity mobs Monday that didn't stint a bit in appreciation, especially of Mrs. Castle, Billy Glason, and Ernest R. Ball. Van Celo and Mary, and Clinton and Rooney went over the first two spots nicely, with the latter winning on dancing. Walter Newman and Co. got plenty of laughs out of his none too plausible plot, and Ernest R. Ball goaled 'em when he ran through his list of songs. Ed Lee Wrothe and Owen Martin got all possible out of their race track bit, which lacks universal appeal and must necessarily suc-

ceed on the naturally funny Wrothe. Mrs. Castle has perhaps the most artistically plain offering of all the dancers and didn't disappoint. Her assistants are capable except for a slight collegiate tinge in the pianist's last rendered composition. Billy Glason never rung up such a high score. A new song about the hungry women, his entirely original routine closing with a speech about the merits of the closing act kept almost everybody in to see Elsie and Paulsen in their clever skating turn.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—Ziegfeld Frolic. GAYETY.—"Step Lively Girls." FAMILY.—Babe Mullen and Dormitory Pals; "One Happy Day"; Jack Gregory Quintet; Knox Harmony Four; Lordon Sisters; Sid Rogers.

Pictures—"Forever," second week at Star; Priscilla Dean in "Confession"; Rialto; Norma Talmadge in "Love's Redemption." Regent.

Nat Fields will again move his musical stock company into the Family next week for an indefinite stay.

Mrs. Margot Asquith is to give her lecture, "People, Politics and Events," on Saturday night of this week at Convention Hall under the auspices of the Rochester Press Club. The advance sale of tickets has been exceptionally good, so that the "nut" was off before the public

sale opened. All of which would indicate that the reams of publicity Margot is getting in the metropolitan dailies has excited the interest of the people upstate.

Fay's did not reopen this week, as it had been predicted when that house was closed by order of the fire marshal to make necessary repairs to the roof.



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Direction AARON KESSLER

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 Scranton
 "Beauty Revue" 27 Empire Cleve-
 land.
 "Big Jamboree" 27 Gayety Buf-
 falo 6 Gayety Rochester.
 "Big Wonder Show" 27 L O 6
 Gayety Omaha.
 "Bits of Broadway" 27 Gayety
 Rochester 6-2 Bastable Syracuse
 9-11 Grand Utica.
 "Bon Ton Girls" 27 Empire To-
 ledo 6 Lyric Dayton.
 "Bowery Burlesquers" 27 L O 6
 Palace Baltimore.
 "Broadway Scandals" 27 Empire
 Hoboken.
 "Cuddle Up" 27 Casino Philadel-
 phia 6 Miner's Bronx New York.
 "Dixon's Big Revue" Howard
 Washington.
 "Finney Frank" 27 Gayety Toronto
 6 Gayety Montreal.
 "Flashlights of 1921" 27 Gayety
 Boston 6 Columbia New York.
 "Follies of Day" 27 Columbia New
 York 6 Empire Brooklyn.
 "Follies of New York" 27 Plaza
 Springfield.
 "Folly Town" 27 L O 6 Hyperion
 New Haven.
 "French Follies" 2-4 Academy
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 Bronx New York 6 Casino Brooklyn.
 "Girls de Looks" 27 Casino Brook-
 lyn 6 L O
 "Girls from Joyland" 27-1 Cohen's
 Newburgh 2-4 Cohen's Poughkeeps-
 ie.
 "Golden Crook" 27 Star and Gar-
 ter Chicago 6 Gayety Detroit.
 "Greenwich Village Revue" 27
 Gayety St Louis 6 Park Indianap-
 olis.
 "Harvest Time" 27 Gayety Mont-
 real 6 Gayety Buffalo.
 "Hello 1922" L O 6 Star Cleveland.
 "Hurly Burly" 27 Gayety Mil-
 waukee.
 "Jazz Babies" 27 Penn Circuit.
 "Jingle Jingle" 27 Gayety Omaha
 6 Gayety Kansas City.
 "Kandy Kids" 27 Gayety Louis-
 ville.
 "Keep Smiling" 27 Gayety Pitts-
 burgh 6 L O.
 "Kelly Lew" 27 Empire Albany 6
 Casino Boston.
 "Knick Knack" 27 Majestic Jersey
 City 6 Empire Providence.
 "London Belles" 27 Park Indian-
 apolis 6 Star and Garter Chicago.
 "Maid of America" 27 Casino
 Boston 6 L O.
 "Marion Dave" 27 Orpheum Pater-
 son 6 Majestic Jersey City.
 "Face Makers" 27 Howard Bos-
 ton.
 "Parisian Flirts" 27 Allentown 28
 Easton 1 Reading 2 Long Branch 4
 Trenton.
 "Peek-a-Boo" 27 Columbia Chi-
 cago 6 L O.
 "Pell Mell" 27 Olympic New York.
 "Reeves Al" 27 Olympic Cincinnati
 6 Columbia Chicago.
 "Record Breakers" 27 Lyric New-
 ark.
 "Reynolds Abe" 27 Palace Washing-
 ton 6 Gayety Baltimore.
 "Singer Jack" 27 Empire Newark 6
 Casino Philadelphia.
 "Social Follies" 2 Sandusky San-
 dusky 6 Rialto Ellyria 4 Opera House
 Loraine O.
 "Some Show" 27 L O.
 "Sporting Widows" 27 Hyperion
 New Haven 6 Hurlig & Seamon's
 New York.
 "Step Lively Girls" 27-1 Bastable
 Syracuse 2-4 Grand Utica 6 Empire
 Albany.
 "Sugar Plums" 27 Star Cleveland
 6 Empire Toledo.
 "Tat for Tat" 27 Lyric Dayton 6
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person; "Oddities of 1921"; Guillian
 Trio; Lubin and Lewis; TuTiel and
 Covey; Three Cliffords; picture,
 "Fightin' Mad," with William Des-
 mond.

CAPITOL.—Capitol Opera Co. in
 "Mignon"; picture, "Moran of the
 Lady Letty."

ALLEN.—Allen Concert Co.;
 "Tollable David."

ST. DENIS.—Pop vaudeville; film,
 "Just Around the Corner."

IMPERIAL.—"Hall the Woman."

Montreal's newest theatre, Plaza,
 was opened with special ceremonies
 the other evening. It will be under
 the management of the Independent
 Amusement Co., which already
 operates five other theatres in
 Montreal. The Plaza will have a
 picture policy. Opening, "At the
 Stage Door," with special musical
 settings arranged by William Eck-
 stein and Arnold Meerte.

"The Axe," a small local sheet
 published by John H. Roberts, a re-
 former and anti-booze booster, is
 out to close the Summer Garden, a
 cabaret here. Mr. Roberts is at-
 tacking the place through the Hon.
 George Simard, chairman of the
 Quebec Liquor Commission. Rob-
 erts alleges that Simard granted
 the Summer Garden a license for
 "ulterior motives."

"The Bat" did an artistic flop at
 His Majesty's last week. The com-
 pany was not of the best and the
 newspapermen characterized the of-
 fering as "good melodrama for those
 who like pure sensationalism."

SYRACUSE, N. Y.

By CHESTER B. BAHN

Trial of the action for a \$50-50
 division of ownership of the Keith
 theatre building here and of the
 proceeds of the theatre operation
 since it was built has been post-
 poned until the April term of the
 Supreme Court, it is announced by
 Attorney William Rubin, represent-
 ing the Shuberts, plaintiffs. The
 postponement is by agreement.

The Carthage (N. Y.) opera house
 will continue as a theatre. Plans
 by its owner, Jasper Giglio, to con-
 vert it into an apartment house
 went by the boards when a newly
 organized stock company of local
 business men purchased the prop-
 erty.

The first home talent film to be
 produced in these parts will be
 made by the Colonial, Norwich. A
 contest, sponsored by the manage-

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ment, will determine the cast. All
 scenes will be taken in Chenango
 County.

At the request of the city admin-
 istration—a request that had all the
 force of an ultimatum—Water-
 town's Sunday theatrical entertain-
 ment is now restricted solely to
 motion pictures. The request that
 vaudeville performances on Sunday
 be discontinued at once was served
 upon Charles Sesonske, manager of
 the Avon, and Dr. J. Victor Wilson,
 manager of the three local Robbins
 houses.

WASHINGTON, D. C.

By HARDIE MEAKIN

Belasco (Shubert)

Bill this week proved interesting.
 To Carl McCollough must go first
 honors, he registering emphatic hit
 in his new act, which is exception-
 ally clever. Joe Boganny's Lunatic
 Bakers also went over big, as did
 Dolly Connolly assisted by Percy
 Weinrich. Frank W. Stafford, whose
 whistling always attracts, again
 scored with his new production, he
 with Baby Thelma both mystified
 and amused with her mind telep-
 athy are sharing headline positions
 on the bill.

Jack Horton and La Triska opened
 and got attention. The McCormicks
 danced well, but should not sing.
 Callahan and Bliss opened after in-
 termission and scored. Regal and
 Moore, playing a return date, closed
 and held the house, as was to be
 expected.

The closing of seven of Washing-
 ton's theatres by order of the Dis-
 trict Commissioners left a big hole
 in the attractions for the week.
 Those houses open are presenting
 the following: Shubert-Garrick has
 John Galsworthy's "The Skin
 Game"; the Gayety, "Keep Smil-
 ing"; Capitol, Monte Carlo Girls;
 Loew's Palace, Viola Dana appear-
 ing in person with her picture, "The
 Fourteenth Lover"; Moore's Rialto,
 Betty Compson in "The Law and the
 Woman."

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was a disappointment to managers. Shubert, Frances Starr in "The Eastward Way," after 12 years, failed to prove draw of former years. The Wednesday matinee was a sell-out, but the other performances not up to capacity. "Irene," with the New York company, this week, nine performances.

The Repertory Theatre company, headed by Erville Alderson, recently organized here, presented "Grumpy" 16-17 at Auditorium. Affair poorly advertised and business not as good as anticipated.

Louis Miller, for a number of years advertising agent for the Grand theatre, has taken a similar position with Pantages.

The Zbyszko-Max Orlando wrestling match at Convention Hall last week drew 8,000. The former won in straight falls.

Jean Le Brun, prima donna with the "Kandy Kids," was out of the bill last week, suffering with throat trouble.

At a wireless telephone concert promoted by the Kansas City "Star" a number of acts from different theatres furnished the entertainment.

Greenwich Village is getting lots of free advertising here at present. The "Greenwich Village Review" is the next attraction at the Gayety (Columbia Burlesque Circuit) and the "Greenwich Village Follies" following at the Shubert.

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TORONTO

PRINCESS—Lionel Atwill in "The Grand Duke." Next, William Gillette in "The Dream Maker."

ROYAL ALEXANDRA—"The Whirl of New York." Shubert Vaudeville. Next, Frank Tinney in "Tickle Me."

GRAND OPERA HOUSE—"Over the Hills to the Poor House" (play, not picture).

UPTOWN THEATRE—Glaser Players in "The Shepherd of the Hills."

SHEA'S—Gus Edwards (himself), presenting "The Fountain of Youth," with company, Claude and Fanny Usher and other high-class vaudeville.

PANTAGES—Wilson & Larsen and other vaudeville acts of Pantages road shows. Film, "The Child Thou Gavest Me."

LOEWS—Flo Ring and other vaudeville acts. Film, "The Shadow of Lightning Ridge."

HIPPOTRONE—Edith Closser and Boys and other vaudeville acts. Film, "The Idle Rich."

PARK—Vaudeville and film. REGENTS—D. W. Griffith's "Dream Street" film.

ALLEN—Film, Anita Stewart in "Her Mad Bargain."

MASSEY HALL—Mendelssohn

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EMPIRE—Lew Tulbot's new "Harvest Time."

Alice Lloyd upheld her reputation as a drawing card here, and with a splendid supporting bill the Shubert vaudeville did well at the Royal. The Savoyards Company had a good week at the Princess while all vaudeville houses did well. The marvelous drawing powers of Mae Murray in the film, "Peacock Alley," when she packed the Regent each night, was the feature of the week.

John E. Kellard, with a good supporting company, presented a repertoire of Shakespearean plays at the Grand Opera House, and did fair business, but after fifteen weeks of bumping along from town to town after leaving Denver, going to the coast and returning through Canada as far as this city, with losing time in all but four or five places, Mr. Kellard decided to close Saturday night despite the fact that he had dates ahead and the members of the company did not ask for closing, although much in arrears of salary. Saturday night's receipts were pooled among the performers, and between that and money from home friends they managed to get home. One member of the cast when asked why he didn't write, said that hotels did not supply stamps, and he had no money to purchase one. He also stated that in one place all he had for 24 hours was a doughnut and a cup of coffee, and after the show rehearsed until 3 or 4 a. m. The Equity members of the company did not receive any support from that body, morally or otherwise.

The exchange rate has been taken off American papers and magazines, and for the first time in years we are now paying face value for papers. If the clearing house here for these publications would disgorge a little sooner it would help things, as last week mailed copies were delivered before others were put on sale.

There was a reunion in Alice Lloyd's dressing room last week when she and Dorothy Mackay, the child star, called upon Miss Lloyd, as the little lassie had appeared on the same bill as Sir Harry Lauder, Hetty King, Alice Lloyd and other celebrities across the water.

Ed H. Robins is closing his show, "Just Suppose," which is now in Winnipeg.

Billie Stark, who has been ill here, has rejoined "Bits o' Broadway" Co.

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CLEVELAND

By J. ILSON ROY

OPERA HOUSE—"Only 33." Next Ziegfeld "Frolic."

HANNA—"Under the Bamboo Tree." Next, Southern and Marlowe.

SHUBERT-COLONIAL—Dark. STAR—"Bon Ton Girls."

EMPIRE—"Jazz Babies." Vaudeville at Keith's 105th Street, Miles, Puccinia.

FILMS—Allen, "His Nibs"; Sullivan, "A Connecticut Yankee"; State, "The Silent Call"; Park, "The Seventh Day"; Liberty, "Camille"; Alhambra, "Love's Redemption"; Standard, "The Gutter-snipe"; Metropolitan, "The Golden Snare"; Strand, "The Three Musketeers"; Orpheum, "Desert Blossoms."

Keith's Hip.

Another bill of high-makers here this week; well distributed variety. Chief honors went to the Creole Fashion Plate. Moore and Critchfield registered. Florence Reed, with good support appeared in comedy.

Laura and Billy Dreyer opened with snappy and graceful dancing; Jennie Middleton, smart young lady, earned encore for violin playing. Corinne Tilton Revue pleased. Harry Breen got over, while Bessie Brown made 'em take notice. Dare Brothers closed with neat and clever athletic turn.

Ohio (Shubert)

Good vaudeville this week; big crowd Sunday afternoon. Honors



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split by George Mayo and Frederic Stanley. Good opening turn by Emanuel in some thrills on the trapeze. Beck and Stone, in some songs and dances, get away with it. Zelger Sisters put over a dancing act, assisted by an unprogrammed young man who is some stepper. Acts drags somewhat. Peppy card tricks by Jack Merlin score heavily. Mayo lands strong in comedy bit "The Bridal Sweet." Leona La Mar repeats successfully in mind-reading, while Milo goes big for imitations and warbling. Frederic Stanley and his Melody Girls lead the others in their musical and dancing numbers, in which Maris Reed and Middle Morrison are noticeable. Rigoletto Brothers and Swanson Sisters win favor with their juggling, posing, singing and dancing, while the male members close with their "wop" item.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Irene."

GAYETY—"Greenwich Village Review."

CENTURY—"Lena Daley's Kandy Kids" (second week).

Photoplays—"Penrod," Newman; "Hail the Woman," Liberty; "Song of Life," Royal.

Automobile show last week, but almost made-to-order joy-ride weather proved tough opposition for the show houses downtown. The expected large number of visitors failed to materialize and the week

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AT VERY REASONABLE PRICES. CURTAINS ON RENTAL BASIS IF DESIRED.

NOVELTY SCENIC STUDIOS

Bryant 6517
220 West 46th Street, NEW YORK

BACK IN THE KENNELS



FOR THE WINTER
My folks will
have to go to
work now.

Oswald
WOODSIDE KENNELS

KYRA

Shubert Vaudeville

ERNEST HIATT

in "Nothing Serious"
"IT'S A WRONG ROUTE THAT HAS
NO EARNING."
Direction. EARL & PERKINS

LAURIE ORDWAY

IRENE FISHER, At Piano

PHILADELPHIA

By ARTHUR B. WATERS

Harry M. White, former manager of the local Goldwyn Exchange, has been made manager of the Philadelphia office of "Wid" Gunning to succeed Edgar Moss.

Hope Hampton's "Star Dust," First National picture, has received unusual exploitation in Philadelphia in connection with its showing at the Stanley this week. Alvin Plough, former newspaper man here, is in charge of the campaign, which includes a "Red Headed" matinee, a number of personal appearances, and a number of tie-ups with local stores. The picture was given high praise by local critics.

Whittaker Ray, former manager of the Chestnut Street Opera House, Shubert vaudeville house here, and lately transferred to look after the Shubert vaudeville interests in Pittsburgh, is in Philadelphia because of the serious illness of his wife.

The Carmen Amusement company, which now operates the Carmen theatre, Germantown avenue and Carmen street, has purchased a lot with a frontage of 176 feet on Roy street and 110 feet on Germantown avenue, directly opposite their other house, and has already broken ground for the erection of a 3,500-seat theatre to be devoted exclusively to vaudeville. It is planned to have the theatre opened by January 1, 1923. The approximate cost is \$250,000. The name of the architect has not been announced, and the active construction work will be done under the direction of the owners.

Marcus Benn, in conjunction with the Stanley company of America, will construct a theatre with an estimated cost of from \$250,000 to \$300,000 between 63d and 64th street, on Woodland avenue. The house will have a frontage of 47 feet on Woodland avenue, a depth of 100 feet, with an L extending towards 63d street measuring 85 by 67 feet. There will be provisions on the first floor for 1,200 to 1,400 people, and plans also provide for a mezzanine and promenade with from 400 to 600 seats in the balcony. In addition to the auditorium proper there will be provisions for a dance hall and lodge rooms above the main entrance, and apartments in other parts of the building. H. Childs Hodgins has been engaged as architect, and it is the intention to break ground about April 1 and finish the theatre by Labor Day.

"Foolish Wives" will be brought into the Aldine theatre beginning the week of Feb. 27. This is the first Universal attraction to be shown at the Felt Brothers' big Chestnut street house, which has been using United Artist attractions exclusively at from four to one week. "Molly O" was booked for February, but the Hollywood affair lead to a change in bookings. "Foolish Wives" will be kept, in all probability, four weeks, but may stay longer if business warrants it.

A publicity department has been instituted in the Philadelphia office of First National. C. C. Pippin, who has had considerable experience in exploitation and publicity work, has been given active supervision of this department.

B. F. Keith's.—Gertrude Hoffmann was here in the late summer, but she was well received again this week, though her act was about the same. Many of the girls in her bal-

TRIXIE FRIGANZA

At
LINCOLN, CHICAGO and
DAVENPORT, IA.

Next Week (Feb. 27)

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.

let were recruited here last summer, and this gives her act an added interest here. The bill, as a whole, is better than last week's, with the real high spot, as far as fun is concerned, W. C. Fields, seen here in the "Follies" recently, in his "Family Ford" skit. Hilarious fun—often old—but going over big with the average part of the audience. Frankie Heath's songs were generously encored, and success was scored by Ed Pressler and Blanche Klais, and by Rae Eleanor Ball.

Shubert Vaudeville.—Charles Purcell was switched in at the last moment, and his act was especially well liked. In fact, it went over far better with the Shubert clientele than did John Charles Thomas a number of weeks ago. Jean Bedini's "Spangles" show was considered not the equal of "Chuckles of 1921," but it had its high spots. Harry Kelso, Daisy and Ora Ormonde, and Martha Throop were principals who worked hard putting the act over. Besides this elaborate unit, which would have been enough to headline the show without Purcell, there were

the usual smaller fry, which had good points and bad ones.

BUFFALO

By SIDNEY BURTON

MAJESTIC—William Gillette, "The Dream Maker." Satisfactory business. Robert Mantell, next. SHUBERT TECK—"The Bat." Return, still remarkable business. Harry Lauder following. PICTURES—Hipp, "Prince There Was"; Strand, "Lotus Eater"; Criterion, "Foolish Wives" (third week); Loew's, "Conquering Power"; Olympic, "Grim Comedian."

Teck this week goes back to legit, with "The Bat." Last week's stand, "Whirl of New York," disappointing, though reported a big winner at other points along the road. "Merry Widow" turned in excellent week at Majestic, but "Dream Maker" appears scheduled for slide.

First week of increased price schedule at Shea's Court Street reported satisfactory, though weak.

—AMERICA'S FOREMOST THEATRES AND HITS.—Direction. LEE and J. J. SHUBERT

JOLSON'S 59th ST. THEATRE, at 17th Ave. Phone: Circle 3581.
Eves. 8:30. Matinees Wed. and Sat. at 2:30.

AL JOLSON

in "BOMBO"

AMBASSADOR 49th St., nr. B'way. Phone: Circle 8752.
Eves. 8:30. Matinees Wednesday & Saturday.

BLOSSOM TIME

COMEDY 41st St. nr. B'way. Eves. 8:30.
Pop. Mats. Thurs. and Sat.

PETROVA

"THE WHITE PEACOCK"
By MME. PETROVA
"Many people in New York enjoy 'The White Peacock.'"—Woodcott, Times.

Maxine Elliott's
CLARE KUMMER'S New Play
—THE—
MOUNTAIN MAN

"Fresh, delicious and unapproachable."
—Kenneth MacGowan, Globe.

Nora Bayes
THE FUNNIEST FARCE OF TWO SEASONS

JUST MARRIED

With VIVIAN MARTIN and
LYNNE OVERMAN

BIJOU Theat., 45th W. of B'y. Eves. 8:30.
Matinees Wed. and Sat.

DOVER ROAD

By A. A. MILNE with
Dir'n. of Gabriele McClintie

F. RAY COMSTOCK and MORRIS GERT Present

BALIEFF'S

Chauve Souris

From MOSCOW—Direct from LONDON—PARIS

49TH ST. THEATRE, West of B'way. Phone Circle 3826. Eves. 8:30.
MATINEES TUESDAY and SATURDAY, 2:30.

WINTER GARDEN Broadway & 50th St.
—TWICE DAILY—
SHUBERT VAUDEVILLE

JIMMY HUSSEY

THE PROMENADERS COMPANY
OF 50
and All-Star Vaudeville Bill

44th ST. THEATRE, nr. B'way. Eves. 8:30.
Mats. Wed. and Sat.

UP IN THE CLOUDS

"CORKING GOOD FUN."—World.

BOOTH West 45th Street. Eves. at 8:30.
Matinees Wed. and Sat.

WILLIAM COURTENAY

IN
THE LAW BREAKER
By JULES ECKERT GOODMAN

CASINO Eves. 8:30. Best Seats \$2.50.
Matinees Wed. and Sat.

JULIA SANDERSON

IN A MUSICAL COMEDY SATIRE
TANGERINE

ASTOR Theatre, 45th & B'way. Eves. 8:30.
Matinees Wed. and Sat.

CLEO MAYFIELD

in the "Laugh-a-Second" Musical Comedy
"THE BLUSHING BRIDE"

SHUBERT Theat., 44th W. of B'y. Eves. 8:30.
Matinees Wed. and Sat.

"PINS and NEEDLES"

WITH
HARRY PILGER and EDITH KELLY-GOULD,
and LONDON'S BEAUTIFUL GAIETY GIRLS

MOROSCO WEST 45th STREET.
Eves. 8:30. Mats. 2:30.

THE BAT

—AND—
LITTLE West 44th St. Eves. 8:30.
Mats. Wed. & Sat.

"The 1st Year"
By and With FRANK CRAVEN

ness noticeable in the higher ranges. The boost occasioning talk and considerable adverse criticism, with business reflecting the trend.

The Academy has added a musical comedy tab to its picture policy, the schedule calling for three changes of "operetta" each week. The first week's business under the house's new policy is reported good.

Opening of the new Lafayette Square Monday. House, which will oppose Loew's in location, is scaled at a 50c. top., 10c. over the State.

Five acts of Sun time, with a feature picture, the bill. Lafayette will be largest theater in Buffalo, seating close to 4,000.

Next week's attractions among heaviest of year. To oppose the opening of the Lafayette, Loew's will offer "At the Sign of the Rose," with George Beban, in person; the Criterion will show "Orphans of the Storm"; the Hipp has "A Fool's Paradise" underlined and the Strand offers "Over the Hill" (second run). Picturegoers will have a busy week.

NEW YORK THEATRES

HENRY MILLER'S THEATRE 124 W. 43d Street
Eves. 8:30. MATINEES THURS. & SAT. 2:30.

LAURETTE TAYLOR

in J. HARTLEY MANNER'S New Play,
"THE NATIONAL ANTHEM"

REPUBLIC THEATRE, W. 42d Street.
Eves. 8:30. Mats. Wed. & Sat.

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 WALLACE

EDDINGER and NASH
in "CAPTAIN APPLEJACK"

Sam H. Harris Theatre, W. 42d St.
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

"LILIES of the FIELD" By William
Frederick Perry AND SMARTEST
CAST IN TOWN

GAIETY 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, 28th 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.

in "THE BLUE KITTEN"

THE FOUSSE 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 44th St. Eves. 8:30.
Mats. Wed. & Sat.

"The 1st Year"

By and With FRANK CRAVEN

NEW AMSTERDAM W. 42d St.
Eves. 8:15.
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

as KIKI
A New Character Study by ANDRE PICARD.

LYCEUM WEST 45th St. Eves. 8:30. Mats.
45th St. Thurs. and Sat.

E. RAY GORTZ Presents
The International Star

IRENE BORDONI

in "THE FRENCH DOLL"
A new comedy with a few songs.
Adapted by A. E. THOMAS.
From the French of Paul Armont
and Marcel Gerbiden.

NOW — NOW — NOW — NOW
TIMES SQ. THEATRE, W. 42d Street.
Mats. Thurs. (Pop.) & Sat.

ALLAN POLLOCK

in "THE GREATEST PLAY OF THE YEAR"
—"A Bill of Divorcement"—
With JANET BEECHER

EMPIRE B'way & 46th St. Eves. 8:15.
Matinees Wed. & Sat. 2:15.

DORIS KEANE

IN HER NEW PLAY
"THE CZARINA"

"DORIS KEANE GLORIOUS."—Eve. World.

LIBERTY Theat., W. 42 St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.

A NEW COMEDY
By the Authors of "DULCY"

"TO THE LADIES!"

with
HELEN HAYES
and
OTTO KRUGER

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

FOLKIE BALLET, CHARLOTTE,
And many other International Stars.

Prices Cut! HIPPODROME Matinee
in Two

GEO. COHANT THEATRE—
Broadway and 43d Street

Eves. 8:15. Mats. Wed. and Sat.

ED WYNN

"The Perfect Fool"
HIS NEW MUSICAL RIOT

PARK THEATRE, Columbus Circle.
Eves. 8:15. Mats. Wed.-Sat. 2:15.

FRANK FAY'S

"FABLES"
N. Y. EVE. JOURNAL Says:
"IS SPARKLING MUSICAL REVUE"

—MARK—

STRAND

"A National Institution"—B'way at 47 St.
Direction.....Joseph Plunkett

Premier Presentation of
PHOTO PLAYS DE LUXE

STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE, Conductor

FILM REVIEWS

HER HUSBAND'S TRADEMARK

Lola Miller.....Gloria Swanson
Allan Franklin.....Richard Wayne
James Berkeley.....Stuart Holmes
Edith Winters.....Lucien Littlefield
Father Berkeley.....Charles Ogile
Mother Berkeley.....Edythe Chapman
Mexican Bandit.....Clarence Burton
Henry Strom.....James Neil

A feature that shows considerable expense. There is enough in the way of sets on the screen to satisfy almost any audience. The story holds a number of thrills and considerable suspense. It is a Lasky production released by Paramount. The story is by Clara Beranger, with the scenario handled by Lorna Moon. Sam Wood handled the direction. Its principal wallow is that Gloria Swanson is starred and gives it good work. In her support are Stuart Holmes as the heavy and Richard Wayne playing the lead.

In action the story is a combination of a society drama and a western. Miss Swanson as the wife of Holmes is utilized by him to further his business interests. Through this he has managed to live in luxury and maintain a menage that bespeaks of millions by the score, while in reality it was all part of a "front" on his part, a business asset, the same as his wife.

He is in need of money, and when Wayne as the returned engineer from Mexico, with a concession for acres of oil land appears on the scene, Holmes, after first refusing to see him, asks his wife to arrange to secure the returning engineer as a dinner guest. This accomplished, the wife is thrown into the guest's company by her husband in order that he may further his own ends. A trip to Mexico is suggested for the completion there of the necessary papers to close the deal. It is the husband's aim to get the engineer away so as to forestall other interests trying to reach him.

In Mexico the wife realizes she is falling in love with the engineer, and urges her husband to complete his business and leave immediately. This he refuses to do, she coming to the realization that she means nothing to Holmes except as a means to an end, with the result she is about to leave him, when one of the bandit generals arrives, and, seeing her, orders her seized for himself. In the fight that follows the husband is killed and the heroine and hero escape across the Rio Grande, with the usual flash of the U. S. Troopers coming to their aid.

The picture is well acted, with minor roles nicely played by Lucien Littlefield, Charles Ogile and Edythe Chapman. Clarence Burton as the Mexican General handled that role with decided capability.

In direction Mr. Wood for the greater part kept the action moving, although there were moments about half way where the story was a little draggy. Sets of the bigger sort that were used held the attention. A cabaret scene at the opening was well done; also the society function later. Dance touches in both those scenes helped, as likewise did a dance in the opening of the Mexican scenes. The fight and attendant chase just before the close of the picture were the thrill stuff, although a puma that almost pounced on the star in the Lost Forest bit was an earlier touch that caused the audience to gasp.

The feature can be played up strong with exploitation and will get money anywhere. *Fred.*

PENROD

Penrod.....Wesley Barry
Mr. Schofield.....Tully Marshall
Mrs. Schofield.....Claire McDowell
Robert Williams.....John Harron
Sam Williams.....Gordon Griffith
George Bassett.....Newton Hall
Foster.....Harry Griffith
John Barrett.....Cecil Holland
Herman.....Sunshine Morrison
Vernan.....Florence Morrison
Margaret.....Marjorie Daw
Marjorie Jones.....Clara Horton
Baby Rensselaire.....Peggy Jane

Were it not for its length (eight reels) "Penrod" would be one of the cleanest, healthiest and most wholesome feature picture ever turned out. With Wesley ("Freckles") Barry starred, it is an excellent picture of the Booth Tarkington boy character.

Amusing to the highest degree, it somehow becomes tiresome through its over-footage and one cannot help thinking how preferable, if some of the simple incidents had been omitted. None of the scenes is prolonged but there are so many. It is like calling on friends and having the child of the house perform his little stunts. You are entertained for a time but after a while you long for the time to put the youngster to bed.

Little Barry gives a performance that stamps him as an artist. He is alternately wistful, humorous and mischievous. He is ably assisted by such seasoned film artists as Tully Marshall as the father, Claire McDowell as the mother, Marjorie Daw, John Harron and a host of clever youngsters, the latter amusing you in spite of yourself until, as before mentioned, they become a bit tiresome.

The direction of Marshall Neilan and Frank O'Connor is all that could be desired, the scenario by Lucha

Sculer shows an understanding of the child mind, and the photography by David Kesson a fine piece of camera workmanship. First National should have no difficulty in placing this feature in the best first run houses at this time, when there is more or less antipathy or feeling against sex pictures. *Jolo.*

HER OWN MONEY

Mildred Carr.....Ethel Clayton
Lewis Alden.....Warner Baxter
Thomas Hamilton.....Charles French
Harvey Beecher.....Clarence Burton
Flora Conroy.....Mae Busch
Ruth Alden.....Jean Acker
Jerry Woodward.....Roscoe Karns

Ethel Clayton is starred in "Her Own Money" (Paramount), taken from Mark Swan's play of the same name, with adaptation by Elmer Harris. The direction is credited to Joseph Henabery, with Thompson Buchanan in supervisory capacity. By the very nature of the story it should have strong appeal for women fans, dealing as it does in a sentimental way with husband and wife relations in the household situation of a newly married pair.

The topic is an interesting one, and is here treated in an engagingly frank way. There is a good deal of realism in the practical problems of finances of the young couple, with the ambitious husband spending in an open-handed way and the wife cautiously putting away small savings. The story is simple and direct and impresses by its direct sincerity. It might be the record of almost any couple.

It has no great dramatic strength, but makes its appeal upon a truthful transcript from life in its painstaking character drawing and in the working out of an every-day domestic situation. The weakness of all stories of this kind, of course, is that they lack "punch" in a melodramatic way, and probably its appeal will prove less broad and general than a story of more powerful dramatic elements, but it is a high-grade production in its conception and execution and reflects credit upon the author, director and players.

"Her Own Money" was unfortunately placed in the Rialto program this week because of the supplementary program which had a long Triart production called "The Young Painter," a rather trashy sentimental story in place of the usual news reel or scenic, and it rather overloaded the program with sentimental love stories. After one had sat through nearly three reels of this super saccharine romance the regular feature, with its domestic story of sentimental import, came as a little too much of the same thing.

Miss Clayton improves with each succeeding feature. In this she has some fine moments of easy restrained acting as the self-sacrificing wife, playing with a smooth, natural effect that registers at full value. The whole play is done in much the same tone, varied by more florid passages by Mae Busch, who makes an excellent contrast as the selfish butterfly wife.

The story deals with Mildred Carr, secretary to a big business man, who gives up the "slavery" of business for the "freedom" of wifehood with Lewis Alden, a young real estate operator. Lewis has plunged on a \$5,000 option on a site which he proposes to turn over to Mildred's old employer at a big profit. Meanwhile he is a free spender in his plan to do big things in business, while Mildred is the saver of the partnership, all unknown to the husband.

The option is about to lapse and is only saved by Mildred's buying an extension with her savings. In order that Lewis may not be "humiliated," Mildred lends him the money in a round-about way through a neighbor, and misunderstandings arising out of the transaction separate the couple. Mildred goes back to her old secretarial post, while Lewis plunges into business more determinedly, and by hard work they re-establish themselves.

There is no impressive drama in all this, but it is interesting character drawing and makes a clean, attractive film subject. *Rush.*

CARDIGAN

Michael Cardigan.....William Collier, Jr.
Silver Heels.....Betty Carpenter
Sir William Johnston.....Thomas Cummings
Captain Butler.....William Pike
Lord Dunmore.....Charles E. Graham
Marie Hamilton.....Madeira Johnson
Lady Shelton.....Hatty Delany
Sir John Johnston.....Louis Dean
The Wenzel.....Collin Campbell
Jack Mount.....Jere Austin
Chief Logan.....Frank E. Montgomery
Dulcinea.....Eleanor Griffith
Quider.....Dick Lee
Colonel Cresson.....Jack Johnston
Molly Brandt.....Florence Short
Patrick Henry.....George Leffler
John Hancock.....William Willis
Paul Revere.....Austin Hume

Based on the novel of the same name by Robert W. Chambers, Messmore Kendall is presenting this screen featured directed by John W. Noble and backed with three camera men. The trio of "shooters" alleged to have been used in taking the picture sounds more pretentious

than the celluloid product actually looks, for "Cardigan" will not cause any undue disturbance amongst producers and exhibitors. Reported as being corking reading matter, something must have been lost in transplanting the theme to the projection machine, as the story winds a mediocre piece of work prone to become melodramatic in its sub-titles.

"Buster" Collier has been assigned as "Cardigan," handling the title part for average results without lending that particular strength to the character called for through his various escapades of rescuing and being rescued. Besides the heroic incidents the story calls for young Collier to interpret the role as playing an important link in the chain of events leading up to the American Revolution, with the sequence of the picture having a tendency to reveal that the responsibility involved was a bit too much for him. Betty Carpenter is the heroine, with the remainder of the cast assembling a performance of average quality, having Jere Austin predominating somewhat above the others.

The story deals with the Colonial period and up to the beginning of the Revolution, including the friction that existed between the Colonists and Tories of the time, the probability as to which side the Indian tribes would support, and the love affair of Michael Cardigan and the girl termed "Silver Heels" by the Redskins.

Noble, in directing, evidently allowed a substantial theme to slip through his fingers through subordinating the historical trend of the theme to the love interest, and having two principals unequal to the task of holding it up. On paper, "Cardigan," as a picture, must have looked like a great proposition, but the somewhat exaggerated escapes that the hero undergoes, the overdone sub-titles that read in one instance, "Michael, you shall not soil your hands with this man's blood; let him go," the poorly handled mob stuff and the work of the cast, leaves the picturization of the ride of Paul Revere about the only kick in the film—and you've got to stretch your

imagination a bit to get a thrill out of that.

The picture gets away fast and promises much between the intrigue that the Tories carry on and the showing of the Cayuga tribe (costumed as the old Biograph company presented their Indian characters) about ready to declare war, but the whole action slows up, with the love affair dwindling to almost nothing, besides losing the initial interest. As it stands, "Cardigan" should prove interesting to children through its historical relations, but it's more than doubtful if the older folk will enjoy it, though it may get some business at the box office from those who read the story. *Skig.*

THE LAST CHANCE

This is a Canyon Picture made by Selig with Franklyn Farnum starred. No other member of the cast is named, but an amazing jumble of a story was written by William E. Wing. So far as detail is concerned, Webster Cullinson's direction was fair enough. The picture can't have cost much (except the health of the actors pummeled by Farnum and his associates) for it is mostly made up of exteriors. It was part of a double bill Feb. 20 at Loew's Circle.

Farnum plays Rance Sparr, lackadaisical son of a Western ranch owner. His father is killed in a row but this doesn't spur Rance up much. He has all his cattle stolen and takes to drinking whisky. The saloonkeeper's daughter goes on a jag with him because she's sorry his own girl takes so little interest in his fate. Her influence is such that he wakes up and rehabilitates his fortune, taking to his heart the right girl.

Farnum would make a fair heavy and some of his supporting cast were all right. The story was so inadequately motivated, however, it was hard to follow, and left you mostly bewildered. Even the flights (they occurred so often the spectators laughed) didn't help. It was hard to determine who was who, and why they fought and what they wanted. *Leed.*

THE GOLDEN GALLOWS

A Universal feature starring Miss DuPont, who has been elevated to stardom since her work in "Foolish Wives." It is a story of back-stage life in the theatre that is about on a par with the usual screen versions of that phase of theatre, inaccurate with countless liberties permitted that never would be tolerated in any theatre. No author, director or scenario writer was given credit on the copy of the film that was screened at the Academy of Music on Monday of this week, where the picture was the weaker end of a double feature bill which included the John Barrymore starring feature, "The Lotus Eaters." However, it is a fair picture of the usual program type and if anything a little better than the average U. picture.

Miss DuPont is starred with Jack Mower as her leading man and Edwin Stevens playing a bit in the early part of the picture. The balance of the cast is equally well picked and the playing of all the roles even to the minor bits are well handled.

The story has "Miss DuPont as the heroine starting as an understudy who is made overnight. Mower, who is in the audience, falls in love at first sight and there are several others who do likewise. Stevens in the role of an old admirer who has been trying to capture the affections of the girl while she was in the chorus, changes his tactics when she is a star and becomes a loyal friend. When he is killed by a former sweetheart through jealousy it is discovered that he has left half his fortune to the new star.

His lawyer, who is also an admirer, tried through publicity of the will to kill off competition on the part of rivals for the girl's hand. He having a letter which was written by the dying man stating that he wanted the girl's name protected because their friendship was of a most platonic nature. He is successful in his effort for a while.

In the end, however, his tactics are disclosed and the lovers are reunited. *Fred.*

Answering a Big Editorial Question from the Motion Picture News

By the way, isn't it about time for a drama of the American Revolution? We've seen a lot about the French Revolution. Has every one forgotten America?

How about the midnight ride of Paul Revere—the flash of signals—the tramp, tramp, tramp of the long line of British redcoats—the tumbling out of the farmers, over fields and along stone walls—the rattle of pot shots—the volleys—the lone rider again along the black country lanes, cape flying in the wind—the lights in the houses—the gathering storm of freedom—the girl awaiting rescue—the lone rider again—the desperate battle—the rescue—crescendo, whoop, bang!

Here's Griffith suspense for you. And the American flag waving over it all!

Need we go abroad for historical drama?

Messmore Kendall
presents

CARDIGAN

The First American Historical Production
From the Famous Novel by
ROBERT W. CHAMBERS
Directed by John W. Noble

The romantic story of a youth
and a maid drawn by chance
into the dramatic struggle for
American Independence



15 W. 44th St. N.Y.C. • Phone Vanderbilt 7078-9

Every episode, every incident, every bit of the tremendous American historical background that Mr. Johnston calls for is contained in "Cardigan"—the biggest, finest production of the New Year in motion pictures.

INSIDE STUFF

ON PICTURES

Scenario authors, long since allotted a special ward in the sanatorium of kickers against different forms of film abuse, are out in protest again with a new wheeze against scenario heads. The cry against plagiarism and outright piracy, long a stock complaint of writers, is seldom heard nowadays. Authors for a long time have realized their case is hopeless, and informed purveyors of material for the camera no longer indiscriminately send plots or suggestions to studios.

The copyright protection some obtain by fusing their plots into fiction form coming under copyright provision they discovered helped them but little, as with an art so fluid as story-telling for the screen, the most compact story in the world they discovered could be attacked in some part without a case in court being strong enough to endure. The fresh complaint of the writers is that they are sent stories the producers are considering for production. The writers, selected always from among the lists of the well known, are asked to consider adapting the proffered story. Suggestions are invited to indicate the favored author's sympathy with the subject submitted. The writers have been failing for this alluring bait, and sending in their ideas. And none of them, they aver, have been getting any action, but several declare the ideas they submit are often used in toto.

Paramount has altered the signature cut to its trade paper advertising. Heretofore the trademark read: "Famous Players-Lasky Corporation, Adolph Zukor, president; Jesse L. Lasky, vice-president; Cecil B. DeMille, director general." The new cuts now read: "Famous Players-Lasky Corporation, Adolph Zukor, president." No reason has been assigned for the change.

"Picking plays for film production of the first class isn't the easy thing that some high brow critics of the trade papers and the lay press seem to believe," said a well known head of a picture producing company. "The criticism leveled at picture producers by most of the assailants of the field includes the implication that selection where not done intelligently is done without particular thought of the job in hand. The reverse of this is true. What the layman critic, and often the specialized reviewer, doesn't know are the fundamentals governing play selection. Everyone knows that a selling name is lots when buying; but a name with box office possibilities would never sell a script unless the story it titles offers screen action justifying the value the name of the buy potentials.

"The individual preference of some one in power is the usual interpretation given a film play's selection. The thing isn't so simple. With productions costing from \$40,000 up, the business of selecting plays is one of many conditions not suspected by the outsider. We of this corporation work on a deliberate plan, as carefully considered, I am willing to believe, as any of any other business representing equivalent investment. To sell at the box office, a picture play must have wide interest. It must be liked by the greater percentage of the mass of picture-house patrons. The gross mass at present, according to the last census, represents 110,000,000 people. How is one to know that the scenario or play under consideration will interest and satisfy the greater part of such of the 110,000,000 as may come to view it? How is one to know that what may please one portion may prove equally so to the majority of the other components of the whole? When we have a prospective play under consideration we call in every member of all our staffs, all departments, grossing more than 100 people, more than 100 minds, more than 100 viewpoints. It's the composite judgment of these 100 minds that guides us finally."

The passing of Rufus Cole from the helm of R. C. pictures, predicated by the announcement of Pat Powers as the new managing director of that firm, automatically bears upon the original entry into picturedom of this popular leader. Incidentally, the elision of Cole from active arteries of a business his personality enlivened and honored, opens the day books, journals and ledgers upon which his vast business operated before the recent ebb tides of filmdom set in. The guiding spirit of an importing export and import business of miscellaneous products, with his markets principally in the Indies, Rufus S. Cole's advent into pictures began with his exportation of films to the Rangsons, Burmahs, Calcuttas and other centers of Indo-Asiatic importance. It was Edna Williams who is accredited with first visualizing for Cole the El Dorado an American producing plant offered. Robertson, a Londoner, with financial favor with the Scotland Gramhams whose influence invaded the Bank of Scotland, was then brought in, and to exporting and importing, Cole, under the firm name of Robertson & Cole, launched forward impressively. The Robertson & Cole original investment was rated at five millions. Their weekly business, after they got their stride, was \$70,000 per week. Robertson's place in the concern was financial solely. Cole's assembly of aids included initially Walter Seeley and Alex Belphus.

Experts who looked over the terms of the contract made by Cole for distributing through the Clark-Cornelius Corporation with the C.-C. firm getting 35 per cent. didn't deem it a shrewd agreement for the producing firm. All advertising had to be pro-rata. The Robertson & Cole getaway was auspicious, with Martin Johnson's South Sea subjects, Bessie Barriscale, Henry Malthal, Billy Rhodes, Wm. Desmond, Sessue Hayakawa, Alma Rubens and H. B. Warner among the firm's explosive material. Production costs didn't fall to the level that the gross takes eventually tobogganed to as films' decline started registering.

The substitution of the R. C. pennant for the original Robertson & Cole standard that ensued about this time left many guessing as to whether Robertson was out or in, the R. C. initials standing equally for the old firm name and the Rufus Cole monogram. The new move of the firm bringing in Pat Powers has been foreshadowed for some time. Negotiations to attract big interests with substantial capital to come into the R. C. combination have been intermittently in progress for many weeks. The \$500,000 that Powers' entry adds to the firm's exchequer is reported to be largely "downtown" money, secured by the Robertson & Cole building at 1600 Broadway, built at \$1,500,000 at a cost peak period, and now assessed at \$750,000; the Robertson & Cole studio at Los Angeles, estimated at \$500,000, and rights to many pictures the firm owns, including the costly and valuable "Kismet."

A picture producer who has 15 pictures with one releasing concern is this week in receipt of a statement crediting him with \$140 for the past three months.

A. H. Woods this week turned down an offer of \$60,000 for the picture rights to "Lawful Larceny," now playing at the Republic, New York.

"The Four Horsemen" fortnight's engagement at the Capitol, New York, grossed over \$93,000, of which \$50,000 represented the first week's takings. This breaks all records for the house, excepting the \$55,000 week done by "Passion," and which had to guarantee a certain gross before it could be booked there. The Capitol paid \$20,000 for the two weeks' run of "The Four Horsemen."

First National is releasing its remaining Charles Ray productions on the open market, to compete with the new productions the star will make for United Artists. The first United Artists release by Ray will be ready in September.

The three Famous Players first-run houses in Times Square will play German pictures next week, the Criterion having "The Loves of Pharaoh," and the Rialto and Rivoli "The Mistress of the World."

BILL WOULD MAKE CENSORS A COURT

Lusk Measure in N. Y. Senate Enlarges Commission's Powers

Albany, N. Y., Feb. 21.

The feature of the legislative week as far as it affects the theatre is the new proposition sponsored by Senator Lusk proposing to give the Picture Censor Commission the powers of a court in the enforcement of the censorship law passed last session. The proposal comes in Senate Print No. 825 introduced by Mr. Lusk and referred to the Finance Committee, amending the original law in several particulars.

One of the changes exempts scientific films from the payment of fees except necessary expenses incurred in the manufacture and distribution of identification matter (license number and state seal) attached to the scientific films, but this is innocuous.

The amendment objectionable to the industry appears at the end of the new bill and in effect gives the censor commission power to issue subpoenas, examine witnesses under oath and require the production of records. It is this section that virtually gives the commission the powers of a court and an appeal from its orders can only be taken by writ of certiorari. The text of this section reads as follows (matter in parentheses is deleted from the old act, other matter is new text):

Enforcement; rules and regulations. The commission shall have authority to enforce the provisions [and purposes] of this act [; but], and for such purpose the commission shall have power to issue subpoenas or subpoenas duces tecum, administer oaths and examine witnesses under oath, to inspect and require the production of any books, records, papers or documents for the purpose of investigating any matter relating to the licensing or granting of permits for films, or relating to the exhibition of any identification matter required to be exhibited by law or the rules and regulations of said commission, and any matter relating to violations of this act or the rules and regulations made by said commission by virtue thereof. Such subpoenas shall be issued under the hand of the chairman and the seal of the commission and may be served by any officer or employee of the commission or by any police or peace officer. Any person who shall omit, neglect or refuse to obey a subpoena issued under this act or who shall refuse to testify under or in pursuance thereof shall be guilty of a misdemeanor. [This act shall not be construed to relieve any state or local peace officer in the state from the duty otherwise imposed of detecting and prosecuting violations of the laws of the State of New York. In carrying out and enforcing the purposes of this act, the commission may make all needful rules and regulations not inconsistent with the laws of the State of New York.]

Ray Watson, formerly a Los Angeles newspaper man, is to be featured in comedies produced by Holly Company.

"Billie" Rhodes is to return to the screen as a principal in Roy H. Klumb productions. Klumb productions are to be made in Hollywood with Mr. and Mrs. Harry Todd in the featured roles of comedy dramas. Miss Rhodes has been out of pictures for many months.

"The most distorted story I ever saw in my whole life," is the explanation Frank Mayo, picture star, wired local dailies in reply to inquiries sent nationally by a number of the Hollywood film stars asking Mayo where he received his information about Hollywood being in need of a general cleaning up.

William De Mille will spend the coming three weeks in New York City in preparation for his next production of "Nice People." Wallace Reid, Bebe Daniels, Wanda Hawley and Conrad Nagel will be used.

George Cowl is supporting Pauline Frederick in "The Glory of Clementina."

Priscilla Dean is in San Francisco prior to commencing "Under Two Flags" for Universal. She recently completed "The Lass o' Lowrie's" under Hobart Henley's direction.

"Kissed," King Baggot's latest for U, with Marie Prevost in the featured role, is being cut. "The Way Back," with Frank Mayo, goes East this week.

COAST PICTURE NOTES

Los Angeles, Feb. 21. "With Stanley in Africa" and "Buffalo Bill" U serials were thought to hold more historical characters than any chapter stories ever filmed until U started on "The Adventures of Robinson Crusoe," which promises some nifty sixteenth century stuff.

Abe Budin, who has an important part in "Hungry Hearts" at Goldwyn, was picked up by Director E. Mason Hopper for the role while sweeping the front of his (Budin's) apartment house.

John Fleming Wilson, prominent writer of sea stories and a member of Ince's writing staff, is back at the studios following an illness of several weeks.

Monte Banks heads his company on location at Catalina Island, where some special scenes are being taken for his new comedy for Warner Bros. Thelma Worth, Betty Compson's tiny cousin, supports Banks in this picture. Recently Banks finished "Sinkers."

"A Man of Action," by Bradley King, is next in line for Douglas MacLean at the Ince lots.

"When She Marries" is the release title of a forthcoming Thomas H. Ince special. An all-star cast is used in this picture, which was adapted by Bradley King.

"Salome," Nazimova's latest, will be ready for the cutting room this week. The Russian star was directed in this picture by Charles Bryant. Interiors were made at the United studios, where Nazimova productions are located.

The script of Edison Marshall's "Snow Shoe Trail" has been completed by Marion Fairfax for Chester Bennett productions. Jane Novak will be starred. Work starts next week.

Accompanied by Francis Marion, Constance Talmadge is touring the state in preparation for her next picture.

While visiting at United studios last week Victor Herbert, noted composer and musician, played a tune on the piano in each set.

"The Masquerader," with Guy Bates Post in the lead, ends shooting this week. Richard Walton Tully and James Young were in charge of the direction.

"Fat" Mong, San Francisco Chinese peanut vender, who was brought here by Allan Holubar for "The Soul Seeker," in which Dorothy Phillips will be featured, is receiving much publicity because of his past experiences as a peanut butcher.

Harry D. Edwards sustained a

severely lacerated wrist last week when John Brown, Christie's 600-pound Canadian brown bear, took a small bite out of Edwards' arm during a "playful" scene in "Cold Feet," a new Christie comedy.

Wallace Reid and company is in the southern extremity of the state on location for "The Dictator." James Cruze is directing.

Besides Agnes Ayres, "The Ordeal" has Conrad Nagel, Edna Murphy, Clarence Burton and Edward Sutherland. Paul Powell is directing.

William Russell is working on "Lucky Harry" at Fox's, supported by Sylvia Breamer.

Roy Atwell, who recently supported Marie Prevost in "Don't Get Personal," is being starred by U in a short reel comedy.

Jack and Sam Warner are in charge of the direction of "Shadows of the Jungle," a fifteen episode serial which is on its last lap this week. The chapter picture will be released as "A Daring Adventure." Grace Darmond is the star. She is supported by Philo McCullough, Jack Richardson, Bobby Agnew, and Phyllis Perdue.

Matthew Dorgan, prominently identified with Tammany politics in New York city for a number of years, is the new efficiency expert at the local Fox studios.

Sid Grauman was host to the entire personnel of the Pacific Fleet stationed near Los Angeles at a special morning performance at Grauman's Rialto last week.

"Free Range Laning," starring Tom Mix, has been completed at the Fox lots. Patsy Ruth Miller supports Mix. Miss Miller will play opposite the star in his next production. She has been loaned to Fox by Goldwyn.

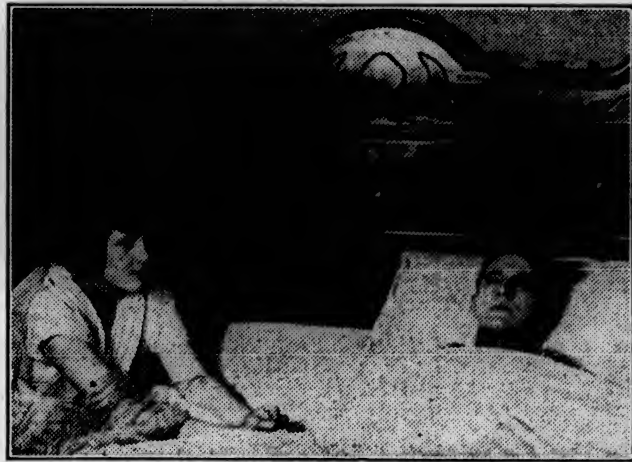
William Beaudine is now director of the Harry "Snub" Pollard comedies.

Willie Wyler is now directing at Universal.

Joe Dickerson, age 14, who saw a couple of years' active service in France during the war, although but 10 years of age at the time, is the latest addition to the Hollywood picture colony.

Charlotte Stevens, 17-year-old beauty contest winner of Chicago last year, has arrived to commence work as a leading player in a new Bobby Vernon picture for Christie.

Fred Niblo will direct "Blood and Sand," in which Rudolph Valentino will make his starring debut for Paramount.



"ENGLAND'S HANDSOMEST MAN"

Ivor Novello, described by the Alliance Film Co. of Great Britain, as "England's Handsomest Man," is now appearing in "The Bohemian Girl" picture for the Alliance, with Gladys Cooper, the feminine lead of the feature.

Mr. Novello is the composer of "Keep the Home Fires Burning." He threatens to visit New York after concluding his present screen engagement.

The picture above is of Mr. Novello in "The Call of the Blood," with the young woman, Phyllis Neilson Terry.

MINN. CONVENTION APR. 11-12

Minneapolis, Feb. 21.

President W. A. Steffes, of the Minnesota division of the Motion Picture Theatre Owners of America, has issued the first call for the exhibitors of this state to attend the state convention, which is to be held April 11-12.

Under the by-laws of the organization the state convention must be held approximately 30 days prior to the national convention, to give the state unit an opportunity to elect its delegates.

UNION SQUARE'S REOPENING

The former Union Square theatre, now the oldest playhouse in New York City, is to reopen about March 1 as a picture theatre, named the Acme. The house has been remodeled and now seats 600. It has been taken over by Sol Raives, who now owns the Gracie at 137th street and Broadway, who has Maurice Kline and Max Katz associated with him in the lease.

"Molly O" is to be the opening attraction, and the policy will be a 9 a. m. to 11 p. m. grind at a straight 25-cent admission price.

HAYS—AND HAYS—AND PICTURES

Percentage bookings only is one of the plans that the Hays consolidated faction in the producing and distributing end of the industry is going to try to force on the exhibitor eventually. That seems to be the general feeling that exists among the exhibiting body at present. They figure that those combined under the Hays contract are going to first discourage all independent producing and distributing through price-cutting methods, and then with the field in their hands hold the whip over the theatre owner and make him jump through.

In certain sections of the country one of the companies aligned with the Hays movement has sent its salesmen into the field to cut prices right and left where other of the firms that are with them in the movement are not injured. That seems to be a general indication of the manner in which the wise ones back of the Hays faction will operate. Hays is expected to make a formal official announcement about March 15 in which he will set forth a program he is going to follow for the first six months that he will be at the head of the eight or nine of the big concerns of the industry.

"Who is it that is going to draft that program for Mr. Hays?" is being asked. He cannot be expected at this time to have assimilated sufficient of the necessary detail regarding the active operation of the industry to be qualified to lay out a program that he will be able to follow successfully. That is, unless his program is to be that he is going to spend six months trying to learn something about the industry, both as to the exhibiting, distributing and the producing ends. It might be as well that he made a study of the exhibiting end first, for then he would get a few facts that he would not ordinarily receive from those about him who have chosen him to head their organization and pay his salary.

If the six months are not going to be devoted to a study of conditions, the program that Mr. Hays is to follow is going to be laid out by one of the "wise ones" who are in the consolidation. Just who that "Wise Man of the Movies" is isn't very hard to figure on at this time in the light of past events. Seemingly there is already a slight regret on the part of the magnates who engaged Mr. Hays over the bargain that they have made. That much appears on the surface in one or two slight instances. The refusal of the N. Y. State Exhibitors' Convention last week to extend the hand of co-operation to Hays when that was proposed in the form of a resolution is one angle. Another is the fact that one company is trying to have a certain State censorship board pass a production of theirs without waiting for Mr. Hays to assume leadership, although Mr. Hays would seemingly have some power in the State where the picture was barred. Those are but surface indications, but show which way the wind is blowing.

Within a week it was stated that N. Y. State Senator Jimmie Walker and Mr. Hays should be able to provide an interesting discussion regarding the ins and outs of the film game. Where that would fit is a question. The Senator would undoubtedly be able to supply Mr. Hays with a lot of information regarding the business tactics of his employers, but it is doubtful if Mr. Hays without preparation would be able to combat those facts and near facts with anything that at this time would provide a discussion. Then, on the other hand, the Senator is a Democrat and Mr. Hays has always been on the other side of the political fence. Politics is certainly going to play a tremendous part in the industry from this time on. Already, it is understood, arrangements have been made that will exclude anything either favorable, unfavorable or otherwise from the Congressional Record of the nation until such time that Mr. Hays makes his official announcement. Whether or not Senator George H. Moses is aware of the fact that the above happens to be the state of affairs or not is a question. However, the coincidence that Senator Moses is not exactly unfriendly to Mr. Hays and that there is at least one U. S. Senator from Delaware who has not been friendly with either Mr. Hays or Senator Moses might have had something to do with the trend that affairs in regard to the Congressional Record have taken.

Another angle as to just about how much knowledge of the motion picture industry is to be embodied in the personnel of Mr. Hays' personal organization which is to surround him in the new organization is the naming of Courtland Smith, who has lately been in charge of the Postal Savings Division of the Post Office Department. Prior to that he was at the head of a newspaper press association which supplied small country newspapers with boiler plate matter, and his contribution to the recent national Republican campaign was a page of advertising in each of 100 newspapers in New York State that were represented in his service.

Coupled with the fact that the recent disclosure that all of the motion picture men who are associated with the Hays movement were all contributors to the Republican National Committee for the recent campaign looks as though the entire business as far as the bigger firms are concerned is to be a Republican affair.

NEWS OF THE FILMS

An attachment for \$23,422.37, levied last Thursday by Joseph L. Frothingham against the Associated Producers, Inc., was settled out of court the next day, following consultation between counsel. Frothingham claimed the A. P. is releasing two of his pictures, "The Ten-Dollar Raise" and "Pilgrims of the Night," on a percentage basis, and that the amount sued for was due him.

Ralp. Kohn, who went to Germany six weeks ago in the interests of Famous Players, is on the ocean, homebound.

Warner Brothers have purchased the picture rights to "Charles G. Norris" novel, "Brass."

John D. Tippet, the American film man, who has been doing business in England for the past 20 years or so, arrived in New York last week and is booked to return on the "Homer" March 1. He says he merely came over to have a look around.

Metro is releasing the French film feature by R. A. Rowland on his recent trip abroad, called "L'Atlantide," under the title "Missing Husbands." It was adapted from Pierre Benoit's novel.

Universal's "Foolish Wives" will probably end its engagement at the Central, New York, this week. It played two weeks in Buffalo and

drew between \$7,000 and \$8,000 the first week. The second week the receipts fell to around \$3,000.

Fox Film Corporation has purchased the picture rights to George Goodchild's novel "Trooper O'Neil." It is a northwest police story.

John S. Robertson, who is picturizing "Spanish Jade" for Paramount in London, has arranged with Charles B. Cochran, the English theatrical producer, for the services of Rosario and Cardosa and the Gomez Trio to appear in a mammoth "fiesta" scene of the picture. The dancers are to do their native Spanish dances to lend "atmosphere" to the big scene.

Violet Mersereau sailed for Italy last week to join J. Gordon Edwards who is directing the filming of "The Shepherd King."

Norman Dawn, who formerly directed Sessue Hayakawa, has made an arrangement with Robertson-Cole for the production of five features a year under his personal direction. His first will be an adaptation of Jack London's story, "The Son of the Wolf."

The Board of Censors at Houston, Tex., recently censored the following films: "The Child Thou Gavest Me," "The Killer," "One Arabian Night," "The Wolf Woman" and "Dangerous Toys."

RAY MILLER ORCHESTRA HIT AT THE ACADEMY

**Fox's Downton Film House
Paying Ray Miller \$1,250
Weekly for Jazz Band**

Ray Miller and His Syncopated Orchestra have developed themselves into a picture house attraction through the present engagement at Fox's Academy of Music, New York, where they opened Monday.

The turn, with nine men, is getting \$1,250 a week, and the engagement is indefinite.

Monday night the band played nine numbers with the audience howling, whistling and thundering their applause for more at the finish.

Through all the numbers the house practically as one beat time with the syncopated strains, and the effect was one of a giant bass drum, and highly effective.

"WAY DOWN EAST" IN FRANCE

Paris, Feb. 21.
Fernand Weill, a local renter, has acquired Griffith's "Way Down East" for France, Belgium and Switzerland, through George Bowles.

FRENCH PICTURE NOTES

Paris, Feb. 8.

Statistics go to show American imports of films increased approximately from 11,725,000 linear feet, valued at \$685,000, in 1920, to 150,000,000 feet, estimated at \$4,000,000, in 1921. France figures for 59,954,000 feet, valued at \$1,034,000, out of the 122,975,000 feet of film stock, valued at \$2,337,000, imported into the United States during the first nine months of 1921. Over four-fifths of raw stock and two-thirds of developed films entering the United States originated from France, Belgium, Italy, England and Germany. The film exports from France to the United States have increased considerably since pre-war days, compared with other countries, as the following statistics of virgin and printed films will show:

Year.	U. S. Imports From all countries. Feet.	From France. Feet.
1911.....	11,725,000	6,834,000
1913.....	72,192,000	48,039,000
1920.....	108,062,000	67,687,000
1921 (9 months).....	130,349,000	61,802,000

*French figures for 1911 are developed films.

The value of film imported from France is nearly three times greater in 1921 than in 1914. Belgium is the nearest competitor of France as regards film exports to the United States, the American imports from that country in 1920 being 30,833,000 linear feet of raw

stock, and the estimate for 1921 about 40,000,000 feet.

During the week ended Feb. 4 there were offered at the Paris trade shows 31,210 metres of films (compared with 36,710 metres the previous week and 23,700 metres for the corresponding week in 1921), presented by Gaumont, 2,000 metres; Pathe Consortium, 1,725 metres; Phocsa, 4,240 metres; Union Eclair, 2,000 metres; Erka (Goldwyn), 1,600 metres; Paramount, 2,350 metres; United Artists, 1,800 metres; Vitaphone, 2,940 metres; Univers, 2,800 metres; Harry, 1,940 metres; Meric, 1,700 metres; Aubert, 2,155 metres; Grandes Productions Cinema, 2,400 metres. The United Artists offered a special press show in the Salle Max Linder, Feb. 2, for "Disraeli," with George Arliss, which made good.

Rene Plaissetty is at Nice on exterior work for a new Gaumont picture, "Coeur de Mere" (A Mother's Heart), with Rene Maupre, Mary Massart and Mile. Mady. The same firm is rapidly terminating "Son Altesse" (His Highness) by Delphi Fabrice, with Blanche Montel and Devalde, and Henri Desfontaines as producer.

The Cinema des Ternes has changed its policy and will return to pre-war legitimate under the direction of Gabriel Tenot, who also controls the Cluny theatre and the Moulin Bleu.

Jesse L. Lasky presents

GLORIA Swanson

in

HER HUSBAND'S TRADEMARK

"We haven't felt such a thrill since the Armistice!"
—N. Y. Morning Telegraph

The other critics were equally enthusiastic.

Remember "The Great Moment"? Every scene is a Great Moment in "Her Husband's Trademark!"

Samuel Chaffin

Paramount Picture

Story by Clara Beranger
Scenario by Lorna Moon
Directed by Sam Wood

Cast includes Stuart Holmes - Clarence Burton - Charles Ogle - Richard Wayne

A Paramount Picture

(3-col. adv. Mats at exchanges)



FAMOUS PLAYERS-LASKY CORPORATION

2000 LEXINGTON AVE. JESSE L. LASKY, PRES. GEORGE B. MILES, GEN. MGR. NEW YORK



POPE'S APPROVAL FOR FEATURE EMBODYING PROPAGANDA

Enterprising American Film Man Gets Proposal Before His Holiness Through Cardinal Gasparri—Case of "Miracle Man" Cited

Rome, Feb. 21.

It has been learned from a source in intimate touch with the Papal Court that Pope P'u. XI, the new head of the Roman Catholic Church, is giving his sympathetic approval to a plan for making motion pictures an integral part of church propaganda. The purpose has long been urged upon the attention of authorities at the Vatican by the younger, progressive clerics, but gained an unusual impetus shortly after the coronation as Pope of Cardinal Ratti, until his elevation Archbishop of Milan.

The purpose gained force through the alertness of an American picture man, representative here of a concern that has been making a monster production in a Roman setting of a story based on the life of one of the Roman emperors. This representative had himself presented for the purposes of outlining his scheme to Cardinal Gasparri, Papal Secretary of State under the present regime and a holdover from the court of Pope Benedict.

This film man introduced his subject by reference to the success in America of a film having to do with mental healing and pointed out it was in effect propaganda of an amazingly effective sort for a certain modern religion. He then explained to His Eminence the necessity of cloaked, not naked propaganda. A story must be told first of all. This story must lend itself to advertising and selling purposes, known, it seems, in the United States as "exploitation." Whatever propaganda there is must derive naturally from these sources as a basis.

Explains Plot

The film man went on to explain to Cardinal secretary how certain incidents in connection with the succession of Cardinal Ratti as supreme pontiff could be told and what is called a flash-back used to describe prior incidents back in the middle ages that lent themselves perfectly to all the requirements of the American and world film market. A description of the story and the full plan was left in Cardinal Gasparri's hands.

The film man is understood to have made a grave mistake in suggesting the advantages to be derived from the appearance of the Pope himself in a portion of the picture. This suggestion is said to have shocked the Cardinal's innate conservatism, but an apology was forthcoming and the whole matter was, subsequently brought to the attention of the supreme pontiff himself.

It shortly became known through the various avenues whereby news filters from the Vatican that His Holiness was interested and impressed and had instructed the dignitaries of the Sacred College to take steps immediately to inquire into the whole matter of how films are made and distributed. The keenness of the Pope's mind and the unrivalled sources of information at his disposal make it clear that he will know considerable about the film business before his experts are through reporting to him.

Conferences Continue

Further conference between various monsignori of the church and the American film representative have led to frequent and violent discussion about the propriety of such a departure in Papal propaganda methods, but the Pope's progressiveness, already frequently made apparent, has led to the conclusion that a feature picture blessed by the Holy See with its interests advanced by the wide power of the church organization will shortly be forthcoming.

It was said locally this week that the Knights of Columbus and other Catholic organizations are strongly in favor of the Vatican authorizing a special picture and making use of the great power of the screen. That lay organizations of the church had lent their approval to the scheme was indicated, but what the scheme was a secret. It is understood a plan of this nature is in the hands of the Fox organization, but

from them no confirmation could be obtained.

It was pointed out by Catholic laymen hereabouts that "The Miracle Man" had been praised and approved by the Christian Science Church which had done much through its various publicity channels to aid the success of that picture.

A Fox company has been in Rome for six months working on the feature picture, "Nero."

WEST'S WORST STORM COSTS PICT'S \$125,000

Enforced Idleness at Truckee on Coast—Lasky Co.'s Loss \$90,000

Los Angeles, Feb. 21.

More than \$125,000 have been wasted by enforced idleness on the part of companies which have been located at Truckee, Cal., for the past two weeks and unable to work because of the biggest blizzard that has been experienced there for 75 years.

The Lasky company has 80 people, headed by Betty Compson and Tom Moore, on location, and they have been unable to do anything for three weeks. Trains both ways were unable to reach the town and their loss amounts to \$90,000.

Edwin Carewe directing "I Am the Law," with Kenneth Harlan, Alice Lake, Gaston Glass, Rosemary Theby, Noah and Wallace Beery, also was compelled to remain idle because of the storm.

FRENCH ACTOR ASSERTS FRENCH FILMS NOT SEEN HERE

Says in Open Letter to Press Most American Picture Corporations Are Pro-German—Frenchmen Here Scoff at Charges

Paris, Feb. 10.

Though the Bokanowski Bill, to have been discussed in the French parliament this session, appears to have been dropped, a film actor, Louis Monfills, has sent an open letter of appeal to the father of the proposed law, who is the president of the budget commission. He asserts the cry of alarm raised by renters of foreign films that a further protective duty will bring reprisals from the United States is unwarranted, and it will make no difference what reciprocity may be incurred so far as the import of French films on the American market is concerned. He frankly declared: "There is another thing I am afraid to repeat, and that is nearly all the American picture corporations are against us, being in the hands of pro-Germans, who are opposed to everything French in spite of their appearance to the contrary. The French films we read about as being acquired by an American company are never seen, except, perhaps, in some East Side movie." Monfills, however, appears to recognize Mercanton's "Phroso" may be an exception to this contention. Consequently, Monfills contends extra taxes for foreign films in France will not handicap French films abroad, and in his letter, published in the local press, he calls on Bokanowski and his parliamentary friends to create further protective measures for the home picture industry.

Frenchmen in New York who are familiar with the political situation

JUDGE ADVISES Kansas Justice Grants Hamon Film Injunction

Kansas City, Feb. 21.

The owners of the Clara Hamon film are persistent in their attempts to show it in Oklahoma, but are not having much luck. District Judge A. S. Wells granted a permanent injunction against the showing of the picture in Lawton, Clara Hamon's former home.

The judge, in his ruling, said that the picture was an offense against public morals, and took occasion to warn picture producers they were inviting disaster by showing such a picture at this time.

"TWO ORPHANS" QUILTS IN TWO BIG CITIES

Griffith Satisfied Some Towns Are Hopeless Till Next Fall

D. W. Griffith has ordered the closing of two of his road shows playing "Orphans of the Storm." The print at the Pitt, Pittsburgh, will end this week and that at the Forrest, Philadelphia, week of March 5. The producer has decided that for these two towns any further effort to force a high-priced picture for the remainder of this season is fruitless.

It is merely a matter of the public willingness to pay the price at the box office. The New York engagement is reported as about holding its own, grossing weekly between \$13,000 and \$12,000, with a heavy advertising account varying from week to week. At that gross it is figured the profit runs somewhere about \$4,500 net.

"The Storm" will be tried out elsewhere to test the possibilities of other cities. A new show opens in Buffalo, at the Criterion, Feb. 25, and others will follow until the test is complete.

Rubin Off for L. A.

J. Robert Rubin, general counsel for Louis B. Mayer, left New York Feb. 17 for Los Angeles, summoned to discuss production plans with the head of Mayer productions.

1st NATL'S EXECUTIVE COMMITTEE MEETING

Mack Sennett and Thomas H. Ince arrived in New York on Tuesday, accompanied by Al Lichtman. Yesterday, J. D. Williams, Joseph M. Schenck, Norma Talmadge and Felix Fiest arrived. The executive committee of the Associated First National has been in session since Monday, and today (Friday) it is believed will bring about the "fireworks" before that committee.

Sennett and Ince are on the ground regarding the distribution of the Associated Producers product which has been supervised as to sales by Lichtman. A showdown is expected at today's meeting when the question of the sales of the A. P. product is gone over with a general belief that Lichtman will sever his connection.

The executive committee meeting is to be held to determine the further policies of the First National regarding the exhibition values placed on the productions of certain stars that they have under contract. It is said this is the reason for the hurried return from the coast of Schenck, who had planned to remain in Los Angeles for considerable time.

A cut in the values placed on the productions of Norma and Constance Talmadge is reported to have brought about a refusal to accept by Schenck and a possibility of his own releasing organization. A combination with certain of the A. P. might effect them as well as the inclusion of other independent directors and their productions with both Lichtman and Fiest handling the sales end of the plan.

STOCK AT FORSYTH

Atlanta House Changing from Pictures

Atlanta, Feb. 21.

The Forsyth, controlled by the Famous Players and J. A. Lynch interests, operating as the Southern Theatre Enterprises, will discontinue its present straight picture policy to install a dramatic stock under the management of Walter S. Baldwin commencing March 20. The house will be closed two weeks prior to the opening of the stock company to be renovated.

The opening of stock in the Forsyth is the first time that a stock policy has been tried in a local theatre in seven years.

HARTFORD SUCCEEDS TAYLOR

Los Angeles, Feb. 21.

David M. Hartford, prominent coast film director, who was formerly chief stage director for Oliver Morosco's Los Angeles interests, succeeds the late William D. Taylor as president of the Los Angeles chapter of the Motion Picture Directors' Association. Besides Hartford, the association has elected Fred Sullivan, assistant director; Wiley Van, technical director; Norval McGregor, secretary; Maurice Campbell and M. J. MacQuarrie, trustees.

MOE MARK'S BUY

Lynn, Mass., Feb. 21.

The Waldorf, a Black Amusement Co. house, has been purchased by Moe Mark (Mark Strand Co.). The Mark concern also operates the local Strand and Comique.

The Waldorf purchase ties up the town. It closed Saturday with future policy undetermined.



Keep Your Eye On

Marshall Neilan's "PENROD" with Freckles Barry

Now bringing a smile and a joy to everyone at the

New York STRAND

Adapted from Booth Tarkington's celebrated book and play

Co-directed by Marshall Neilan and Frank O'Connor—Photographed by David Kesson
Scenario by Lucita Squier



A FIRST NATIONAL ATTRACTION



"\$50,000,000 SAVINGS PLAN" WHICH WILL HAYS PROPOSES

Will Wipe Out All Present Exchanges of 10 Companies—Eliminate Local Delivery Systems—"Direct From Producer to Exhibitor" Idea to Cut 12 Per Cent. from Cost of Handling Films

The new system of film distribution, from producer to exhibitor—with the elimination of the present system of exchanges, dated to be incorporated when Will Hays assumes directorship of the picture industry, is expected to work one of the most important economies yet devised for the industry. The working days per year for films will be more than doubled, the overhead for distribution may be reduced, and the saving in express charges to exhibitors is set at a conservative minimum of \$1,000,000 annually.

Under the new system exhibitors will receive their programs in one package. The present method calls for the delivery of five different packages (feature, news film, topical and perhaps a two-reeler); the fifth package usually being the printing, sent by parcel post as a rule.

The new distribution plan is along the lines of the American Railway Express, a merging of the seven express companies. R. E. M. Cowie, head of the American Railway Express and one time general manager of the American Express Company (one of the seven companies merged) originally conceived the saving by intensive service. It is proposed the 3,400 service stations now used by the American Railway Express become firms of the new film distribution system. There will be 100 central stations wherein the programs will be assembled and made into one package. There men for patching and preparing film will be employed.

The new system will become an arm of the American Railway Express, probably a subsidiary corporation. It may cost \$25,000,000 to add this department to the express organization, with several big buildings necessary, they to be the clearing houses or exchanges between the film producers and the express system.

How that will work economy may be judged in comparison to the present method. Each of the 10 major picture companies maintains from 30 to 50 exchanges throughout the country, or a total of around 350 exchanges. The new system will have approximately 100 exchanges, representing all companies. The film companies now all have highly organized distributing systems. But in total it is a duplicating service. Just as the wagons of the American Railway Express now cover the territory traversed in duplicate by the wagons of the individual express outfits, the new film distribution system will operate as a single unit.

The claimed cost to market a picture is 35 per cent, although it is actually from 22 to 26 per cent. While the selling outfits will not be changed, the physical distribution costs are expected to be cut to 12 per cent. If it takes a year to thoroughly market a film, the new system is conceived to accomplish the same result in nine months. The average print is supposed to work 65 days per year. It is claimed for the new system that more houses could exhibit the picture while it is new, and the producer will be enabled to get his money out more quickly. The comparison is made between a good show route and a bad one, with missing or unbooked days. Pictures will be enabled to "work" 150 days during the year, it is believed under the new system.

The new physical distribution system was first conceived by Gerald Bacon, who is credited with having interested the American Railway Express and the leading film heads early in the winter. In 1913-14 Mr.

Bacon was conducting film exchanges. He explained his plan to the heads of the express companies. Mr. Cowie was particularly interested. At the time it was tested in New York, Philadelphia, Pittsburgh and Chicago. With the opening of the war, the plan was set aside, the pressure on the express companies being such that no new project could be entertained.

Following a letter of invitation and partial explanation, Mr. Bacon set forth the plan at a luncheon given the heads of the major film companies at the New York Athletic Club, Dec. 5. Present were Mr. Cole (Robertson-Cole), Mr. Zukor (Famous Players-Lasky), Mr. Selznick, Mr. Pierson (Pathé), Mr. Cochran (Universal), Mr. Quinn (Vitagraph), Mr. Goldwyn, Mr. Williams (First National), Mr. Cowie and Mr. Bacon. A second luncheon was given by Mr. Goldwyn at Delmonico's at which time committees were appointed to work out plans with the traffic experts of the American Railway Express. This was prior to Mr. Hays' acceptance of the film industry directorship. When the proposition was laid before him later, he immediately visualized its possibilities and an announcement ostensibly sent from Washington outlined the new distribution system proposed.

To the saving in distribution costs, the film companies under the new system will be guaranteed against losses by fire and burglary in transit and collections will be made by banking methods, used by the express corporation. On the exhibitors' side, not only will express charges be reduced, but responsibility for films will be lifted except when in actual possession. At present exhibitors are responsible for films from exchanges to exchange.

JUDGE FORBIDS KANSAS CENSOR BARRING FILM SHOWING STRIKE

Court Does Not Consider the Supervisors Have Any Right to Pass on Social Questions—State's Attorney Cites Anti-Strike Law for Essentials

Kansas City, Feb. 21.

A new angle as to the rights of picture censors to reject pictures portraying social questions was brought up in the District Court on the Kansas side, and the censors, especially those of Kansas, given a decided jolt by Judge F. D. Hutchings.

The case was that of the distributor of "The Contrast," who is suing to enjoin the Kansas censors from rejecting the film, which, it is claimed, shows scenes during a coal miners' strike, where they appeal to railroad men to join in a sympathy strike. The picture was reviewed by the Kansas censors and rejected last fall.

In discussing the case Judge Hutchings said: "I don't believe the board of censors has the authority under the law to pass upon a social question, so long as the picture in question does not depict immoral, obscene or inflammatory scenes. Of course, if a picture advocated sabotage, destruction of property, murder, arson, or any crime, there is no doubt the censors would be justified in declaring the picture immoral and rejecting it."

Richard J. Hopkins, attorney general of the state, called the court's attention to the Kansas Industrial Court law and to the criminal syndicalist law, both of which were passed after the picture censorship law. He stated "The Industrial Court law makes it a crime for men engaged in an essential industry to

FOOLISH WIVES BANNED BY OHIO STATE CENSORS

Permit Refused for "Million-Dollar" Picture—N. Y. State Business Off

The Universal's \$1,000,000 feature, "Foolish Wives," has been barred from Ohio by the State Board of Censors. The picture was found unfavorable by the censors and they refused a permit for it within the precincts of the state. One of those approached in Ohio by U. is stated to have replied, "Why don't you wait till Hays gets on the job and let him fix it with the President? He comes from Ohio."

The New York (Central theatre) engagement of the feature, looked to by the U. as sure fire, has failed to pan out according to expectations. After six weeks the picture closes at the Central theatre Sunday night, with the Universal's Priscilla Dean feature, "Wild Honey," booked in to follow. The Capitol is to take the Von Stroheim special for a week following the Central date. Through New York state there has been an attempt to play the attraction as a road show. The picture opened in Albany two weeks ago and on the opening night drew around \$7,000. The second and last week of the picture got a gross not over \$3,000.

MANY BURNED IN EXCHANGE

Harrisburg, Feb. 21.

Twenty-four persons were burned by a flame that shot out from the Penn Film Exchange rooms, conducted by A. I. Farrah, when firemen last Saturday night broke into the front office of the exchange.

A fire of small proportions had consumed the oxygen in the rooms and when fresh air was admitted the films stored on the shelves exploded. Three firemen were thrown across a street, the clothing being blown off two of them, and other firemen and spectators were burned.

None of those burned was seriously injured, although 14 were treated at a hospital nearby and 10 others went to physicians' offices. The fire was confined to the exchange, which is located in a basement.

CHANGES IN R. C. STAFF AS POWERS STARTS FOR COAST

Nat Rothstein Made Advertising Chief—Comes from Equity Pictures and Was Universal Executive Under Powers—Clark Remains

"STORM AND WIVES"

To Compete in Frisco—Latter at \$1.50 Top

San Francisco, Feb. 21.

D. W. Griffith's picture, "Orphans of the Storm," is to open at the Columbia March 26. There has been considerable dickering with the management of the theatre and the owners of the film in the effort of the latter to secure six weeks' time. The Columbia had four weeks open and was making an effort to switch several bookings in order to accommodate the Griffith film.

"Foolish Wives" goes into the Imperial for five weeks and will be shown at \$1.50 top. This is the first time that the Imperial has ever shown an attraction at admission prices as high as this. Jack Brehan, who handled the bookings of the "Hearts of the World" several years ago, will handle "Foolish Wives" in this territory. Ben Westland, Universal's local publicity man, is taking care of the advertising and exploitation.

JOHN EMERSON TELLS OF PRODUCER TALK

"Red Hot Romance" in Two Weeks Didn't Draw Enough to Pay Rent

At the Equity meeting Sunday at the Republic, John Emerson said he had notified a purchaser of the Emerson-Loos scenarios that hereafter he would supply the producer with no stories if he persisted in using photographs of himself and Miss Loos in advertisements carried in Variety.

It probably emanated through an advertisement in Variety a few weeks ago, announcing the showing at the Criterion, New York, of an Emerson-Loos production, called "Red Hot Romance," a Joseph M. Schenck production released through First National.

The picture was given a pre-release run at the Criterion and lasted two weeks, during which it played to around \$350 a day and \$1,000 on Saturdays and Sundays, which hardly covered the rental of the house.

A while ago, Emerson addressed a gathering of the Associated Motion Picture Advertisers' association, an organization of picture publicity men, during which he gave figures regarding production, saying it was at a very low ebb.

These figures were afterward published in the New York "World," Jan. 27. When the "World's" attention was called to the mis-statements contained in the article, the paper stated the figures were supplied by the Actors' Equity association.

Adolph Zukor wrote a courteous letter to the "World," calling its attention to the inaccuracy of the statistics in the article. The "World," after calling on the Equity for proofs, promptly corrected the publication of Jan. 27, and wrote an apology to Mr. Zukor.

The "World's" table said there were five productions in work 18 months ago in Famous Players' 56th street studio, and that the studio is now closed. According to Famous Players' production records, there were only four pictures in work in their 56th street studio in July, 1920.

Summarizing, this makes a total of 21 productions credited to Famous in July, 1920, and three at the time of publication of the article, whereas the records show Famous had nine in work in 1920 and nine in work Jan. 27, when the article was published.

Two weeks after the announcement of Robertson-Cole that P. A. Powers had become its managing director, the trade learned early this week that Mr. Powers and Rufus S. Cole were scheduled to start for the coast Wednesday, traveling together in order to make an inspection of the Western producing plant. That this trip had been postponed and that Cole would not accompany Powers was learned later.

At the same time it was learned that Nat Rothstein had been appointed the new advertising and publicity director of the company, taking over the function formerly exercised by W. A. Clark. There was no definite information of where Clark would stand in the new alignment, except that he would, for the present, assume the duties of exchange inspector, probably traveling from point to point to examine the branch offices. It was understood that Gordon Place, Clark's assistant, had resigned.

Trade comment affected to find significance in Rothstein's appointment. He formerly acted as publicity man for Equity, in which Powers is the dominant power. Before that he was publicity head for Universal during the time when Powers was active in that concern.

Changes started gossip that other changes might follow. Powers comes into the company as a new influence. Robertson and Cole, before they went into the film business, were importing and exporting men. Just after the armistice, foreign trade experts looked for an enormous interchange of films between America and the allies and the R-C film enterprise was started under rosy auspices, based on this outlook.

The company heads who represented British capital were not familiar with film trade practices, but embarked upon an ambitious scale of operations. It has had varying success, but has always been looked upon as a substantial credit and business proposition.

Although no statement was given out upon the departure of the two officials, it was reported that the possibility of tying up certain coast independents to release their productions through the R-C chain of exchanges would be one of Powers' objects.

MRS. DELMONTE ABSENT

Kansas City, Feb. 21.

Mrs. Maude Delmonte, who swore to a complaint against Roscoe Arbuckle, did not appear at the Empress here, despite eastern rumors that she would.

When Mrs. Delmonte was here week Feb. 5, the management of Empress engaged her as a last minute feature. No advertising was carried, and only a small announcement in some of the editions of the "Post" stated she would appear.

The Monday "Post" carried an announcement, boxed in the Empress regular ad, stating she was suffering from a nervous breakdown and was compelled to cancel her personal appearance, under orders from her physician.

The Empress is operated by Bonfilis & Tammen, owners of the Empress, Denver, with Louis Levan, local manager.

LOST ON CHINESE LOTTERY

Los Angeles, Feb. 21.

Leo Doody, a familiar figure around local picture studios, was held to answer to the Superior Court on charges of obtaining money under false pretenses, growing out of conversations with various film stars, at the end of which they gave him money to play "inside tips" on the Chinese lottery.

The chief complainant was Louise Lorraine, latest star at Universal, who told the court Doody's fast work cost her \$125. The prisoner was accused by several other film folk of having fleeced them of money with his lottery stories.

Friday, February 24, 1922

FILM LOANS ARE AT ZERO

INDEPENDENTS CHECKED BY BANKS

Group of Half Dozen Leading Producers Have Finances Tied Up—Studio Rentals Figure—Use Own Money or Quit, the Dictum

BANKERS ON DEFENSIVE

Los Angeles, Feb. 21.

Motion picture "financing" has reached the zero point in Hollywood this winter. As one producer remarked the other day, "Financial conditions are so tough and it's so nearly impossible to get money from the banks that I've about decided to use my own money."

It may be news to this producer to learn that the L. A. banks have beat him to it—they have decided for him and their decision is that he will close up or put up the greater part of the cost of each production in the future.

This producer is quite able to finance one or a series of productions—but how many others can or will? How many created a reserve or surplus during the fat years for the lean ones ahead and how many of these will venture their own money in the picture game?

Whoever can answer this query can with reasonable accuracy estimate the number of independent productions that will be offered this and next year. Because there isn't any "own producers' money" floating around the studios these days and the bankers and picture "financiers" are sore on the game.

The picture people have always violated or ignored business and "banking" rules and tradition. It comes as a shock to most of them to realize that the same fundamental conditions which govern general business also apply to picture production and distribution. "Readjustment," "normalcy," "marking down inventory," "pre-war levels" have meant just so many words or phrases and nothing more to Hollywood. Not even closing half the studios made as much impression in Hollywood as it did elsewhere. Probably the great boom in Southern California has something to do with the limited vision of the picture people. That country is growing and developing almost beyond comprehension. Oat fields of 1920 are today covered with bungalows and business blocks. Still other erstwhile oat fields are producing a steady flow of oily dollars. Every one (excepting the picture crowd) is burdened with prosperity and profit. Surrounded by, though not a part of, this exceptional prosperity, the picture crowd seems incapable of realizing that the panic is on everywhere else in the world.

Can't Understand

They can't understand why distributors are doing about half as much gross business as in 1919 and 1920. They don't understand why the distributor gets just the same gross on a \$50,000 picture as on a \$100,000 super-special. They can't believe the public unwilling to cough up, as of old, for the second grade star program. They sincerely believe the bad news is only of the moment and that the "good old days" of free and easy money with the same old sky as the limit are on the way.

But the financiers seem to have the real low down on the situation. To understand present conditions it is necessary to review past performances.

In the early days (prior to 1918)

almost every Los Angeles and many San Francisco bankers had one or two experiences with picture financing. Usually one was enough. With one accord they threw the picture business out of their banks and it was worth a vice-president's job to even suggest a picture loan. This condition did not bother the industry very greatly as the industry had really not "found" itself at that time, and then too, the big boom was just starting. And it was some boom. When it broke it brought production contracts to almost anyone who would have them. It created, in a few weeks, a tremendous crop of new "stars," new directors and "super" directors, new producers and a flock of promoters. Distributors seldom if ever offered production contracts that did not carry an advance on delivery equal at least to the cost of the negative. The greatest outdoor sport became the gyping of the distributor, and most distributors will have to admit that it was well done.

This was the beginning of Hollywood's frenzied finance. The town didn't have half enough space to take care of the dozens, really hundreds of new companies starting over night. So the studio building boom got under way. A crowd of financier-builders, the Milwaukee Building Co., promoted, financed and built a dozen new plants. The Ince studio cost \$400,000; Hampton's, \$200,000; Mayer's, \$200,000; Vidor, \$100,000; Hollywood, \$400,000; R. C., \$700,000, etc. Al Kaufman and Marshall Neilan bought real estate, but never finished their plants. The Brunton lot developed from the \$100,000 Paralta Studio to the present million-dollar proposition. Cost meant nothing, as everyone was in a hurry, so the Milwaukee people managed to take down a handsome return for their "financing."

And for a while every studio was crowded—some to the extent of working day and night shifts. It looked like Hollywood had the world by the tail.

Then came faint suggestions of over production, followed in a few months by more caution by distributors in handing out production contracts. Then the bad news. No more advances, no more certified costs, nothing that would mean money from the distributors.

Plants Still There

But the big new plants had to keep open, the payrolls, if stopped or suspended, would hurt general business in L. A., so the bankers were again appealed to. Maybe the three or four years when all financing was done in the East dulled their memory or maybe they figured the industry had grown from a game into a business, or maybe they thought they saw a whale of a lot of money—whatever it was, the L. A. bankers it busy and financed almost anyone who presented a proposition. And always without any consideration whatsoever of distribution.

Usually the financing was on the basis of 100 per cent. of the negative cost, and the cost included a salary to the producer. But these loans could not be rediscounted with the Federal Reserve Bank, and as a matter of fact many of them would not pass the bank examiners. So the trade acceptance, usually long dated, came into general use. But that didn't work out, as some of the distributor trade acceptances were just about as useful as German marks. The bankers learned a great deal during this brief period of "saving the industry." One banking group, headed by the Hellmans, have charged \$600,000 to their experience account. Stevens & Co., the conservative bond house of L. A. and S. F., are carrying something like \$100,000 because of their San Mateo ambitions; the L. A. Trust & Savings Bank, they say, has something like \$500,000 of mortgages signed by a few directors, not to mention a paltry hundred thousand or so of other studios. Of course this all may work out.

Here's what the bankers burned, and it's just what is making the situation so tough for anyone with a picture proposition in L. A.

First they learned that pictures are not like oranges—lemons that

can be graded by size, quality and shipped by the ton to a market ready to absorb them. They soon discovered that as many picture lemons were produced by Ince, Reid, Dwan and the other so-called big leaguers as by the small fry boys distributing through the weak sisters. In fact, they found they could play safe at no time. As certain distributors handled a large part of the independent product, this attitude closed the door to many producers like Irvin Willat, Edgar Lewis, Ray Rockett, etc.

Mike Levee's Scheme

Of course the renting studios can't live without productions, so Mike Levee of the United figured out a scheme that looked like it would clean up for everyone. The would-be producer figured out his production estimate and Mike gave him credit for 25 per cent. of the total, the 25 per cent. coming back to the studio with a bonus after the picture had recouped. When Mike arranged for the laboratory work and released prints on a credit basis. These items on a \$60,000 production amounted to about \$25,000. The remaining \$35,000 was borrowed from one of the banks, with the producer's entire interest pledged as security. The picture would have to gross less than \$60,000 to recoup the bank loan if released on the usual 65-35 basis, and even Hodgkinson or Pathe could be expected to do that well. Practically every production made in the past few months has been on this plan. But the banks discovered that they could not, under the banking laws, charge interest and their bonus of \$5,000 to \$10,000 on each loan. So they switched the whole thing over to the "securities" companies, the First Securities and Cinema Finance being the most important.

Still, all is well with the "Independent" and Mike goes merrily on with the First Securities and Cinema. But all of a sudden Tom Ince discovers that he has overlooked a bet on the studio renting game and horns in on the financing companies. So now every proposition going through either of them must have Tom's O. K. Every story must be approved by Tom, and of course the securities company must be protected as to the quality of production, otherwise the picture might not recoup enough to pay off the loan. To could think of no better way to insure the high quality of each production than by making them all at his studio. And that's the answer at present.

They don't break the news that way to the prospective producer. They ask him where his plans to distribute. Usually they can't seem to approve his distributor, unless it happens to be A. I. or First National, not even if the producer secures a guarantee from the distributor absolutely protecting the securities company from loss. So the independent is again all wet.

To Save Time

It won't do him any good to look around Los Angeles, as he will find the banks all p with one or

another of the picture groups. To save his time here is the list:

First National Bank, L. A. Trust and Savings Bank, First Securities Co., Cinema Finance Corp.—Tom Ince.

Citizens' Bank—Frank Garbutt (Lasky's).

Commercial Bank—Cecil DeMille.

Bank of Italy—Jos. Schenck.

Merchants' National Bank, Hellman Bank—Sol Lesser.

Farmers and Merchants and the others not mentioned do not handle picture business.

The Producers' Security Co. and the Producers' Finance Corp. are very small time. No one seems to know of any real financing they have done. This applies to the other so-called finance companies or groups of individuals.

If the independent wants financial assistance he can get it only through one of the film men, not by dealing directly with the bank. As they say in Hollywood, "Let's see you get it."

Hodkinson has been or is now on the coast trying to dig up product. Pathe have been trying to place a serial with some producer for several weeks. Kane has been looking for product. Gunning ditto. R-C vainly wants a larger program. Definitely the only release that a producer can borrow on are Paramount, United Artists and First National. And it's getting tougher to get money on a First National contract since Motley Flint has had access to their distribution records. Paramount doesn't want outside stuff, and so far no one has asked for United Artist financing.

So it's working around to the point where the producer will have to use his own money or quit. And most of 'em will quit. Dwan is directing Fairbanks; Neilan is to direct Mary Pickford in her next picture; Frothingham is through; Vidor, likewise; Marion Fairfax back at writing after fling at producing; Jesse Hampton's studio sold and Hampton on vacation in Europe; Edgar Lewis directing at "U"; Lois Weber is abroad; Hobart Bosworth back in vaudeville; Irvin Willat back on the Ince lot direct; Louis Mayer closing down this month; Selig-Rork finishing; Dial Film Co., Carter De Havens, Dave Hartford, and a long list of others out of the game, not to mention all those boys and girls who had "their own company"—Fred Niblo, Vic Schertzinger, Reginald Barker, Frank Lloyd, Will Rogers, Alla Nazimova (going back to stage this spring), etc.

Nazimova made one only with her own money. Now Charles Ray is to try it. But it doesn't seem to work out.

Looks like someone will soon be able to pick up, at panic prices, an awful lot of producing, directing and acting talent. And who knows—maybe a few "great" distribution organizations can be had at about the same time and at similar quotations?

Anyway, as far as Hollywood is concerned, it looks like the panic was on.

OBENCHAIN STAR OF 3-REELER

Husband of Woman on Trial for Murder Makes Picture

Los Angeles, Feb. 21.

Ralph Obenchain, former husband of Mrs. Madalynne Obenchain, who is on trial here for the murder of her sweetheart, J. Belton Kennedy, a case holding national interest, is the star of a completed film which will be exhibited under the title "A Man in a Million." Charles R. Seeling, a prominent independent producer, is the producer of the film and Obenchain's partner in the venture.

For many weeks the Coast dailies have carried sensational front page stories about the Kennedy murder case in which Mrs. Obenchain and Arthur C. Burch were jointly indicted and about "Steady Ralph" Obenchain who rushed to Los Angeles from Chicago to stand by his former mate and aid her to prove her innocence. Often Ralph was referred to as "a man in a million," a name he earned for his faithfulness toward Madalynne.

The picture, "A Man in a Million," reveals the early love romance of the Obenchains at Northwestern University and goes into Ralph's life showing his entry into the army and numerous other events prior to Mrs. Obenchain's arrest on the murder charge. As yet there has been no local preview, but the stories sent out by the producers make way for a picture with a true dramatic plot. However as Ralph has had no previous stage experience the film will have to make a stand before getting booked, it is the general opinion of local film authorities. Seeling is to give a preview at Chicago probably this week following which he plans to send several companies out that the audiences may have a chance to see the photoplay during the trial of Mrs. Obenchain.

It is understood that Ralph will make personal appearance at the eastern and western premiers, and that his share of the profits will be used for further defense of the accused woman.

With the exception of the "hero" the cast is composed of experienced players. The film is in three reels.

PICKFORD CASE ON

Mrs. Wilkenning's Trial Starts to Recover \$108,000

Mrs. Cora C. Wilkenning's new trial of a claim for personal services rendered Mary Pickford (Fairbanks) started Monday before Judge Julian W. Mack in the Southern District of New York Federal Court to a packed courtroom attendance who came through curiosity. The trial will probably last through this week, although Tuesday morning Judge Mack called Mrs. Wilkenning and the screen star into his chambers, report stating he was of the impression that since two Supreme Court juries have heard the evidence the matter has been threshed out sufficiently.

Mrs. Wilkenning, after reversal by the Appellate Division, was granted a new trial and began Federal Court proceedings for reasonable services which she estimates at \$108,000. The Federal Court is now the scene of legal battle because of the diversity of citizenship, Miss Pickford being a California resident. In the Supreme Court suit the plaintiff merely asked \$108,000, or 10 per cent. of a contract she claims she negotiated for the star with Famous Players-Lasky.

O'Brien, Malevinsky & Driscoll are acting for Mary Pickford. George Edwin Joseph represents Mrs. Wilkenning.

"FOOLISH WIVES" ON COAST

Los Angeles, Feb. 21.

"Foolish Wives" had its local premiere last Wednesday night at the Mission for an indefinite run. Herbert Rawlinson made a speech. Carl Laemmle was present.

MISS TALMADGE GOES EAST

Los Angeles, Feb. 21.

Having completed "The Duchesse de Langeois" at the United studios under Frank Lloyd's direction, Norma Talmadge leaves this week for a five weeks' visit to New York and other eastern points. She will be accompanied by her husband, Joseph M. Schenck, the producer. Miss Talmadge will probably visit at Long Beach while her husband goes to Washington for a conference with Will Hays, new picture head.

It is understood that Mr. Schenck will be gone three months, when he will return here with Mr. Hays for a study of local film conditions.

STAGE AND SCREEN CLUB

Houston, Texas, Feb. 21.

The Stage and Screen Club has been formed here with 100 charter members.

Local theatre executives mostly compose the directorate. It's a social organization.

PICTURE FOR CONGRESS

Washington, D. C., Feb. 21.

Pictures are being used as an aid in assisting Congress to realize just what Henry Ford wants to buy in the government properties at Muscle Shoals, Ala.

Chairman Kahn of the House Military Affairs Committee has made arrangements for the showing of a film in the caucus room of the House office building that will depict the entire project.

FILMING IN PORTLAND, ME.

Portland, Me., Feb. 21.

The Charlton Film Co. announce it will shortly commence making a film comedy at Riverton Park, near here. Riverton was formerly an outdoor amusement resort.

William F. Hart is announced as the director. Jack Richards and Marcia Moore will take the leading roles. The company, headed by Robert T. Charlton, president, is all-Portland.

You Can't Stop a Great Song, and We Say This Is the Greatest Mammy Song Ever Written

DON'T LEAVE ME MAMMY

By CONRAD, DAVIS, DE SYLVA & SANTLY

Read This Beautiful
Lyric, Then Send
for Copy



Don't leave me, dear old Mammy, 'Cause I love you so.
You're all I have, my Mammy, so you mustn't go.
Please tell me I'm forgiven—I didn't know.
I'll make your life worth livin', turn your sadness into gladness.
I was a baby, Mammy, cooing on your knee,
And mighty soon, dear Mammy, that is where I'll be.
They may want you up in Heaven, but I want you, too—
So don't leave me, dear old Mammy, I need you.

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By JOLSON & DE SYLVA

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BOMBO

Sung, Whistled and Played Everywhere

Ooo ERNEST

By FRIEND, CLARE & TOBIAS

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EDDIE CANTOR

in His Show, MAKE IT SNAPPY

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CALIFORNIA

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A Melody Fox-Trot Song That Will Win Its Way to Instant
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