

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter, December 23, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXVI. No. 2

NEW YORK CITY, FRIDAY, MARCH 3, 1922

48 PAGES

LENTEN DROP BEGINS

VAUDEVILLE AND MUSICIANS DECLARE AGAINST RADIOPHONE

Keith Office Reported Having Notified Managers Not to Use Radio Service as Attraction—Publicity Not Worth Loss of Patronage

The Keith office is said to have declared the Radiophone opposition and warned acts not to give Radiophone concerts. The vaudeville people take the position that the new fad serves to keep people at home and away from the theatre and may develop into a serious box office menace.

The above facts came to light when the publicity man of an out of town Keith house was notified to discontinue the practice of having Keith acts give Radiophone concerts which were a weekly feature of the house publicity campaign. (Continued on page 9)

POST-STANDARD CORRECTS REVIEW

Pans "Experience" Monday Morning—Extols It Tuesday Morning

Syracuse, N. Y., March 1.

The local Rialto has been chuckling ever since the Syracuse "Post-Standard" did its double somersault over its reviews of the film "Experience" at the Robbins-Eckel theatre last week.

The picture opened Sunday, Monday morning the "Post-Standard" had the prize panning of the season here on it, as a weak sister among the films. Tuesday morning the paper's dramatic department contained a second review of the film, phrased in fulsome terms, and saying it "bordered on perfection."

Something happened between the two editions, but none of the showmen here know what it was. The theatre management disclaimed any knowledge, saying no representations were made to the "Post-Standard" following the roasting notice.

THEATRE'S PLEA TO U. S. TO CUT RAILWAY RATES

Managers Argue for Reductions Before Commerce Board

Washington, March 1.

The theatrical managers and producers as well as circus and carnival men are making a fight before the Interstate Commerce Commission for reduced railroad fares. R. V. Leighton, representing the Theatrical Managers' Association, appeared yesterday and asked for the restoration of pre-war prices with the party rate of 2½ cents per mile with the baggage car privilege.

Some sensational charges were made of overcharging by the railroads and data presented by Mr. Leighton to show the curtailment of traveling theatrical companies because of the excessive rates. He pointed out that there were but two firms with productions out this season on the road and that these were only continuing due to the exceptionally good business being attracted by them.

W. J. Swain, a witness appearing for the car owning managers of traveling amusement enterprises which embrace circuses and carnivals, asked for a 20 per cent. reduction in rates with an eight-day free parking time on private cars and asked that a charge of but \$1 a day be assessed on baggage cars and \$2.50 per day on passenger cars for parking over the free limit time out.

REVISES WARTIME INDIFFERENCE TO PERIOD

Not Feared Since 1917—Is Significant of Country's Readjustment — Season's End in Sight—Salary Cutting in Broadway Attractions—Reaction from Holiday

ASH WED. MATS. OFF

For the first time since the peak of war business following which legitimate theatricals mounted, showmen are afraid of the 40 days of Lent, ushered in Wednesday. Business was so consistently strong from 1917 up to the beginning of the present season that Lent was not regarded as a serious box office deterrent, in fact it was generally noticed that the pre-Easter period was feared less each succeeding season. That it looms up again is

(Continued on page 36)

'UNLOVED WIFE' AT \$1 DOES \$1,000 MONDAY

Pittsburgh, March 1.

"The Unloved Wife" opened a three-week engagement at the Pitt Monday at \$1 top. The company is giving two performances daily and reached \$1,000 on the day Monday. Three companies of the piece have been playing the one-night stands, giving special matinee performances for women only, which will also be employed here.

Reports reaching New York of this show have said it was one of the very few attractions to have done any real business south this season in the legit houses.

ATLANTA'S NEWSPAPER MEN SELECT TOWN'S STOCK CAST

Lynch Enterprises Bring Press Representatives to New York—Early Closings South—Two More Stocks Start March 13—Jury of Critics

PROHIBITION SLEUTHS TALK ABOUT CABARETS

Driven Wild by the Prices—Wilder at Cost of Liquor

Troy, N. Y., March 1.

"All the cabarets in and around New York are selling liquor, but a little more cautiously than heretofore," declared "Honest Izzy" Elstein, famous prohibition sleuth, to a Variety representative. "Yes," chimed in Moo Smith, Izzy's W. K. partner, "it's pretty near a 100 per cent proposition with them. The places are out to get the money in the booze business, but they are very, very leary about getting caught. Knowledge of the special tax levies and injunction clauses in

(Continued on page 2)

MISS CASTLE'S THREE

Playing to Big Business in Picture House at Detroit

Detroit, March 1.

Icone Castle is giving three performances daily here at the Capitol, which is also showing "French Heels," the picture with Miss Castle starred.

The Capitol is a film house of large capacity. It is said Miss Castle is receiving \$1,000 for her act and personal appearance there this week, exclusive of the picture's cost. Business has been tremendous. It was through the demand the management asked the dancer to waive her contract right calling for two performances and do three instead. She assented.

Next week Miss Castle is to appear at the Allen, Cleveland. She has refused any engagement following the Cleveland week.

When the Lynch Enterprises decided to put a stock company in the Forsyth, Atlanta, D. Michalove, their manager, brought with him to New York three local newspapermen, one from each Atlanta paper, to act as a jury in picking the troupe.

The result was the following organization: Clara Joel, William Boyd, Robert Craig, Mary Parry, Alice Baker, Catherine Glyney, William Melville, Stewart Beebe, Franklin Munnell, Francis Franke. Walter S. Baldwin will manage and direct it. This hand-picked company will open March 20.

The Lynch corporation, which

(Continued on page 20)

OPINION ON RADIO BY NATHAN BURKAN

Counsel to Decide if Either Performances Are for Profit

Nathan Burkan, counsel for the American Society of Composers, Authors and Publishers, is preparing a legal opinion in connection with the new radiophone fad. He will interpret the law as to whether the broadcasting of music through the ether is considered a public performance for profit, and the society will be guided thereby in its future relations with the radio companies as to question of compensation.

Meantime the music men are permitting the radio fad to develop.

FRANK FAY'S FABLES

may get the versatile entertainer into matrimonial trouble again—he's "waking down the aisle." Oh yes, The Fables were entirely consumed by

BROOKS
Everything in Attire for the Theatre
143 West 40th Street, N. Y. C.
Brooklet No. 21

A FEATURE NUMBER FOR ANY ACT "CANARY ISLE" BEN SCHWARTZ MUSIC CO. 1591-97 B'WAY, NEW YORK

ENGLISH EXPLOITATION PLAN TO BAN AMERICAN FILMS

Hire Press Agents from Here to Fight U. S. Features—Try to Impress Superiority of Home Product

London, March 1. American methods to drive the American-made films from the British market is the aim of a group of English picture producers. To achieve that end they have formed a protective association of their own and are engaging an American exploitation man of note to come here and convince the English exhibitor the British-made film is superior to that which they can import from the United States.

For years the British producers have been trying to break into the American market, but without success. The nearest approach to anything like American distribution came in the days of the old Mutual Film Co., which took over a number of English feature productions, but even in those days of the beginning of the feature production in the United States there was little chance for competition from English-made pictures.

Within the last two years various English producing organizations have tried to gain a foothold in the United States, but have been unsuccessful. The last to make the try was the Stoll organization, and it failed miserably after a number of months. At present they are releasing a series of short subjects based on Sherlock Holmes in America through an independent exchange source.

The proposed protective tariff the screen actor and director in America are advocating is having its reaction here with the English producer, and this is the first step that has been taken to combat that tariff.

Harry Reichenbach stepped out from under the job of exploiting "The Mistress of the World" for Famous Players into a bit this week and sailed Wednesday on the Homeric for London. His contract with Famous still had 15 weeks to run, and Reichenbach was supposed to be receiving \$1,000 a week from the distributors. Based on the real contracts he held in the past and the actual figure he received for the work performed, as against the "special contracts" that he held for general exhibition on Broadway, his figure was something like 33 per cent. below that mentioned above.

Before sailing, Reichenbach let it be known that he had been placed under contract by the association of English picture producers at \$2,500 weekly to combat American-made films in Great Britain. There was a general intimation he was afraid the famous plan of putting over "The Mistress of the World" was to flop, and that is the reason for his having stepped out of his contract with the organization.

By coincidence he is sailing on the same liner with Al Gray of the D. W. Griffith staff, who is carrying with him a print of "The Orphans of the Storm," which he is to present in London.

PROHIBITION SLEUTHS

(Continued from page 1)

the Volstead Act restrains them from becoming too daring. They get wise to prohibition agents in a number of ways. For instance, as soon as an agent makes a little reputation, they come down to court to look him over and take a mental photograph of him for their rogues' gallery. If later the agent visits the cabaret he is asked if he has reservations and upon answering "no," is informed that reservations must be made in advance to gain admittance.

"Anyway, we haven't bothered with the cabarets in some time," interrupted Izzy. "We are after bigger stuff—stills and the like. I'll say this: It's a great game the 'eat and dance' palaces pull. Between the antics of the jazz bands

and the food prices, you are driven wild; that is, until you hear the price they ask for liquor, and then you get wilder. But, there seems to be a lot of people falling for it right along."

PHONEY 20'S

Putnam Building Excitement Over Counterfeiting Raid

Excitement in the Putnam building over the failure of A. R. Smith a stock broker last week, was matched by the raiding of an office used for counterfeiting purposes early Wednesday morning. The office door was marked "Max Sasanoff, artist," with the legend "Putnam Press" also on the door. The office had been occupied about eight days. Something like \$63,000 in phoney money was carted away by federal sleuths.

The federal man waited until 3 a. m. for the alleged leader of the counterfeiting band, amusing themselves within the office in a pinoche game. At last a knock was heard and a voice said "open up, it's Charlie." The man later said he must have made a mistake but the federal men thought otherwise.

Last week one of the men asked for change of a \$20 bill frequently in a number of agents' offices and was accommodated.

HECKHEIMER VS. HART

Lawyer Sues for Defamation of Character—\$5,000 Asked

Max Hart is the defendant in a suit for alleged defamation of character, claimed by Harry Saks Heckheimer, an attorney.

The lawyer represents Mrs. Hart in a separation suit recently, but the matter is now in the hands of other attorneys.

Recently Hart passed Heckheimer in the entrance of the Loew building, the lawyer being with Leon Errol at the time. Hart is alleged to have passed a remark, with the damage suit resulting.

Heckheimer is asking for \$5,000 damages.

JOSEPH S. PINKER DIES

Joseph S. Pinker, literary agent for Mr. Hutchinson, author of "If Winter Comes," who came to America a fortnight ago to conclude negotiations for the sale of the picture rights to the Hutchinson novel, died last week of pneumonia at the Biltmore hotel, New York.

He brought with him his 17-year-old daughter, who was left a stranger here. Irvin S. Cobb took the young woman to his home until arrangements could be made to send her back to England with her father's body.

Grace Christie Coming Back

Paris, March 1.

Grace Christie, the dancer, is returning to New York, recalled by her mother's illness, according to report.

Lillian Greuse is resting on the Riviera. Reports say her health has improved.

Vaudeville, Paris, with Films

Paris, March 1.

The Mundus Film Co. has taken the Vaudeville theatre for the next few months to present pictures, beginning with "Way Down East."

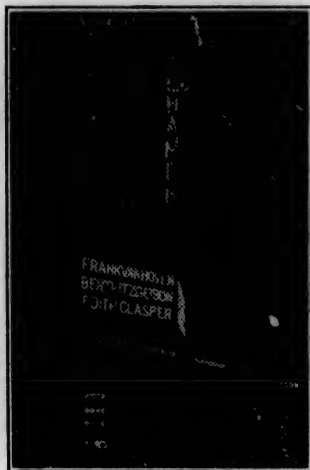
Victor Chalmers Dies on Stage

Paris, March 1.

Victor Chalmers died suddenly on the stage of the Monte Carlo opera while singing, Feb. 22.

Operation on Cornelius Fellowes

An operation was performed Wednesday at St. Vincent's Hospital, New York, on Cornelius Fellowes by Dr. Geo. D. Stewart. Mr. Fellowes is the husband of Mlle. Danie. Three years ago when physicians advised an operation of Danie's foot, Dr. Stewart advised against an operation and saved it.



Sometimes I can sit up all night and write adds and then again I can't put any pep in them and some times I let my add go till the last minute and then I have to rush it and no encouragement from the romantic side of the old brain, as for instance this add. My man has just told me this is the last day to get it in. It's 3:25. I'm on at four, and I am sitting in bed writing this. It says in the contracts you have to appear twice daily, and the cut weeks, the Hennepen and State-Lake they let you go on for an extra show, so, if you don't make 'em laugh the first two times, they give you another chance.

Dear old Gus Sun, I've kinda given you the air lately, but don't worry, Gus, the newspapers even speak of you in my write-ups. We are famous, kid, let's stick together. That week at \$800 you offer will have to go up a \$100 next season. You know you said you would pay me my salary any time, whatever it is.

Ben Shafer, no letter this week. Get busy.

FRANK VAN HOVEN

OPENINGS IN THE WEST END

Rockett's Revue Begins Run at Palladium

Rockett's Revue at the Palladium Feb. 23 is along the usual lines, but is a fine show without anything strikingly original in the music. It is expensively mounted and a good company is above the average. Charlie Austin was a big success and the Sisters Pounds scored heavily throughout and in particular with imitations of the Duncan Sisters and the Dollies. The finale was suggested by Cochran's successful tamborine banging stunt. The show should have a good run.

James K. Hackett in "The Rise of Silas Lapham" for matinees at the Lyric is a success and likely to go into the evening bill. Hackett had a personal triumph. "The Lady of the Rose" at Daly's Feb. 21 after two postponements was an emphatic success. Good coherent story, good music and a splendid scenic production. The acting was far above the average. It is likely to bring back the great days of the Edwards regime.

"Sarah of Soho" at the Savoy Feb. 23 starts well, but peters out. The audience showed signs of geying. The only saving grace in the show was Lottie Vennes' performance. It will not last long.

TO OUST AMERICANS

Paris, March 1.

According to a municipal councillor, there is an obsolete law prohibiting more than ten per cent of musicians of foreign nationality in French musical troupes, and as American, Hawaiian, negro and Hungarian instrumentalists are said to be ousting the native talent, it is claimed the old decree should be applied in their favor. The Synco-Synco orchestra and singers, a company of 30 darlings under the leadership of Wellmon, are at the Theatre des Champs Elysees for a week. Buddie, the drummer, and Dick Carliss are with the troupe, which is attracting attention though not filling the big house, one of the largest in the French capital.

SAILINGS

April 8 (New York to Germany). Lillian Herlein (S. S. Rotterdam).
March 11 (New York to Buenos Aires, S. A.). Mme. Lubovska and 24 dancers (Vauban).

ORPHEUM CIRCUIT STATEMENT

(As issued for 1921 and paralleled with the Orpheum's statement for 1920)

INCOME ACCOUNT			
Gross Income:	1921.	1920.	
Box office receipts.....	\$13,305,971	\$14,729,714	
Rents, concessions, etc.....	783,657	834,100	
	\$14,089,629	\$15,563,814	

Expenses:	1921.	1920.	
Artists' salaries; film service.....	5,862,903	5,575,569	
Other salaries.....	2,708,624	2,533,614	
General operating expenses and theatre overhead.....	3,926,800	1,932,686	
Depreciation and amortization.....	702,156	693,685	
	\$13,200,485	\$12,171,856	
Net earnings before taxes.....	889,143	3,391,958	
Taxes.....	104,000	575,000	
Profit for year to December 31.....	785,143	2,816,958	

BALANCE SHEET			
Tangible Assets:	1921.	1920.	
Land.....	\$4,387,974	\$3,953,023	
Building and equipment.....	13,019,335	3,141,049	
Furniture and fixtures.....	1,802,009	1,483,589	
Lease deposits.....	363,400	312,000	
	\$19,572,719	\$14,889,661	

Leasehold rights.....	8,967,067	9,011,139	
Investments in affiliated corporations....	621,731	621,731	
Proceeds from bonds for new construction in hands of trustees.....	975,815	1,301,273	
	\$30,137,333	\$25,824,111	

Intangible Assets:	1921.	1920.	
Good will, contracts, etc.....	19,043,502	19,009,195	
	\$49,181,136	\$44,833,307	

Current Assets:	1921.	1920.	
Cash in banks and on hand.....	367,069	698,685	
Cash (Canadian funds at par).....	19,286	107,835	
Call loans with Lazard Freres.....	604,039	
Marketable securities.....	109,702	59,702	
Miscellaneous.....	113,935	143,881	
	\$609,993	\$1,614,144	

Deferred Charges:	1921.	1920.	
Organization expense.....	64,008	72,596	
Discount on bonds and stock.....	330,175	115,075	
Prepaid rent, insurance, etc.....	213,929	246,844	
Miscellaneous supplies.....	6,765	
	\$614,878	\$534,516	

Total assets of all kinds (including items not designated as in the original statement sent to stockholders).....	\$50,423,020	\$47,129,267	
---	--------------	--------------	--

Capital and Liabilities

Capital:	1921.	1920.	
Outstanding preferred (cumulative 8 per cent. stock) at \$100 each.....	\$6,880,000	\$6,880,000	
Outstanding common at \$1 each.....	549,170	549,170	
Surplus.....	1,168,657	571,000	

(This shrinkage of earned surplus represents an operating deficit of something around \$600,000, although three quarterly dividends of 50 cents each were paid on the common before the December dividend was omitted. On the basis of 1921 net profit alone—without regard to the surplus—the common stock earned about 45 cents a share while it received in dividends drawn from accumulated profits and current profits together \$1.50. Altogether during 1921 dividends amounting to \$1,367,755 were paid, this total also representing the dividend requirements of the preferred, 68,000 shares approximately at \$8 a share.)

Funded Debt:

Five-year 7½ per cent. convertible notes of which \$2,000,000 were authorized and \$1,500,000 issued September 1, 1921.

Real estate mortgage bonds and notes of subsidiary companies (apparently representing the Orpheum, Jr., construction financing and constituting a new item in the statement together with the note issue first mentioned) are set down as follows:

Completely maturing February 5, 1922.....	\$140,000	
Completely maturing December 29, 1927.....	650,000	
Completely maturing July 1, 1929.....	39,000	
Completely maturing May 1, 1931.....	450,000	
Completely maturing August 1, 1931.....	400,000	
Completely maturing November 15, 1935.....	1,285,000	
Completely maturing January 1, 1936.....	1,000,000	
Completely maturing September 1, 1946.....	2,258,000	
Completely maturing demand.....	500,000	
Maturing annually July 1, 1923, to July 1, 1927.....	91,800	
	\$6,364,800	

*Two items indicated are of interest. The detail of "Investments in Affiliated Corporations," of course, represents Orpheum holdings of stock in the B. F. Keith New York Theatre Co., which continue to set down at cost and without reference to actual or estimated marketable value. This stock has never paid dividends, its earnings always going into extension of theatre holdings in the Metropolitan. The disappearance of the item of \$600,000 Orpheum cash in the hands of bankers for lending in the call market merely means that the Orpheum has turned this fund to other purpose or converted it into another form. Corporations which have surplus liquid money commonly employ it in call loans, in which form it is readily accessible and it is generally regarded as a highly advantageous situation for a big company to have money so employed, as indicating its substantial cash position.

In a notice sent out to Orpheum stockholders, with the statement, it was said the annual meeting of the Orpheum Circuit, Inc., will be held March 14 at Wilmington, Del., for the election of directors for the ensuing year and other business.

In a notice sent out to Orpheum's stockholders, with the statement, it was said the annual meeting of the Orpheum Circuit, Inc., will be held March 14 at Wilmington, Del., for the election of directors for the ensuing year, and other business.

"YOU, YOU" MUSICAL COMEDY

Paris, March 1.

The Apollo revived its former policy Feb. 25 with "You You," a musical comedy that went fairly. The authors are J. R. Ardoy and Jacques Strais. The music was by Victor Allx. The cast also includes Morton, Robert Burnier, Lenoir, Fevre, George Lantry, Berthe Adam, Simoe Judic and Mary Richard.

In the plot, You You, the daughter of a ruined Japanese merchant, accepts employment in a tea room

as a geisha, remaining pure, thus winning a legacy left by an eccentric millionaire relative. Later she marries a European, her father recovering his fortune.

ELKINS FAY AND ELKINS
MINSTREL SATIRISTS
A BIG SUCCESS—EUROPE
Playing Moss Stoll & Principal Circuits
Direction: W. S. HENNESSEY

Wilette
KERSHAW
GARRICK THEATRE
LONDON

ORPHEUM EARNS 45 CENTS A SHARE; DEFICIT ON YEAR; "FM" HOLDING UP

Western Circuit's Year 1921 Shows Operating Deficit of \$600,000—Earned Surplus Cut in Half—Famous Pool Lets Market Rule Price

The week in the market for amusement stocks had two features: 1. Orpheum gave out its annual balance sheet and income account showing operating profits amounting to about 45 cents a share of common after taxes and preferred dividends which represented an operating deficit of \$598,402. In 1920 the stock earned \$4.20 a share of common. The stock meanwhile remaining at about its old level between 15 and 16.

2. Famous Players stock held closely to its February best between 81 and 82, the pool apparently allowing quotations to be ruled by the general trend of the list instead of seeking to force it to go against the majority opinion expressed in the average of securities.

Practically nothing happened in Loew which was quiet and featureless. The only unusual development in the Curb trading was the appearance of Triangle at 20 cents, close to its bottom for all time.

Ignores Dividend Prospect
Aside from its figures, the feature of the Orpheum statement was the accompanying letter to the stockholders signed by Martin Beck, president. This communication failed to give any indication of the future possibilities for the resumption of dividends, probably the situation (Continued on page 29)

DEMPSEY'S TERMS

Opens as Added Attraction at Hip, New York

Jack Dempsey, the champion heavyweight boxer, opened Monday afternoon at the New York Hippodrome as the feature attraction of "Get Together." The "socker" is appearing with "Doc" Kearns, his manager, and Larry Williams, sparring partner. There is chatter between the champ and Kearns, a short reel of pictures and a "three-round" exhibition.

The Hip is advertising Dempsey for four weeks. He is said to be getting a guarantee of \$5,000 weekly, with the option of 50 per cent of the takings over \$22,000 weekly. The Hip has been getting around \$30,000 weekly. Business was figured to drop with the advent of Lent this week, but the engagement of Dempsey was made to counteract the natural falling off. Last week the champ was paid \$5,000 flat at the Howard, Boston (a burlesque house). Fred Curtis, formerly booker for the Miles circuit, arranged the Dempsey contract at the Hippodrome.

Joe Jackson was also added to the Hip show Monday.

Unless Dempsey resumes his contractual obligations with the Pantages circuit within the next two weeks, which, according to Walter Keefe, he has promised to do, a suit may be instituted against him by the circuit for what it considers their aggregate losses through his failure to complete the contracted engagement.

Dempsey, according to Keefe, was booked for 22 weeks. After playing 11 weeks, he dropped temporarily from the time through a mutual agreement between both parties, in order that he could purchase a home in Los Angeles.

Dempsey's next move was to jump East apparently in an endeavor to smoke up a new championship battle, but the Rickard trouble, coming at an inopportune time, interfered with the plans, and Dempsey accepted a Boston engagement, following with a Hippodrome booking which, while publicly announced as for four or six weeks, is only for two weeks.

The Puff circuit is ready to arrange Dempsey's reopening on the time following the Hip run.

1921 VS. 1920

In 1920 A. H. Woods paid in salaries, royalties and other items connected with theatrical productions, \$1,970,000.

Last year (1921) the same management, for the same purposes, paid out \$950,000.

FACE ON FRONT PAGE; \$10,000 IN DAMAGES

Spanish Dancer Sues Music Publisher—Says Music Was Not Spanish

Probably the first case of its kind in respect to the music publishing business has been filed in the Supreme Court by Mary Palay, a Spanish dancer, asking \$10,000 from Carl Reed (doing business as the Reed Music Co.) and Warren Shorts, Inc., for the unauthorized use of the plaintiff's photograph on the title-page of a song, "Brazil."

Miss Palay, who recites she was last with "Spanish Love" and previously in the "Maytime" cast, is suing under the Civil Rights statute, alleging she was damaged in "name, fame and reputation," averring the song "is not in any way a Spanish musical composition and bears no resemblance to anything known as Spanish music" and "is a very cheap, ordinary and inartistic production, and the use of the plaintiff's photograph in connection with the said composition tends to lower the standard of refinement associated with the type of dance heretofore practiced by the plaintiff."

As a rule vaudeville and other artists deem it publicity where the music publisher adorns a song title-page with an individual photograph of a performer.

ACT NOW SHOW

"Sally, Irene and Mary" Enlarged—In Rehearsal

"Sally, Irene and Mary," the new forthcoming Shubert legit production, is being cast and will go into rehearsal next week. Ray Dooley, Katherine Mulqueen, Eddie Dowling, Dan Sullivan, Rebecca Florsheim and Helen O'Shay will be in the cast.

"Sally, Irene and Mary" was originally a Shubert vaudeville act featuring Mabel Withee. Miss Withee left the act to join the "Rose of Stamboul."

Eddie Dowling and Ray Klages will elaborate on the book and lyrics and J. Fred Cooks will enlarge his original score for the show.

JEAN BEDINI CO. BEATS ATTACHMENT

Equipment Seized in Cincinnati by Court Write Is Replaced in Quick Time

Cleveland, March 1.

The sequel to the attachment by Rud Hynicka of Jean Bedini's "Chuckles of 1921," last week in Cincinnati, was transferred here, and a theatrical climax resulted.

When the "Chuckles" aggregation closed in the Queen City Saturday all that remained unattached of the production was one live lion and a company of players, and the show was due to open at the Ohio at Sunday's matinee.

Something had to be done; quick action was necessary. But the attachment had no fears for George Henshall, Shubert's live representative here. George is short on talk, but long on thinking.

The company—with the lion—arrived in Cleveland at 3 Sunday morning. When Henshall got the slant, telegraph wires were burned up between here and New York; wardrobe mistresses, dressmakers, scene painters, stage carpenters, property masters, etc., were commandeered, and the word of command—"get busy"—went forth.

Four sewing machines were installed on the stage, and these were kept running at top speed; chorus girls were measured and fitted, new costumes were made up and everything kept at breakneck speed for 12 hours.

"Chuckles" opened at the Ohio on Sunday afternoon as if nothing had happened to disturb the serenity of the local management or those connected with the Jean Bedini offering.

Cincinnati, March 1.

Members of Jean Bedini's "Chuckles of 1921," at the Shubert here last week, were forced to depart for Cleveland without stage costumes last night. About \$9,000 worth of costumes, music, curtains and "props" were seized Saturday by Deputy Sheriff Ray Podesta.

The attachment was made on a suit filed by Rud K. Hynicka and I. H. Herk to recover \$24,000 alleged owed by Bedini. The seized goods were temporarily stored on the stage of the Strand, picture theater, pending outcome of the case.

LOEW SIGNS MURRAY AT \$1,000

Charley Murray, picture comedian, has been routed by the Loew circuit opening next week, March 6, at the State, Buffalo, at a reported salary of \$1,000 weekly.



NOT MATZOTH BALLS

During his leisure hours, Taxie enjoys acting as caddy to Ed. Allen, his manager, who became quite a golf expert while touring the Orpheum Circuit. It is said that Allen never has to buy any balls, as Taxie is able to pick up all that are needed. The above photo shows Taxie with five balls (two cannot be seen), and probably wishing they were matzoth balls. Taxie is after Ed. Ford's record.

Fore! Orpheum, Memphis, Feb. 27.

CELEBRITIES' NAMES FOR KEENEY'S HORSES

Racing Stable Sounds Like

Benefit—Five Two-Year-Olds and Three Fillies

"Abe Sablosky" wins by a nose" may be heard on the track and in the pool rooms this coming racing season. "Mabel McCane" is in front," may be another frequent cry, if Frank Keeney is fortunate with his new racing stable of runners.

Mr. Keeney, the sporting showman, has collected five two-year-olds and three fillies to run on the metropolitan tracks during the season. He has named them after show people. The two-year-olds are called "Al Boyd," "Pat Casey," "Doc Whitehurst," "John McGuirk" and "Abe Sablosky."

Keeney's fillies are listed as "Violet Mesereau," "Mabel McCane" and "Paula Shay."

Al Boyd is a Philadelphia midget, Sablosky, McGuirk and Whitehurst are Keeney's theatrical business associates; Pat Casey is just Pat Casey.

Miss Mesereau is in pictures, Miss McCane is in vaudeville and Miss Shay, who was Dietrichstein's leading woman in "Toto," is in the legitimate.

FORD'S, BALTIMORE

Shubert Vaudeville to Move from Academy

Baltimore, March 1.

A deal was consummated this week between the Shuberts and A. L. Erlanger for the placing of the Shubert vaudeville shows in Ford's, recently leased by Erlanger for a term of years, commencing next season. The pooling arrangement entered into between Erlanger and the Shuberts for the booking of legitimate attractions will be placed in effect at the Academy.

The Shuberts have been desirous of securing a vaudeville house other than the Academy since early this season. They wanted the Century, a picture house, from the C. E. Whitehurst interests. The Academy has failed as a money maker with the vaudeville police, the house being located outside the center of the city. Ford's has a more advantageous vaudeville location, in the downtown section.

Contracts are now being issued for attractions to play the Academy next season in place of Ford's.

PALMER-SIEGEL REPORTS

Bee Palmer and Al Siegel, reported having "kissed and made up," are reported at odds again. Up to a fortnight ago they were both registered at the Claridge. Since then they were reported having taken an apartment on West 118th street and soon thereafter agreeing to disagree.

GORDON'S BEAUTY PARLOR

Chicago, March 1.

According to advice from Minneapolis Kitty Gordon is to leave the stage next June. Miss Gordon's manager stated that she will open a beauty parlor in New York City.

CHAS. E. BRAY RESIGNS FROM ORPHEUM CIRCUIT

Western Representative and Known as "Beck Man." 25 Years' With Circuit.

San Francisco, March 1.

Charles E. Bray has resigned as Western representative of the Orpheum Circuit, effective today. He will leave for New York by boat March 15 to engage in another amusement enterprise. Mr. Bray states. Martin Beck, who arrived here Saturday, says he may be interested with Bray in the new venture.

On the Orpheum Circuit Bray has been known as a "Beck man." Bray has held nearly every position on the circuit, excepting as an officer, during the 25 years he has been with the Orpheum.

Numerous changes made here by Bray at Beck's dictation, it is said, have not met with the approval of what appears to be another faction now in Orpheum affairs.

In connection with Bray's resignation, Beck said: "Mr. Bray has accomplished in a most thorough manner everything he has set out to do during the past two years, and this in face of much opposition."

No successor is expected to be appointed to the post of Western representative nor is there anticipated any change in personnel of Orpheum house staffs in this section.

The Bray resignation appears to be in line with a recent story in Variety of the last Orpheum Circuit meeting in Chicago. That story stated there would be a change occurring in the Pacific Coast Orpheum circles as a result, although at this end reports are being circulated to offset the story and contrary to it in part, mostly to the effect Morris Meyerfeld gained many points and more power at the Chicago meeting, and that he will take a more active part in Orpheum affairs when returning from his contemplated European trip next summer.

"SHOPPING FOR NEW SKIN"

Novel Method of Telling Virtues of Solid Albolene

A rather smart way of bringing Solid Albolene to the attention of professionals has been hit upon by the publicity bureau of McKesson & Robbins, the manufacturers of this grease paint remover.

The publicist says: "The most distressing job in all this world is to have to go shopping for a new skin." That is preliminary to the statement that every actor and actress knows there is no more certain way to ruin the complexion than to fail to completely remove grease paint and make-up.

The recent notoriety given to the several methods of restoring or readjusting or "lifting up" faces, "fixing" complexions and other appeals to the women and men of the stage who believe they are in need of facial repair may have prompted the McKesson & Robbins scheme of the simple expedient, their own Solid Albolene, that, they claim, removes all paint and powder almost instantly. It is the preventative against the "beauty doctor," according to the firm's announcement.

HOPPER NOT SATISFIED

De Wolf Hopper did not open at the Palace Monday as scheduled. Mr. Hopper tried out his act at the Prospect, Brooklyn, last week, and deemed his material as unsatisfactory to himself for a Palace engagement.

Williams and Wolfus filled the Hopper spot at the Palace.

Gilman and Marguerite were also out of the Palace show Monday afternoon, Arnaut Brothers replacing them.

ORPHEUM SELLING NOTES

San Francisco, March 1.

The Mercantile Securities Company, affiliated with the Mercantile Trust Company, has just placed on the market here last week \$500,000 of Orpheum Circuit, Inc. 7½ per cent convertible sinking fund gold notes at par and interest. These bonds are part of an authorized block of \$2,000,000, of which \$1,500,000 were issued Sept. 1, 1921.



MAY WIRTH with "PHIL"
HEADLINING ORPHEUM CIRCUIT
Direction ALF. T. WILTON

N. Y. LEGISLATORS PROPOSE DRASTIC THEATRE BUILDING CODE

Senate Bill Amends Labor Law to Provide for Rigid Inspection—Calls on Industrial Commission to Formulate Rules—Theatre Men in Accord

Albany, N. Y., March 1. A standard code of theatre building is proposed under a bill just introduced in the New York State Senate and inspired by the Knickerbocker theatre catastrophe in Washington, to cover the entire State as a principle upon which all local regulatory measures shall be moulded. The measure is in the form of an amendment to the Labor law. It was drawn by the State Labor Department and introduced by Senator Charles J. Hewitt, Republican of Locke, N. Y. The measure is understood to have the approval of theatre men.

It is entitled "An Act to Amend the Labor Law in relation to places of public assembly and making an appropriation therefor." It was sent to the Committee on Finance as practically all measures bearing appropriations do in the ordinary procedure.

Under the provisions of the bill there is to be a rigid inspection of all theatres and places of amusement in the State. In cities where there are no enforcement officers the State police are to enforce the regulations.

The State Industrial Commissioner is directed to prepare rules which shall govern the erection of places of amusement and such rules shall have the effect of law, comprising a code for the whole State.

The bill provides that after Oct. 1, 1922, all plans for new places of public amusement must be filed with the Industrial Commissioner and the owner must secure a certificate of compliance with the State requirements before the establishment shall be opened.

The following definition of "a place of public assembly" is set down: "A place, maintained, rented or leased for pecuniary gain, where one hundred or more persons may assemble for amusement or recreation."

Other provisions in the bill are: "All places of public assembly shall be so constructed, equipped and maintained as to provide reasonable and adequate protection to the lives, health and safety of all persons employed or assembled therein."

"The Industrial Board shall make rules to carry out the provisions of this article. Such rules shall be the minimum standard required and shall supersede any special law or local ordinance inconsistent therewith, and no local ordinance inconsistent therewith shall be adopted, but nothing herein contained shall prevent the enactment by local ordinance of additional requirements and restrictions. Such rules of the Industrial Board shall constitute the 'State standard building code' for the construction and equipment of places of public assembly, shall be subject to the procedure set forth in sections 29 and 30 of this chapter (No. 50 of the Labor Law), may be limited in their application to certain classes of buildings or to the conditions under which they are operated, and some or all of them may apply only to those buildings or places to be constructed . . . in the future."

"The enforcing authority shall ascertain by inspection whether places of public assembly conform to the requirements of this article and the rules adopted thereunder. If such places are found to so conform he or it shall issue a certificate of compliance to that effect. Such certificate shall be upon a form approved by the Industrial Commissioner or furnished by him and shall be conspicuously posted upon the premises."

"A fee not to exceed \$10 may be charged to and collected from the owner, lessee or person conducting the place of assembly for the approval of plans and for each inspection, but not more than \$20 in any one year may be so charged."

"From and after Oct. 1, 1922, no place of assembly shall be conducted for pecuniary gain unless a certificate of compliance shall have been issued and conspicuously posted therein. The enforcing au-

thority may revoke such certificate of compliance if premises are not maintained according to the provisions of law."

The sum of \$5,000 is appropriated to cover new positions in the Department of Labor necessary to the carrying out of the provisions of the bill, but shall not be available until such positions shall have been described and approved.

MEN AT SING SING LAUD THEIR WARDEN

**Mutual Welfare League Says
Major Lawes Stands for
Them Despite Attacks**

Sing Sing, N. Y., March 1. In its customary manner of acknowledging the volunteer services of artists and managers in providing entertainment for the prisoners, the Mutual Welfare League, through the suspension of the prison bulletin, requests Variety to publish the following:

The Mutual Welfare League of Sing Sing Prison again wishes to express its gratitude to Briggs & O'Neil and Mr. Mills, of the Victoria theatre, Ossining, as well as to the artists for their kindness in appearing at the institution Friday evening, Feb. 24, to help entertain the men.

At a time like this when everybody seems to be engaged in the favorite indoor sport of "kicking the fellow who is down," the magnanimity of the artists comes like a ray of sunshine to the men confined behind the walls.

It is through the kindness of our warden, Major Lewis E. Lawes, that we are permitted to enjoy these acts each Friday night. Our warden has shown the true Christian spirit of brotherhood when in the face of attack by the reactionary elements and those who would destroy all vestige of manhood left in us, he still persists in his faith in human nature and continues to help the men in his care to feel that there are some who are willing



GENEVE BUTLER

FLANDERS and BUTLER

"A VAUDEVILLE CONCERT"

"Of the more delicate sort is the act given by Flanders and Butler, the latter an extremely pretty woman. Miss Butler does everything but yodel with runs, trills, staccato and high notes trimming an old song as perhaps it never was before, and Flanders plays jazz so it really sounds like music."—SAN FRANCISCO CHRONICLE.

ORPHEUM CIRCUIT
Direction BURT CORTELYOU

to aid them in their efforts to rehabilitate their lives. We are endeavoring to prove to Warden Lawes and to the many friends of the league, that gratitude is a virtue that is not dead within us.

I can but quote in extenuation of our appeal for assistance from the outside public, William Russell Lowell, in "The Vision of Sir Launfal," when the knight went in search of the Holy Grail, and Christ said unto him, "Not that which we give but what we share, for the gift without the giver is bare."

The first act on the program was Clark and Beahan, comedy jugglers. In addition to being good jugglers, they have splendid comedy which went over exceptionally well.

The second act was J. C. Lewis, Jr., and Co. in a serious and comedy skit. This juvenile act is one of the best we have been privileged to see here in a long time, and the children took the house by storm.

The last act was the Gordon Duo, in harmony singing. Both Miss Gordon and Mr. Kennedy of this duo have excellent voices and the blending of their voices in some of the numbers brought forth a volume of applause from the audience. All acts were compelled to take encores.

We enclose the evening program with a five-reel feature from the Universal Film Co., "Shattered Dreams," with Miss Du Pont.

B'WAY PANTAGES, L. A., LEASED BY PANTAGES

**New Pantages Holding Up
With Pop Vaudeville**

Los Angeles, March 1. The Broadway Pantages theatre has been leased by Alexander Pantages to Dalton Brothers, owners of the Burbank and Pollock, for a five-year term. The Daltons will probably play tabs at the Broadway. That is the policy of their other two houses.

The new Pantages with vaudeville, pictures and extra attractions is holding up well, although Eva Tanguay did not reach box office expectations. She was taken ill last Wednesday and out of the bill for the remainder of the week. Two boys replaced her.

The Broadway Pantages has a good location and was a money-maker last year for Pantages. Since remodelling around the first of the year, it seemed unable to come back. For three weeks the house issued a Will Morrissey revue, but changed to a combination program last week, after Morrissey had been taken ill. The change did not benefit.

Loew's new State, with Loew's road shows and pictures is doing a splendid business in the best location in town. Just now, though, it is also feeling the flu effects.

MURPHY ESCAPES ALIMONY

Kitty Letraunik, who made a motion in the Supreme Court to have Samuel Letraunik (professionally Senator Francis Murphy, punished for contempt of court for failure to live up to an alimony decree, had the motion denied by Justice Ford last week. The court ruled that, since Murphy had proved victorious in a counter-suit for annulment of marriage, the monologist was not bound to pay alimony under the previous separation decree.

CONNERY FOR CONGRESS

Lynn, Mass., March 1. Friends are grooming William P. ("Billy") Connery, Jr., of this city, private secretary to Mayor Harland A. McPhetres, and for a number of years in vaudeville as a monologist, as a candidate for the Democratic nomination for Congressman from the Seventh district next fall.

Act Goes Into "Scandals"

Clayton and Lennie opened with White's "Scandals" Wednesday at Washington, replacing George Lemaire.

The two-man act had been given a Loew route after leaving the Schubert vaudeville time. They secured a contract for the production engagement.

SCHENCKS' DIVORCE

Mrs. Joe Schenck Names Lillian Broderick in Chicago Action

Chicago, March 1. Mrs. Amelia Schenck in starting a divorce suit against her husband, Joe Schenck (Van and Schenck), here last week, named Lillian Broderick as the other woman. Latter playing Majestic here this week with Tom Bryan, admits she was the co-respondent named.

Schenck, who, with his partner, Gus Van, has been with the Ziegfeld "Follies" for several seasons, is alleged by his wife to be worth \$300,000. His wealth was accumulated, says Mrs. Schenck, through stage salary and royalties.

The Schencks were married July 12, 1912 at Jersey City. They have one daughter, Peggy.

AERIALISTS AS UNDERSTUDIES

Kansas City, March 1. The Jordan Sisters, who opened the bill at the Orpheum last week in a double wire act, substituted later for Ethelyn Clark in Joseph Howard's offering. Miss Clark was out of the act on account of illness. The sisters were extremely easy in the new parts and many failed to recognize the wire dancers until the finish, when Mr. Howard in a clever little speech gave them credit.

7TH REG'T BAND FOR \$3,000

The 7th Regiment Military Band, composed of members of the National Guard on the reserve list, has been formed for vaudeville by Francis W. Sutherland. The latter during the war period rated as a first lieutenant directing the best assortment of players in the A. E. F., representing the 104th Field Artillery. The act consists of 35 members and the offering for vaudeville is priced at \$3,000 per week.

"AWKWARD AGE" PLAYLET

Eve Lynn and Clyde Dison, both of the legitimate, are the leads in a new playlet with music. It is called "The Awkward Age," written by Herbert Hall Winslow, the numbers coming from Harry Archer and Harlan Thompson.

Miss Lynn was prima donna in "Pitter Patter" last season. Dison was in "Good Morning, Judge."

BRITT WOOD FINED \$100

Rockford, Ill., March 1. The police court at Dixon, Ill., imposed a fine of \$100 and costs on Britt Wood last week on the charge of transporting liquor on a public highway.

Helen Keller Recovers

Houston, Tex., March 1. Helen Keller recovered from the illness that interrupted her engagement with the Interstate circuit in Dallas and opened in Houston Sunday.

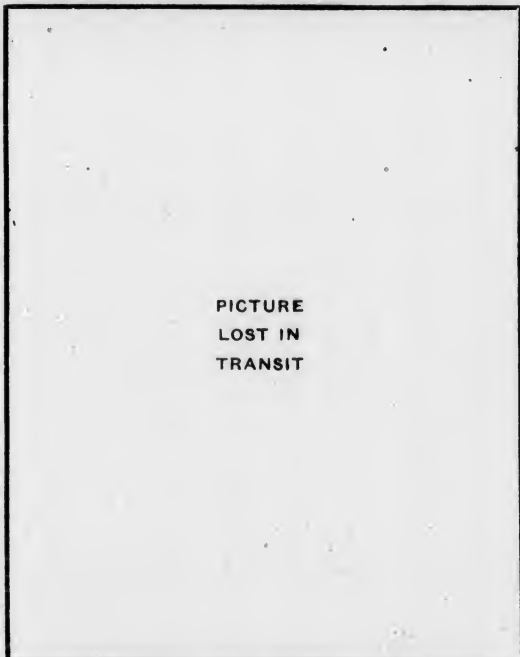


ALEEN BRONSON

COMEDIENNE

"THE SUNSHINE OF THE STAGE"

Gets a pen picture from every reviewer in each city she appears for her laugh winning ability which she is so splendidly displaying in her comedy specialty entitled, "Late Again."



JOSEPH H. GRAHAM

STAGE DIRECTOR

TOLEDO THEATRE, TOLEDO, OHIO

"No article about the Toledo Theatre would be complete without mentioning the truly amazing work of Stage Director, Joseph H. Graham. His is the dynamic personality that whips into shape the maze of lines, forms and sounds which the patrons of the theatre see only as a beautiful and finished production."—THE OHIO WOMAN'S MAGAZINE.

PICTURE
LOST IN
TRANSIT

PIANO PLAYERS CALLED "EXCESS" AND EXPENSIVE BY MANAGERS

One Vaudeville Circuit Declares It Is Costing \$6,000 Weekly for Unnecessary Pianists—Prefer Spending Amount on Increased Orchestras—"Single Acts" Mostly Blamed—Increases Act's Salary

Piano players in vaudeville are in the forefront of several circuit managers who have appeared to have pounced upon pianists as excess and expensive through the conditions confronting their circuits this season. In looking for places to reduce operating expenses, at least two circuit managers, without conferring with each other, figured one saving could be effected in eliminating unnecessary piano players.

The manager of an extensive chain of vaudeville theatres has said he figures excess piano players now on his time are costing him \$6,000 a week. This amount, he stated, his circuit would prefer to spend on increased orchestras.

Piano players appear to be looked upon as excess when traveling with what is known as a single act, man or woman, or a team or a trio where the pianist acts only as an accompanist. Often the pianist is made to look like a part of the turn through filling in waits or having a solo or two to himself. This, the managers say, is more often a camouflage than anything else.

The managers declare the cost of the pianists results through the act carrying one increasing its salary, usually from \$150 to \$200 a week, on the plea the piano player is causing that much extra expense, with his salary and traveling expenses. The managers also declare the acts have an opinion a pianist on the stage with them gives "class" to the turn it could not secure without the assistance of a specialist at the concert grand.

Managers argue, firstly, that in former days the pianist did the act or a large part of it, if at the piano, and singers used the orchestra. There were as many successes in those days with only the orchestra as there are now with pianists, they say.

None of the managers would venture an estimate on how many unnecessary piano players there are in vaudeville at present. They concede a certain type of turn is made more valuable with the piano player and that in other acts often a piano player is legitimately a part of it. They insist, however, that of all piano players now in vaudeville 80 per cent. are unnecessary to the turns they are with or the bills they appear upon. The actual salary of piano players, they say, runs from \$75 to \$150 a week, plus transportation.

OUTDOOR SPORTS

Bachelor Assemblyman Against One-Handed Driving

Albany, March 1. Assemblyman Joseph Steinberg, Republican, of New York City, who made himself famous early in the present legislative session by introducing a measure designed to frustrate overnight marriages, aimed his guns at Mr. and Mrs. Lover again yesterday, when he presented in the lower chamber a bill to prevent "spooning" in automobiles. Mr. Steinberg is a bachelor, but his friends say he is not a woman hater by any means. He has been seen about the lobby of the Ten Eyck Hotel with several pretty Albany girls this season, it is reported.

Mr. Steinberg, who boasts of being one of the most regular of regular Republicans, says he doesn't give a hang if he returns to Albany next year, and, with the "spooners" measure, as a basis of expression, his friends are led to believe that he is sincere in his declaration. Already the Assemblyman has been the target for many uncompromising remarks from Albany misses who don't object to a young man putting one around them and the other on the wheel on a nice moonlight night.

Under the terms of the Steinberg measure, it would be a crime for anyone to drive a machine with one hand while the other is holding the young woman closely. The introducer of the bill is outspoken in his belief that the two things cannot be

done simultaneously, that is successfully. And he speaks from real experience. Therefore, he has arrived at the conclusion that if one wants to spoon he should not attempt to drive a car at the same time.

"There are inspiration points along Riverside Drive set aside especially for spooners," Mr. Steinberg said in defending his action.

"They don't have to spoon along Broadway. Everybody loves a lover, but not in an auto when he is using one arm to hold the only girl in the world so close that she won't get cold."

"Why, I was driving—yes, I was alone—down Broadway, and just as I was nearing 110th street, which is one of the most dangerous parts of New York City for traffic, an automobile came wabbling along. The young fellow had one arm around his girl, and she was resting her beautiful brown hair on his manly shoulder. His eyes were not on his work. They were looking into hers. They didn't care how many other machines were in the street or what the traffic signs were."

"I had to drive up on the curb to escape a collision. I am satisfied that many automobile accidents are caused by spooning, and it has reached such a crisis in our city that something must be done. My bill will stop trying to operate a machine while doing a Romeo and Juliet stunt."

Mr. Steinberg's bill would revoke the license of any driver caught "spooning."

WRITERS TO MEET AGAIN

A reorganization meeting of the Lyric Writers' and Composers' Guild (songwriters' union) is scheduled for March 8 at Keen's Chop House, at which new members and officers are to be elected. The organization, which was supposed to be a "cold" proposition because of the failure on two occasions within the last two months to assemble quorums of 25, is to be revived seriously, according to some of the members.

Their demands will be drawn up anew, including 50 per cent. mechanical royalty, prompt payment thereof when due, as well as sworn sheet music statements.

ORPHEUM, DULUTH, CLOSES THIS WEEK

Bad Conditions in Northwest—Stock Will Follow—Others to Close

Duluth, March 1.

The Orpheum here will become dark Saturday, discontinuing vaudeville for the season. The house will reopen with dramatic stock when Arthur J. Casey installs his company for his third season. The stock policy will begin about Easter.

The Orpheum has been steadily losing patronage, due to industrial conditions and unemployment. Stronger bills at popular prices failed to stave off the slump, and the inevitable announcement of closing came.

According to reports, Orpheum officials will leave Chicago on an inspection tour of this territory, it being rumored that other northern closings are anticipated.

The Orpheum houses at Vancouver and Salt Lake are reported as listed for early closings unless business improves. A meeting of the Orpheum officials was held in New York this week to decide upon the future of the houses.

SUPERVISION OF RAILROADS

Albany, March 1.

Attorney General Charles D. Newton had no comment to make on the decision of the United States Supreme Court at Washington upholding the authority of the Interstate Commerce Commission to regulate all railroad fares, which was a defeat for New York State in its action to compel the New York Central Railroad to charge only two cents a mile for passengers between Albany and Buffalo.

In taking the fight to the highest tribunal in America the State had contended that under an old charter provision the road could not charge more than two cents a mile between Albany and Buffalo.

The Federal Commission had given the New York Central permission to charge its present rate of 3.6 cents a mile.

Pan's Minneapolis Opening Saturday

Minneapolis, March 1. The Pantages road shows, making this city their usual starting point for the circuit, now open here Saturdays, instead of Sunday as formerly.



ADELAIDE and ALBERT GLORIA

IN THE MESSRS. SHUBERT'S
"THE BLUSHING BRIDE," ASTOR THEATRE

The crown of the show is the dancing of the "Glorias." Why artists of that calibre should preserve so gaily an anonymity is a riddle. They dance with exquisite wildness, yet precision; their work combines the intoxication of the senses with the cold ecstasy of mathematics. It is superb. If the rest of us could do the things we try to do with the magnificent perfection which these dancers bring to their chosen art—well, the world would be a very fascinating place.—Highbrow, Town Topics.

Personal Director: ED DAVIDOW & RUFUS LeMAIRE



ALMA NEILSON

And Company

"IN BOHEMIA"

Direction: LEW GOLDER

At the Boston Theatre, Boston,
This Week, Feb. 27th.

"PLUGGERS" HORNING IN ON RADIO FAD

Broadcasting Officials Claim Classics Are Wanted

The music publishers, recognizing the potential powers of the new radiophone fad as a national music "plugging" medium, are daily sending down song pluggers to the various broadcasting stations, either to the Westinghouse plant at Newark or the Radio Corporation of America station at Roselle Park. To their way of thinking, just now, it is the popularizing medium of the future, although some of the other music men contend it will boomerang by hurting the record and roll sales.

Meanwhile the music men are vying with each other to secure a "plug" for their respective wares which the radiophone people do not seem to appreciate. They contend that it really is the better class music the radio audiences appreciate and introduce letters of appreciation with nary a favorable comment for the popular singer.

Miss Vaughn De Leath, who was one of the pioneers in performing for the radiophone fans, staged a songwriters' night Washington's Birthday night at which Albert von Tilzer, Kendis and Brockman, Otto Motzian and others performed.

"5TH AVE" SENT TO STORAGE

Moore & Megley's vaudeville act, "On Fifth Ave.," which played the Palace, New York, last week, went to the storehouse Saturday. Charles Irwin, one of the featured members, will re-enter vaudeville in his former single turn.

It is understood the Keith office could not see the price asked for the act by Moore & Megley, which was \$2,500.

EXAMINATION APPLICATIONS

The application of the Shubert attorneys to examine Vine and Temple, who are suing on their vaudeville contracts, before trial was vacated by Judge Walsh in the City Court Wednesday.

Frederick E. Goldsmith, attorney for the vaudeville act, has issued a subpoena for Lee Shubert for an examination before trial.

ILLNESS CAUSES DISSOLUTION

Florence Hobson and Eileen Beatty, vaudeville, have temporarily dissolved, due to illness contracted by Miss Beatty. An attending physician after an examination advised her to return to her home for at least six months to recuperate.

Miss Hobson will continue in vaudeville as a single act.

MAY IRWIN LIKES UNIT IDEA

May Irwin has opened negotiations with the Shuberts for the securing of a franchise for a unit on the new Shubert vaudeville circuit for next season. According to the present plans, Miss Irwin contemplates framing the unit and appearing as its star.

SUBSCRIPTIONS ASKED FOR JEWISH DRIVE

Quota of \$250,000 for Theatrical Division as Its Portion Toward the Fund

The New York campaign for Jewish War Sufferers has set a quota of \$250,000 for the theatrical division as its portion of the desired \$5,000,000 to be raised in New York for its part of the \$14,000,000 being aimed at for these purposes all over the country.

The campaign has the support of leading Jews in every field of American life, financial, represented on the committee by Felix Warburg; professional, represented by Louis Marshall; humanitarian, by Nathan Straus and others.

The active director of the theatrical committee is Allen Grant, who has offices at 1441 Broadway (Broadway Theatre building). Signed pledges may be sent to the theatrical committee or direct payments, all payable to the Jewish War Sufferers. They will be duly acknowledged. Subscriptions above \$10 are payable in four installments, April 1, July 1, Sept. 1, and Nov. 1, 1922.

Any subscription forwarded should contain the name and address of the sender.

The theatrical committee especially appeals through Variety to the Jewish members of the profession for their own subscriptions and those of others they may be able to influence.

A special midnight performance will be given in aid of the Relief drive at the Palace, New York, Saturday, March 18. The performance will start at 11:45 Saturday night.

COP'S ERROR

Jack Walsh Arrested—Mistaken Identity

Baltimore, March 1.

A case of mistaken identity resulted in the arrest of Jack Walsh last week, while playing at the Hippodrome here.

The New York authorities were looking for a Jack Walsh, wanted for appropriating money and property from a Mrs. Lee in New York City. They had been informed that a Jack Walsh and Co. were playing the Loew circuit. A wire was rushed to the Hippodrome and Walsh haled into court, where he was bailed by the manager of the Hip.

The complainant arrived and announced that a mistake had been made, as Walsh was not the person. She apologized to Walsh and the incident was closed when the charge was withdrawn.

MRS. ARDELL GETS DIVORCE

An interlocutory decree of divorce has been signed in the New York Supreme Court in favor of Marguerite Imandt D'Zulba in her suit against Franklyn Ardell (D'Zulba). Ardell (vaudeville) is heading the "King Solomon, Jr." act.

The plaintiff named an unknown woman and the Somerset Hotel, New York, as the co-respondent and place in the suit. She introduced as one of her witnesses Edward Francis Lalley, an employee of the Somerset, who testified Ardell tore out the page from the hotel register on which he had registered as "Franklin Ardell and wife" and escaped in a taxi. Mrs. D'Zulba stated she was confined to bed with illness at the time.

"YELLOW TICKET" STOPPED

The Shuberts ordered the condensed version of "The Yellow Ticket" for vaudeville usage, but after rehearsing three weeks, plans to reopen it were postponed through the withdrawal of Alexandra Carlyle. Miss Carlyle is under contract with Winthrop Ames, who called her for rehearsals of "The Truth About Blayds," a Milne play which he will present at the Booth in two weeks.

"The Yellow Ticket" playlet was used in several western houses playing Shubert vaudeville early in the season, but was not shown in the East.

\$8,000 ELEPHANT DIES

The death of one of the elephants in the Rhoda's Royal Elephants act at Proctor's, 234 street, Wednesday, Feb. 22, forced the turn to cancel the balance of the vaudeville engagements. The deceased pachyderm was valued at \$8,000.

TOO MUCH NEWARK VAUDEVILLE FORCES ONE HOUSE TO STOP

Eight Theatres Lately Playing Variety Bills—Sixty Theatres for City of Half Million—Strand Going Back to Pictures

Newark, March 1. The Strand, independently booked, will discontinue its present pop vaudeville policy within three weeks, the house reverting at that time to its former straight picture policy.

Vaudeville has proved unprofitable, largely due to the number of houses with a similar policy in the same locality. The opening of vaudeville in the Strand a few weeks ago constituted three new local vaudeville houses this season. The Shuberts opened the Rialto with vaudeville in September, with Loew's State, playing continuous vaudeville policy, opening a few months later. The two new houses, both of large capacity, drew business from Keeney's and Proctor's, both located a few blocks from the Loew house, but some distance from the Rialto.

Business has been off in the majority of the houses during the past few weeks, blamed largely upon the number of theatres playing vaudeville.

Newark, with a population of half a million people, has 60 theatres, including picture houses, with eight employing a vaudeville policy during the past few weeks.

Permit was granted last week for the construction of another large picture house on Elizabeth avenue, near Hayes Circle.

FIELDS MOVES TO MURAT

Cincinnati, March 1. The Lew Fields' Shubert vaudeville unit will move from here Saturday to the Shubert-Murat, Indianapolis. It will be the first time the Murat has had a Shubert vaudeville show.

BOOK ORPHEUM, JR.'S ON COAST, FRISCO HEARS

Anyhow, Beck Is Due in Frisco and Rumors Are Plentiful

San Francisco, March 1. Martin Beck's return visit to San Francisco this week is expected to develop important changes in the Orpheum staff here, according to rumors that are flying thick and fast about the Rialto.

As yet, no names have been given out officially as identified with the new Golden Gate, the Junior Orpheum house that is to open here March 26. The Junior Orpheum in Los Angeles will open its doors on March 19.

One report that seems to have been given credence is that concerning the opening of a booking headquarters by the Orpheum on the West coast, probably in Los Angeles. The Los Angeles office, if opened, may be utilized to serve the Junior Orpheum houses in the West. It is reported.

STRAND, HOLYOKE, CLOSES

Holyoke, Mass., March 1. The Strand, formerly housing split week vaudeville booked through the Keith office, closed its vaudeville Sunday and will play pictures indefinitely.

With the closing, Loew's Victory remains the only vaudeville theatre here.



NAN STERLING of LOHSE and STERLING Touring the Orpheum Circuit WHILE AT MAJESTIC, CHICAGO

Lohse and Sterling, the best looking two people doing an acrobatic act on the stage of this man's land. Ralph does his usual routine, including the chair and accordion stunts. All of the work of this team is well executed with a speed that is refreshing. Nana Sterling knows how to sell what she executes. She wore a blue and gold folly costume which was rather décolleté, but she was a dream in it.

Direction HARRY WEBER

CHINKS TIED UP

Horwitz Recovers His Celestial Turn by Bonding It

Arthur Horwitz, the Loew agent, profiting by a costly past experience in dealing with Chinese troupes, slipped one over on his competitors this week by a rather nifty ruse, the result of which finds the Royal Pekinese Troupe at the Loew State theatre with a Horwitz contract for 25 consecutive weeks and an option for 15 additional weeks. A few months ago Horwitz tied up the Choy Ling Foo Troupe and booked them for a 12-week run on their way to New York from Chicago. The Chinks got as far as the Metropolitan, Brooklyn, when a big time agent approached them, and although Horwitz had bonded them for a detour through Canada, the Orientals were commercial and deserted for the big time.

Last week Horwitz passed the word that he was going to Atlantic City for a rest. Instead he journeyed to Washington and procured a permit from the Immigration authorities allowing the Pekinese Troupe to enter America from Montreal. Horwitz was forced to post a bond of \$2,500 for each Chink.

From Washington Horwitz hastened to Montreal and tied up the six Pekinese with a personal contract for the 25-week run at \$650 weekly, gambling on the possibility of selling the troupe in New York. When he returned he submitted the act to J. H. Lubin and immediately after their opening Lubin routed the Chinks for the stipulated time listed on the Horwitz contract.

TRYOUTS BOOKED BY FOX

Three out of six try-out acts which showed at the City Monday of last week were given Fox contracts by Edgar Allen, Dorman and Stanley, new in the East, and Chester and Warren, talking and acrobatic team, were given the Fox vaudeville time, the bookings being for three and a half weeks.

Katherine Stang, a violiniste, is the third try-out booked. She is considered a find and was given 15 weeks, that taking in the Fox picture and vaudeville houses. She opened Sunday at the Japanese roof garden and will appear four weeks at the Academy of Music. Miss Stang will be worked as a single in the Fox vaudeville houses following the picture appearances.

AUDUBON TRYOUTS

The Audubon, the Washington Heights Fox house, will add professional try-outs next Thursday to the regular vaudeville bill. The house has a dancing contest Monday nights and other business promoters are to be experimented with.

The Audubon is situated between the Moss Coliseum above and the Moss Hamilton below, and has had varying business since the Heights invasion. For a time Broadway feature pictures and a symphony orchestra with several vaudeville acts seemed to be the solution, but after a brief period of stimulated attendance the house dropped back again.

SHUBERTS SOUTH

Atlanta and New Orleans Mentioned for Vaudeville Next Season

New Orleans, March 1.

Shubert vaudeville seems certain for a section of the South next season. A reported plan has Atlanta and New Orleans in the Shubert routing.

The Shuberts hold a long lease on the old Orpheum here and this year have been playing legitimate attractions at the theatre successfully. With the Erlanger-Shubert arrangement one of the legit houses may withdraw.

The plan has Atlanta following Washington and New Orleans after Atlanta. The Shubert acts would lose a week after the local date, as do those playing at the Orpheum.

Atlanta has not had big time vaudeville in years and is cherry ripe for that brand. New Orleans will support two better class vaudeville houses in greater proportion than it has a couple of legitimate theatres.

There has not been big time "opposish" in New Orleans since William Morris operated the American music hall, now the Palace, the South's greatest vaudeville money-maker.

HENNEPIN, ORPHEUM, JR., CHANGES POLICY

Three Shows Daily Now—Two Acts Dropped Out—Business Good

Minneapolis, March 1.

The Hennepin, Orpheum Jr., here, has cut its admission scale and changed the policy. The new policy calls for three shows daily from each of the six acts, as against the State-Lake policy, where six acts did three shows with two doing four, making continuous vaudeville.

Under the new arrangements two acts are dropped and the performance will be continuous from 12:45 to 11:30 p. m., with the vaudeville starting at 2:45, 6:30 and 9 o'clock. A similar change has been inaugurated at the Mainstreet, Junior Orpheum, Kansas City, and Palace, Milwaukee.

The new policy and reduction of scale may have been influenced by the announcement that Finklestein & Rubin's New Palace is to open Sunday night with six acts of Shubert vaudeville and pictures.

Business at the New Hennepin continues good, with strong bills and "names" continuing to fill the house at popular prices. It started off a few weeks ago like a house afire, smothering everything else in town, but the change indicates the gait did not keep up.

The local Pantages house is reported listed for a switch to straight pictures unless business improves. Burton Meyers and Jack Quinlan are trying to bolster up attendance. Meyers represents the stockholders, while Quinlan is Pantages' personal overseer.

NORTH ONE-NIGHTS

Vaudeville Will Play Six Towns in Six Days During Week

Watertown, N. Y., March 1.

Northern New York's latest vaudeville circuit will embrace six towns of this section, playing a bill of acts and pictures in theatres formerly playing pictures only.

Commencing Monday weekly the show will appear at Gouverneur, Ogdensburg, Malone, Massena, Potsdam and Carthage.

It's a new playing scheme for northern New York.

WEBSTER IN SHUBERT

Chicago, March 1.

George Webster, late of the C. L. Carrell vaudeville agency here, has been added to the staff of the Western Shubert vaudeville office. He will serve as aid to Clarence Morgenstern, who is the new business manager of the office, and direct the bookings of several of the houses on the Western office books.

BETHLEHEM'S SPLIT WEEK

The Kurtz, Bethlehem, Pa., will use a four-act split-week vaudeville policy commencing Monday, booked by Fally Markus. The house has been playing pictures, and started the season as a Shubert vaudeville house.

MINNEAPOLIS BOOKS

SHUBERT VAUDEVILLE

Finklestein & Rubin's Palace Starts Next Week, Booked from Chicago Office

Minneapolis, March 1.

Shubert vaudeville will open Sunday at Finklestein & Rubin's new Palace here. The house formerly played the Loew road shows, but was withdrawn from the Loew office recently on a mutual arrangement, although the booking contract had a year more to run.

Six acts, feature picture and news reel for full week stands three times daily at 35 cents top, will be the policy of the Palace after Sunday. The vaudeville acts will be supplied by the Shubert Chicago office by Charles W. Morganstern, who succeeded Dave Bechler as office manager last week.

The opening of the Palace under the Shubert banner marks the advent of the Shuberts into the local popular priced vaudeville field. The Palace, like all the other Twin City houses, has suffered loss of patronage since the opening of the Hennepin, Junior Orpheum, and has been seeking a Shubert booking connection to strengthen its bills.

Two of the acts listed for the opening program are Letta Mayer and D'Ving Girls and Krantz and White. The latter have played all of the Shubert eastern time. Both turns were booked by the Chicago office.

Al Gillis, who has been identified with F. & R. for the past two years, will remain as house manager. Wally Decker will be house press agent.

L. A. SITUATION

Pleanty of Vaudeville with Orpheum, Jr., Opening

Los Angeles, March 1.

With the Junior Orpheum ready to open the middle of this month Los Angeles will have another huge downtown theatre. Loew's big and new State has the most advantageous location. Alexander Pantages is operating two houses here. It means lively competition for the vaudeville business. The Pantages bill weekly includes a special sketch, usually presented by the owner of the circuit through arrangement with some film star or lead who appears in person. Of late the Pantages shows have been exceptionally good for the smaller time house.

Hoffman Brothers, of Southern California, are preparing for the opening of two picture houses. The Regent and the Temple, in residential districts, open within the coming three weeks. Another, Garden, will soon be erected by this syndicate, which is to be known as the Los Angeles Theatres, Inc., dealing principally with theatres in the up-town sections.

WHITEHURST AGREES TO PAY

The suits by the American Society of Composers, Authors and Publishers which were pending in Baltimore last week against Charles E. Whitehurst, owner of a chain of picture theatres, were adjested following conference between J. C. Rosenthal of the society and the defendant. The executive representative of the plaintiff society, after two hours' conversation with Mr. Whitehurst, showed that the writers of the musical selections used as part of the musical program accompanying the pictures were entitled to some recompense for their efforts.

Whitehurst agreed to pay the annual tax demanded by the society, as a result of which several other suits still pending in Baltimore against other exhibitors will eventually be adjusted.

ORPHEUM, JR., ON COAST

The Orpheum Circuit is arranging bills for the opening of two of the new coast houses to be listed under the junior Orpheum route, the first to open being the Hill St. theatre, Los Angeles, March 21, with the Golden Gate theatre, San Francisco, opening the following week.

Both houses will play six acts with a feature picture, giving three shows daily.

Miles' Houses Keeping Open

The Miles houses at Cleveland and Wheeling, reported closing, will remain open indefinitely.

The houses got a break with Charley Murray, the film comedian, who did big business at both stands.



EDDIE VOGT VACATIONING

Address, care of American Express Co., Haymarket, London, England.

BOOKING SWITCHES

The Strand, Hoboken, switched its Sunday vaudeville bookings to Jack Linder commencing this week.

The Amphion, Brooklyn, formerly booked by Jack Linder, has changed to the Eli Sobel office. The house plays a musical tab in conjunction with its vaudeville bill.

The Boro Park, Brooklyn, switches its vaudeville bookings commencing next week from John Robbins to Fally Markus. The house plays six acts on a split week.

Riley, Moss' Brooklyn Manager

Edward Riley has been promoted to supervisor of the Moss' Brooklyn houses. He will give up active management of the Flatbush to be succeeded by Jerry de Rosa, from the Cameo. Doc Riley has been appointed manager of the Cameo.

"ROSE GIRL" UNIT

"The Rose Girl," originally produced by Wilmer & Romberg, which opened the Ambassador, New York, and later taken over by the Shuberts, goes into rehearsal this week to be condensed for Shubert vaudeville.

Fred Hildebrand, of the original cast, will be featured.

The unit is to be ready in two weeks, with the original production to be carried barring some cutting of the book.

Tab as Stock

A musical comedy tab stock company under the management of E. C. L'Assio opens March 6 in Flemington, N. J. The company, including ten people, will play a circuit of three towns, appearing two days in each, with a change of bill weekly.

REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

POPULAR RECORDS

STEALING (Fox Trot)—Joseph C. Smith and Orchestra**I WANT MY MAMMY—MANDY 'N ME—Same—Victor, No. 18845**

Joe Smith can always be depended upon for good dance music. He does less of the lingo than possibly any other accepted dance musician, but somehow has a following that swears by his stuff. Simply played, he exacts considerable charm from any selection by enriching it with the strings above any other instrument, allowing the brasses and reeds to creep in at just the right spots. When Smith was at the Hotel Plaza, New York, the afternoon tea flappers and lizards raved about his "dreamy" music. In "Stealing" (Dan Sullivan) Smith delivers a steady rhythmic dance.

The "Mammy" (Breau) and "Mandy" (Conrad-Motzan) medley is on the same steady order. The "Stealing" selection as a composition is like the rest of that muchly overdone sustained note genera, although as Smith performs it, none the less well done even unto the "stop time" effect.

GYPSY BLUES (Fox Trot)—Paul Whiteman Orchestra**WHEN BUDDHA SMILES—Same—Victor, No. 18839**

"Gypsy Blues," with its slow, halting tempo, is said to be the nearest approach to orthodox African rhythm in American fox trots. The truth thereof is negligible compared to its musicianly rendering. The theme does hint of some Negro spiritual as claimed, but as strictly a dance composition it is superb, its being the feeling that it grows on one. It is by Sissle and Blake from the all-colored show, "Shuffle Along."

The "Buddha" number (Brown) introduces "Drifting Along" with the "Tide" (Gershwin), from one of George White's "Scandals." Both are soothing melodies of the "dreamy" order.

JUST A LITTLE LOVE SONG (Fox Trot)—Paul Whiteman's Orchestra**TY-TEE—Same—Victor, No. 18842**

The first is the current melody dance surprise of the season. It has caught on as a popular dance tune surprisingly well in a short space of time merely on the strength of its charming melody. The "pig side" whistle which Whiteman made a necessary and popular adjunct to the trap drummer's outfit features melodiously here.

"Ty-Tee" (Elbo) is a barbaric South Sea Island strain to which Gilda Grey has hula-hula'd along Broadway. The piano and traps carry the weird notes with tinkling saxo interludes ever and anon.

BY THE PYRAMIDS (Fox Trot)—Gene Rodemich's Orchestra**RIGHT OR WRONG—Same—Brunswick, No. 2183**

Rodemich's saxo walling features both these flowing fox trots with some xylo hammer work standing out in the arrangement. The first, as the title suggests, is an Oriental theme.

"Right or Wrong" (Sizemore-Elese), composed as it is by two standard orchestra men, shows the hand (or hands) of its originators to best advantage. Intended primarily for dance, it has power and rhythm as rendered by Rodemich's orchestra.

I'VE GOT MY HABITS ON (Fox Trot)—Bennie Krueger's Orchestra**SCHOOL HOUSE BLUES—Same—Brunswick, No. 2181**

The "Habits" (Durante) selection makes for a sprightly rag in which the sax and strings are given some chance for display.

Having exhausted hit tunes from Irving Berlin's Music Box Revue, Krueger's musicians are recording a secondary number of the show, "School House Blues." It's not in the class with "Everybody Step" as a blues, but the banjo picking and the moaning sax elevate it into a very danceable fox trot.

EVERYBODY STEP (Fox Trot)—Vincent Lopez' Penn. Orchestra**WABASH BLUES (Fox Trot)—Rudy Wiedoff's Californians—Pathe, No. 20656**

Somebody ought to grab Lopez and his jazz artists (that's no misnomer either) and make a real feature of 'em. That boy knows how to put tricks into his stuff that have a kick like a mule. "Everybody Step" ("Music Box Revue") has established itself as a dance tune beyond criticism, yet Lopez has done some wicked stunts with it.

Wiedoff's Californians blue the "Wabash Blues" (Ringle-Meriken) to their and the dancers' content, mixing it up with a snatch of the immortal "Banks of the Wabash."

SNOWFLAKE—Ernest Hare (Vocal)**DON'T BE CROSS WITH ME—Charles Hart and Elliott Shaw (Vocal)—Pathe, No. 20659**

"Snowflake" (Anderson-Swanstrom-Morgan) is from the 1921 "G. V. Follies." Ernest Hare baritone this average tune sterlingly, which, coupled with the beautiful orchestral accompaniment, makes it a truly enjoyable recording.

Charles Hart and Elliott Shaw, tenor and baritone, duet "Don't Be Cross" (Gillespie-Van Alstyne), soloing a little for the interlude with "I Wander Tonight O'er the Hills, Maggie." A lovers' plea number, Hart and Shaw get considerable out of it.

CHO-PIANO—Henry Lange (Instrumental)**KITTEN ON THE KEYS—Same—Pathe Actuelle, No. 20671**

Vaudeville pianists could vary their stuff somewhat by taking pains to listen to Henry Lange's two piano renditions of the current Pathe disks. The overdone pop or musical comedy number medley so dear to the piano ticklers' fingers could be exercised to possibly better advantage if a desire were present. Lange (who is pianist with Whiteman's orchestra) has arranged some of Chopin's best tunes in clever style, although, like most piano recordings, it is handicapped by an occasional "tinny" over-

tone. Despite this metallic baseboard sound, Lange manages several difficult runs interestingly.

In "Kitten on the Keys," which the composer, Zee Confrey, first introduced on the Brunswick disks, Lange performs a real piano novelty. It has melody as well as novelty and distinction, impressing the voracious layman with its difficulty.

MARIE (Fox Trot)—Ted Lewis and Band**DOWN THE OLD CHURCH AISLE—Same—Columbia, No. A-2528**

Ted Lewis' current contribution on the Columbia records are a pair of melodious fox trots, paying stricter attention to the straight melody than the jazzique. "Marie" (Motzan-Santly) is made an international dual alliance, with the intertwining of the Italian "Oh Maria!" in contrast to the spirited Frenchy theme.

The "Church Aisle" number from the last edition of the "Greenwich Village Follies" is introduced by the inevitable Mendelssohn wedding glide, including a mock marriage, Lewis officiating as the preacher, and the trombone and cornet answering the acquiescing "I do," all the while the brasses and the sax maintaining a perfect dance rhythm. Vaudeville or dance hall jazz bands could pick up a few points after listening to this record.

WHICH HAZEL—Al Herman (Vocal)**YOU'RE OUT O' LUCK—Same—Columbia, No. A-3526**

Al Herman has succumbed to the lure of the phonograph and is now performing exclusively for Columbia. In "Which Hazel" (Silver) he shows little else than what so many vaudevillians have shown in the way of delivery with this extremely popular "nut" ditty.

"You're Out o' Luck" (Brookman-Wells) is not so well known, and Herman makes considerable of it with his inimitable delivery, including some verbal darky patter. The Columbia has had no novelty male vocalist of Mr. Herman's type for some time, and he should build up a special field on that angle.

WABASH BLUES—Dolly Kay (Vocal)**COT TO HAVE MY DADDY BLUES—Same—Columbia, No. A-3534**

Dolly Kay came to the fore in vaudeville as a "blues" coon song shouter. Her "bloolie" delivery has earned her an exclusive contract with Columbia as a recording artist. Both songs are enjoying a current vogue on the vaudeville stage. As one music publisher suggested, vaudeville artists playing through the vast west and south, and who are some distance away from a professional office, could secure an excellent demonstration of either of these "blues" renditions from Miss Kay. Possibly these record reviews, including every type of vocal and instrumental performance, can prove helpful to the vaudeville artist as a song-demonstrating medium if nothing else.

DAPPER DAN (Fox Trot)—Knickerbocker Orchestra**I WANT YOU MORNING, NOON AND NIGHT—Same—Columbia, No. A-3533**

The Knickerbocker Orchestra, under Eddie Elkins' direction, is more or less of a straight recording aggregation. Its music is performed simply, melodiously and along standard orchestration lines, but minus any distinctive mark. "Dapper Dan" (Al Von Tilzer) is rather time-frayed and passe as a popular dance selection.

"Morning, Noon and Night" is a relic of Gus Edwards' ill-fated revue of last season, introducing "Little Partner," another number from the same show (later reduced to a vaudeville tab). The second selection is distinguished by a saxo duet with a cornet interlude for the wind-up.

DELIA—Frank Crumit (Vocal)**IN MY HEART, ON MY MIND, ALL DAY LONG—Same—Columbia, No. A-3530**

Frank Crumit's tenor somehow always clicks, whether in the original or "canned," with or without the uke. "Delia" (Gottler) is waltz-sung by Crumit. It's an Irish theme distinguished in melody by a punch-line brogue which consists of an accelerated tempo.

"In My Heart," etc. (Kahmar-Ruby) is primarily a "blues" rendition, although Crumit does it more decorously as a boy and girl parting number.

SMILIN' (Fox Trot)—Selvin's Orchestra**GOOD-BYE, PRETTY BUTTERFLIES—Same—Brunswick, No. 2182**

"Smilin'" introducing "Have You Forgotten," is a six-ply composition, three writers authoring each. All are Californians and musicians—and California has made its mark as the birthplace of many catchy melody songs, not forgetting "Whispering." The saxes switch to the brasses for the melody theme and later to the banjo picking.

The "Butterflies" (Cook-Olman) is credited to Chicago for its birthplace and is introduced by a becoming "Madame Butterfly" ramp. One wishes that the Puccini strain were employed a little more than it is, so well does it chime with the rest of the dance. The sax pipes forth forte later on and goes through its throaty stunts.

ITALIAN AIRS—Mario Perry (Instrumental)**GLORIA WALTZ—Mario Perry and Joseph Peppino—Brunswick, No. 2178**

One need not be of Roman descent to appreciate Perry's accordion arrangement of this Italian medley. It is good music withal, and now that "O Sole Mio" has been ragged and lifted for the theme of American pop songs, it is not unlikely the songsmiths will get considerable inspiration from some of the other tunes. As "canned vaudeville" it is considerably "there."

The waltz selection is an original composition by Perry and duetted with Peppino. It is a sprightly concert and dance rendition. Abel.

STANDARD

OLD CAR'LINE—Amelita Galli-Curci (Vocal)—Victor, No. 66014

Galli-Curci sings James Francis Cooke's Dixie song in staid fashion. Her mellifluous soprano modulates charmingly with this melodious number, taking the few high notes majestically.

WHERE MY DEAR LADY SLEEPS—Reinald Werrenrath (Vocal)—Victor, No. 66018

Werrenrath singing a serenade requires no further comment. His baritone exacts full toll from the selection, taking the high and low registers with fluent ease. A becoming harp accompaniment sets off the melody.

LITTLE TOWN IN THE OLD COUNTY DOWN—Theo Karle (Vocal)**LASSIE O' MINE—Same—Brunswick, No. 130v3**

Theo Karle's contribution on the current Brunswick disks is an international affair, including an Irish and Scotch theme. Karle's tenor is well adapted for lyric interpretation. The "County Down" (Pascoc-Carlson) number was first introduced in concert by John McCormack.

The "Lassie" song (Bowles-Walt) furnishes the heather coloring in contrast to the shamrock. Karle's clear enunciation interprets the lyric spankingly.

GABY DREAMS—Elsie Baker (Vocal)**MILL BY THE SEA—Same—Victor, No. 45264**

Elsie Baker's contralto is given ample opportunity for display with these two selections. The first, from Arthur Hammerstein's "Jimmie" (Harbach-Hammerstein-Stothart) speaks for itself in title. A beautiful cello accompaniment stands out.

The "Mill by the Sea" (Faber-Adams) is a love dream number of the better class. Abel.



"DEMAND THE ORIGINAL"

BETTY—MARTIN and MOORE

"Be a good fellow"—but in order to be a good fellow you don't have to drink liquor (hooteh). There is no argument in favor of alcohol as a beverage. Hooteh and work do not mix well.

BOOKED SOLID
Direction LEW GOLDER
TALK No. 11HOME FAVORITE PINE
POISON TO TOMATOAnd When the Referee Wears
Rouge and Eye Lashes, Why
Call It a Sport?

Holyoke, Mass., March 1.

Dear Chick:—

I am shootin' you the low down on a fight we staged here last night between Tomato and a local side wheeler named Kid Truby and I am writin' you quick so that you wont believe the newspaper reports about our being rowdies and wantin' to quit.

Tomato got the rawest deal in this burg that I think was ever handed a fighter since they put the bare knuckles in camphor and used to pull each other's mustaches in the clinches.

We cum up here to fight this egg without knowin' a thing about him but solely because the promoter here Eddie Devlin was once a pretty good friend of mine and a square shooter. I dont know what happened to him since he used to play ball with me in the bushes but some one must have opened him up and poured about two gallons of larceny into his anatomy.

The first shock I get is when Truby climbs into the ring. We were late and when we arrived at the club they told us that Truby had already weighed in front of one of the Commissions men and that he made 135 at 8 P. M. which was the greed scale tip. When this gink climbs through the ropes in his corner I nearly fell dead. He was as big a middle-weight as Harry Greb. I started to beef but there wasn't a chance and I knew they would cop my one grand appearance forfeit if we refused to go through with the match.

That was shock number one but it was only a small time opener compared to my feelings when I piped the referee. He was rouged up like one of the end broads at the Olympic, had his eyebrows penciled, lashes beaded and was wrapped up in a pair of flannel pants and a white silk shirt that would have drawn a crowd on a Palm Beach veranda. A sheet and scratch guy that was workin on one of the local papers tipped me to watch this mug as he had bet heavy jack on Truby.

Well they got away with Tomato under heavy instructions not to lead and to stay away from this bird as long as he could. I figured it was our only chance to make it a fight as Truby was big enough to knock down an ice wagon.

The ref. was in as I seen after the first clinch when he let Truby lay all over Tomato who nearly sank to the floor under this saps weight. Truby kept tryin to nail Tomato with a right cross but the kid kept slippin away side steppin or rollin his head with the punches and so it went for the first four rounds.

Truby was one of them natural fat birds with a slight roll of flesh around his belt line and I never seen one of them that wasn't short winded that's why I told Tomato to keep away from him. All through the fight the ref. let Truby dz

(Continued on page 42)



CHICAGO VAUDEVILLE SHOWS

MAJESTIC

Chicago, March 1.

Kitty Gordon was spotted for the top "ring" of the bill, but with all of her hard work and that of her associates had to step aside for Bert and Betty Wheeler and Bryan and Broderick, who simply carried the show by storm, both acts getting one of the biggest ovations that has been procured by any act in this house for some time.

The Wheelers were in the next to shut spot and dispensed their "Bits of Everything" in a wholesome and appealing manner. Their talents do not seem to be limited to any specific extent; they just seem to run along as an endless chain does. After they had indulged in 20 minutes of their tomfoolery, song and dance, Bert stepped out and announced that they would next present a mental telepathy act, the inside of which had been divulged to them by Harry and Emma Sharrock, who had preceded them on the bill. "Success" was spelled for them with capital letters. This brought on pandemonium, and the Wheelers, with the two Mandel boys, finished their offering by doing the old "You can't pick it up without saying out" bit. This stopped the show completely and it was a full three minutes before the closing turn could go on.

Tom Bryan and Lillian Broderick, who almost scored on a par with the Wheelers, preceded them with their novelty dancing offering, "Bill Board Steps." This clever dancing duo have a pleasing routine of novelty steps which they execute with finesse and artistry. Their "Porto Rican Glide" and their finishing acrobatic dance novelty are two of the best numbers seen here for some time. Lucille Jarrott, a charming black-haired lass accompanies them on the piano and acquires herself in commendable fashion. However, one little detail might be altered as far as she is concerned, and that is the elimination of the electric light with the reflector over the piano. There is no need for it, as a lamp from the side furnishes sufficient light for her, while the reflector somewhat detracts from her work as drawing attention while the couple are stepping around.

Opening the show was Sylvia Loyal with her dogs, pigeons and juggling feats. Miss Loyal has a faculty of presenting her offering in chic and appealing fashion, and on this occasion sold it at full value.

Due to the withdrawal of Henry and Moore on account of illness Pearl Frank, an auburn-haired soprano, cared for the second position. Miss Frank warbled four classical selections in an acceptable fashion.

UNIVERSAL SCENIC ARTIST STUDIOS, Inc.

Created the Scenery for

JOE COOK and ALEXANDER BROTHERS and EVELYN

"Let us estimate on your order" 626 State Lake Bldg. Phone Dearborn 1776 CHICAGO

L. P. LARSEN, Mgr. Art Director

BERT KELLY'S

431 Rush Street, Chicago 5 blocks from State-Lake Theatre. 2 Minutes from Loop.

IN THE HEART OF THE ARTISTS' COLONY

Announces the Arrival of

"YELLOW" NUNEZ

Composer of "Livery Stable Blues" World's Greatest Jazz Musician, Direct from New York City.

Dance in the Red Lantern Room from 9 p. m. on.

DINE IN BARN ROOM.

\$1.00 Table d'Hote Dinner

Next were William and Joe Mandel with their grotesque acrobatic maneuvers. They were a "wow" from start to finish and left the audience in great trim for Kitty Gordon and her company, who presented the Gordon "Divertissements." The diversissements as now presented without Jack Wilson seem to get over in much snappier manner than they did when Wilson was among those present with Miss Gordon. Miss Gordon seems to work in a more aggressive and enthusiastic manner than in the past, and her company, which includes Vera Beresford, Helen Link, Ida Clemence and Melvin Stokes, with Alana Parado at the family grand, give her adequate aid in making the vehicle a most likeable one.

Harry and Emma Sharrock came next with their comedy offering. No sooner had Sharrock pitched his tent and Miss Sharrock came forth to have her gown hooked than the audience were reclining easily and laughing for all they were worth. The "Ballyho" announcement by Sharrock just "goaled" them, and when the couple went into the mental telepathy work it was all peaches and cream for them right to the finish.

Closing the show were the Knight and the Knave, with cannon ball and shell juggling and catching of the cannon balls and shells on the back of his neck by the Knight. The customers were just glued to their seats from the start and hardly a one was lost until the strong man had completed the trick of catching a 200-pound shell on the back of his neck. The comedian, Rudolf Wagner, diverts the mind from the sort of consequence that might accrue were the strong man to miss, but at the same time scores only in incidental fashion. Loop.

APOLLO

Chicago, March 1.

Even though "familiar faces" paraded in front of the audience Sunday, the familiar faces, all of them, offered a brand of entertainment which can be construed as wholesome and worthy as a vaudeville bill. At the matinee business was surprisingly good. The greater portion of the lower floor was well filled and the upper part of the house held a much larger assembly than it generally does on an opening Sunday matinee.

The greater portion of the acts became acquainted with the Apollo audiences on previous occasions this season, and evidently their first meeting was pleasant, for the majority were accorded a reception on their entrance. Bert Clark and Flavia Arcaro are topping the bill, with Nat Nazarro, Jr., and Co. held over from last week as the feature turn.

Closing the first part Nat Nazarro, Jr., and his synopacted musicians, the chic little dancer and warbling aid, scored as big as he did last week. Nazarro changed all of his singing numbers, the band played different tunes, Helen altered her dance routine somewhat, and Buddy sang two new songs, giving practically a different act than they did on their first showing.

Leach Wallin Trio gave the show a fast impetus when they executed their thrilling iron-jaw feats, which were rewarded with the best reception any opening act has received in this house since the vaudeville policy was inaugurated.

"Sailor" Bill Kelly told his stories, sang his songs and tickled the ivories and left them in good form to receive the Novello Brothers. Having a good spot the musical acrobatic clowns started off on all "six" and made magnificent headway with their offering. To substantiate the confidence the mob had in them the boys went out and made good and departed to a hearty send-off.

Belle Story warbled her classical repertoire in most pleasing fashion. Her songs are the same as she rendered on her previous appearance.

Opening the second portion were Nip and Fletcher, who hoofed, acrobated and sang. Their acrobatic dances hit and carried them over.

Following Clark and Arcaro in the next-to-closing position was Walter Weems. Weems rolled into town

with a bad cold, and in most courageous fashion stepped out despite the handicap and goaled the customers with his stories and musical epilog.

Closing the show were Pedersen Brothers, with comedy feats on the Roman rings. They held 'em during the entire act. Loop.

PALACE

Chicago, March 1.

Three single men on this bill, with 11 men in the eight acts and 5 women, but with all this the show went surprisingly well. Bob La Salle not only walked away with it, but was spotted No. 2, which looked like a waste of money and talent, but made for a good running bill, as the booker most likely told La Salle.

La France Brothers, upside down workers, do everything that one can do standing right. One of the brothers stayed fully six minutes on his head. They finish with a band effect and were forced to encores with some tumbling that put them under the wire with plenty to spare.

Wood and Wyde have a production and serve up old-fashioned hoak a la carte plus four scenes. They served their stuff to their customers until there did not seem to be a laugh left. But to take the time to make a switch in scenery they send out a ballad singer of the bygone days, with a shiny full dress, that picked up the remaining laughs; in fact, the laughs came so fast that the singer's voice could not be heard.

Mel Klee had the hard spot as far as laughing purposes were concerned. They seemed all laughed out for the first couple of Klee gags, but after warming up to his work Klee thawed them out. Klee is working and dressing differently than before. Dressed in a loud check sport coat, with a tuxedo vest and shirt and white trousers, without a wig, not even the cigar to aid him, he was a runner up for laugh and applause honors. Klee sang two songs that were well picked.

Al and Fanny Stedman did everything but bust the piano. There wasn't a character ever done that Miss Stedman didn't attempt, and not only attempt but did well. This act has brought out their comedy further than most comedy acts, as they even carry it out in their bows. Vera Gordon and Co. in "Lullaby," with the same cast as shown before, took a half dozen curtains. Then Miss Gordon tried to explain herself in a certain speech that proved her a good picture actress.

Joe Cook never had a chance. They got up in droves, and when he started juggling and asked for the first five rows to be careful they were mostly vacant. Those that remained enjoyed Cook. But the ones that stayed for the last act, Alexander Brothers and Evelyn, enjoyed Cook even more, for it is in this act Cook really shows his versatility. Alexander Brothers and Evelyn did not play to many seats, but held them in the aisles, with every one turning around to see what the few seated ones were laughing at. Loop.

McVICKER'S

Chicago, March 1.

It was a slow incoming crowd that witnessed the first Monday morning's performance. The show ran with pep and most of the acts showed in good form. Among the few unusual turns that open shows are Hanlon and Clifton, who galloped off with honors at the start.

The curtain then went to full, interior set, with the other man doing some difficult dancing, and then into the heavy hand work, closing to hefty applause. Ray and Lallue either canceled or were canceled after the first show. Marks and Chase deputized. Joe and Agnes Riley slipped into the troy spot with a pleasing song and talk routine, interwoven with an "Irish Hearts" theme. Miss Riley enters before a drop in one, explaining the theme, in song, and the curtain part to two, showing a special drop depicting a country scene, with a farmhouse. Joe Riley then enters and serenades with a harp solo. Quite a few minutes of talk, by both of them, centering around the man being so bashful as to be forced to propose to the woman. Miss Riley then sings, with Joe Riley accompanying on the harp. The act offers tasty diversion. Miss Riley wears two gowns, sings well and looks fascinating. Joe Riley is a master at the harp. The act more than holds its own. Donahue and Patrick, two men, are two acrobats who can handle talk. They do not enter with any makeup on, and it appeared as though they were wearing street clothes. The men got over nicely, having been seen around frequently. Henshaw and Avery have a routine of talk that created laughs, although many a shop worn gag was repeated by them. They talked, and sang and came back with an encore which has never failed to get over.

LINCOLN

Chicago, March 1.

Somewhat better than has been seen here in a long time is the show this week. It was better to the extent that there were flash and

sight acts on the bill, which has been rather unusual here. Business, however, seems still to be at low ebb, as for the first evening show there was just about half a house present on the lower floor.

Starting off the show were the Melvins, man and woman in a novelty posing act which they style "Visions of Art." Next came Cooke and Valdare, man and woman, with a well-selected dancing routine which consisted of acrobatic and novelty dancing. In the troy spot were Nelson and Madison, with comedy talk, song and instrumentation. The talk is conventional but amusing and the by-play of the couple is exasperatingly funny.

"Summer Eve," a girlie revue with a man and five women, came next. From a scenic and costume standpoint this turn registers "forte," but when it comes to ability of people and assemblage of material it proves "nil." It is quite apparent that the producer had in mind emulating the Joan Harcastle turn, for from time to time there would crop up during the specialties of the people a most reminiscent thought. But in attempting to do this the producer lost sight of the fact that an act must build itself as it goes along and do so until it comes to a fitting and impressive climax. This "Summer Eve" does not do, as through its ragged construction it just bores and does so for almost half an hour. Credit can be given to one person in the turn for striving hard to please under uncontrollable conditions, and that is the blonde pianist who tries her utmost to bring sunshine out of chaos, but cannot do so, through no fault of her own.

Next to closing and saving the show was Mel Klee, the blackface talkster, who dispensed his abundant comedy talk and song to the delight of all and registered the hit of the show.

Closing the show was Jake Stearns' "Napanees," a school-day act featuring Harry Fields with four boys and four girls. The act is similar to other school acts seen hereabouts, with the talents of the people being tolerable. Loop.

CHATEAU

Chicago, March 1.

Not much to rave or boast of, is the current bill at the Chateau. Just the average Pantages bill without any "high" or "live" spots, and ran in automaton fashion.

Inaugurating the opening evening session were Lamb and Goodrich, a youthful couple who endeavored to give their conception of ball room, society and jazz dancing. The youth possesses sufficient grace to warrant his becoming a capital exponent of the terpsichorean art and the girl shakes as "mean" and exciting shimmy as has been shaken here about in a long time. However, all of this does not suffice to give a consistent and varied dancing offering. Their routine is composed of practically the same steps and motions throughout, regardless of the style of dance they are presumed to execute. The audience got on to the proceedings quickly and after the second effort on the part of the couple, accorded little encouragement for their subsequent endeavors.

No. 2 were Weston and Young, a man and woman, with comedy talk and song. The talk is conventional and freely chosen. Their vocalistic endeavor proved to be the stellar portion of the offering.

Placed in the middle of the bill were John R. Gordon and Co., a comedy playlet "Meatless Days." This has been Gordon's vaudeville vehicle for a considerable period, and seen hereabouts on numerous occasions. Gordon and his associate players have taken plenty of liberty with the plot to inject an avalanche of low comedy business that freshened the act up greatly and put it across in good fashion.

Next to closing came the Chung Hwa Four, Chinese harmonists. They have splendid voices and harmonize in their group singing in good fashion. The orientals proved the hit of the show.

Closing were Lester, Bell and Griffin, with ground tumbling that pleased.

To round out the evening's program Wesley Barry in "Penrod" was shown on the screen.

PANIC AVERTED

Flora Sheffield and Stage Hands Keep Their Heads

Chicago, March 1.

Fire which started when electric wires became crossed and ignited a canvas portiere in the flies of the Playhouse on Michigan boulevard during the Washington's birthday matinee, looked for a time as though Chicago would have a repetition of the Iroquois theatre disaster of December, 1909. The heady work of the stage hands, who lowered the asbestos curtain and the calmness of Flora Sheffield, who was appearing there in "The Nightcap," saved the day when she made a speech in front of the curtain and told the excited patrons there was no danger and they should not rush. They were calmed and filed out of the theatre in orderly fashion.

During the second act, when Miss Sheffield was on the stage, she noticed sparks falling from the flies and landing on a velvet hanging overhead which quickly began to flame. With presence of mind, Miss Sheffield called to the stage manager and continued in her scene. However, when the sparks began to fall from overhead to the stage the attention of the audience was attracted and one woman in the house sprang from her seat and shouted: "My God, the house is on fire!"

It was the crucial moment for a panic. But through the heady work of Miss Sheffield and the quick action of the stage crew the steel curtain was lowered, employees rushed to exits, threw them open and the patrons filed out. The automatic sprinkling system on the stage was in good order and kept the fire from spreading, as well as turning in a still alarm for the fire department. When the city fire fighters arrived the blaze had been extinguished by the house employees. Within 15 minutes after the excitement was over and the smoke had been cleared from the auditorium the curtain arose and the last act was given.

ACTS AT TERRACE GARDENS

Chicago, March 1.

Ernie Young discontinued his revue at the Terrace Gardens, Morrison Hotel, Sunday and in its stead is presenting eight vaudeville turns. The acts are being booked through the Western Vaudeville Managers' Association. They are engaged for one and two-week periods.

Young gets the entire cover charge at the Gardens—50 cents on week nights and 75 cents on Saturday and Sunday.

FROM LOEW TO SHUBERT

Chicago, March 1.

The Colonial, Detroit, owned by Warren & Cohn, discontinuing Loew Circuit vaudeville, has contracted with the Shubert Chicago office to supply five acts for a full week, beginning March 13.

"EVA MANDEL SAYS"

Artists who have long engagements in CHICAGO will enjoy a more pleasant visit by staying at

"Chicago's Newest"

HUNTINGTON HOTEL

4526 Sheridan Road In Chicago's Exclusive Section Every Room with a Private Bath One Block from Lake Twenty Minutes to All Theatres Bus stops at door. Excellent Cafe.

Attractive Rates

Wire for Reservations

STAGE SHOES

EVERYTHING

Immediate Delivery. Single Pair or Production Orders.

SEND FOR CATALOG.

AISTONS, Inc.

14 W. WASHINGTON ST., CHICAGO

MME. RENE

(FORMERLY HAZEL-RENE)

HATS—GOWNS—COSTUMES

308 State-Lake Bldg.

Phone Dearborn 4846

CHICAGO

"THIS SIDE OF PARIS" MOULIN ROUGE CAFE

ALBERT BOUCHE, Manager THE LEADING CAFE AND RESTAURANT IN CHICAGO Spaghetti and Raviole Our Specialty. Service a la carte All Hours.

THE DANSANT DAILY

Table d'hote from 6 to 9. High class entertainment and dancing till closing time. TWO BEAUTIFUL DANCE FLOORS

416 SOUTH WABASH AVENUE

HARRISON 3833

BETTER THAN THE BEST SHOW IN TOWN

FRED MANN'S

RAINBO GARDENS

CLARK at LAWRENCE.

Continuous Dancing—Vaudeville.

Frank Westphal and Rainbo Orchestra. Amateur Theatrical Nite Every Friday.

ST. REGIS

HOTELS

MARION

516 N. Clark Street CHICAGO 505 W. Madison St.

PROFESSIONAL WEEKLY RATES

CHANGE OF RATES:

Thoroughly modern.

Single, without bath... \$8.00 and \$9.00 Newly furnished.

Double, without bath... \$10.50 and \$12.00

Single, with bath... \$10.50 and \$12.00 Convenient to all theatres.

Double, with bath... \$14.00 and \$16.00 Free rehearsal hall.

WE SOLICIT YOUR PATRONAGE

RADIOPHONE AS ATTRACTION AT PALACE, PEORIA, ILL.

**Asher Brothers' Representative Works Out Plan—
Added to Regular Vaudeville Bill—Retained
After Opening—Sermons on Sundays**

What is believed to be the first use of the radiophone as a theatrical attraction took place at Peoria, Ill., Feb. 15, when the wireless telephone was added to the regular bill of vaudeville and pictures at the Palace, under the management of the Asher brothers.

The idea is credited to Richard Robertson, representative of the Asher interests in Chicago, who formulated the plan and brought it to the Palace. Robertson and Professor Shalkhauser, of the Bradley Polytechnic Institute, and an authority on the radiophone, worked for weeks to develop the novelty. The radio service was installed into the regular program without previous announcement and has been retained as a regular attraction.

It is planned by the management to keep the audiences informed on big sporting events, elections and news happenings besides offering the instrumental selections which come through the air. The theatre may be thrown open to the public, free of charge, Sunday mornings, to hear the sermons and lectures broadcasted from Newark, N. J., and Pittsburgh.

The Palace boasts of an \$0-foot aerial installed on its roof.

VAUDE AGAINST

(Continued from page 1)

The local dailies gave the theatre columns of publicity, but the Kelth people contend this was offset by the number of fans who remain away from the house after hearing the Radio stunt. The artists receive no remuneration for their concerts, it coming under the head of publicity for the act volunteering.

The development of the Radiophone is also being closely watched by the American Federation of Labor. It has been brought to the attention of the national body through the musicians' union that purports to see a menace in the increasing favor that Radiophone music as an accompaniment to the programs in the picture houses, has come to be viewed with by theatre owners.

Thousands of musicians throughout the United States are affected by the possibilities of the mechanical orchestra. Vaudeville houses would be immune through the individual requirements of each different act from the house orchestra, but the motion picture owners are all reported as keenly interested and investigating with a view to some kind of a concerted movement at the expiration of the present contracts with the musicians' locals.

GIRL SUES DUNBAR FOR \$760

Chicago, March 1.
Claiming she advanced \$760 to Ralph Dunbar, producer of "Robin

The Shop of Original Modes
BENNETTS
INCORPORATED
2nd Floor, Kesner Building
5 North Wabash Ave.
CHICAGO
WRAPS, SUITS, FROCKS AND FURS
Ten Per Cent. Discount to the Theatrical Profession.

\$85.00 MONARCH TRUNK

To the Profession for \$52.00.
GUARANTEED FOR FIVE YEARS.
Complete line of new and used trunks.
Your old trunk in exchange. Special rates on repairs.
MONARCH TRUNK AND LEATHER WORKS
24 N. Dearborn St.—219 N. Clark St.—Chicago.

YOU'VE TRIED THE BEST

"THE 13th CHAIR" "PETE" Soteris

Next Door to Colonial Theatre.

THE FOLLOWING HEADLINES ATE HERE LAST WEEK:—
BOOSTERS FOR STEAKS

Johnny Dooley, Nat Nazarro, Jr.; Mel Klee, Wanzor and Palmer, Hollins Sisters, Joan Harris, Swift and Kelly, Jack Joyce, Crane Wilbur, and The Ovondas.

Hood," to move his company from Richmond, Va., to Chicago, and that he had failed to repay, May Valentine, a local girl, has brought suit to recover the amount.

Miss Valentine was musical director of the company at the time it disbanded at Richmond.

TWINS AND ROSE

"Siamese" Twins in Court Against Manager

Chicago, March 1.
Rose and Jeseja Blazek, Czechoslovakian twins, joined together, and Frank, the 11-year-old son of Rose, appeared in the Supreme Court to petition for an accounting to be made to them by Ike Rose, their manager. Rose brought the twins to America for the purpose of exhibition in vaudeville theatres. They have been playing the neighborhood theatres hereabouts for the past two months.

The petition asserts that Rose has been paid sums up to \$1,200 a week for the services of the twins and that they have received only \$200. It asks that he be made to account for money received by him for more than 1,000 performances.

The petition for the injunction, filed on behalf of the boy by his mother, asked that Rose be restrained from referring to him in advertisements as the "son of two mothers."

According to Rose, he brought the twins to America under a contract whereby he was to pay them \$250 a week, provide all of their transportation, pay the board and room bills for the two women and the boy and also provide them with necessary clothing. He also provided a maid for the women, whom he had travel with the act. He engaged a brother of the women at a salary of \$100 a week. The brother, feeling that the child had not been provided for in the act as far as financial remuneration was concerned, tried to get him to pay a salary for the child's services through legal proceedings. Rose has been getting from \$1,000 to \$1,200 in local theatres for the act.

WM. E. COLLINS DIES IN BED

Chicago, March 1.
Police are investigating the cause of the death of William E. Collins, found dead in bed last week in a rooming house on South Halstead street. Collins is said to have been a black-face comedian.

The police believe drugs might have been the cause of his death. Collins is said to have a wife living in Detroit, where it is believed she is with a musical comedy stock company.

DIVORCE BOND REQUIRED

Chicago, March 1.
David Warfield Cohn, advance man with the Wortham Shows, has been sued in the Circuit Court for divorce by Zoe Maxine Cohn, a former chorus girl in a vaudeville act. She charges him with drunkenness and cruelty.

Judge Chas. McDonald issued a writ ordering Cohn to put up a bond of \$3,000, in case he leaves the jurisdiction of the court.

Woods' New Treasurers

Chicago, March 1.
With the return of the Woods from films to a legitimate policy, Leslie "Doc" Wilcox was installed as treasurer and Ray Farrar his assistant. They succeeded Ray West and Leo Kyne respectively.

Lou Housmann remains manager of the house.

NOW TRY THE BEST

"THE 13th CHAIR" "PETE" Soteris

30 W. RANDOLPH ST., CHICAGO

THE FOLLOWING HEADLINES ATE HERE LAST WEEK:—
BOOSTERS FOR STEAKS

Johnny Dooley, Nat Nazarro, Jr.; Mel Klee, Wanzor and Palmer, Hollins Sisters, Joan Harris, Swift and Kelly, Jack Joyce, Crane Wilbur, and The Ovondas.

SECONDARY ORPHEUM HOUSES GOING UP

**Contract Awarded for Oakland—Plans for Jrs. in
Five Other Cities**

Chicago, March 1.
The Orpheum Circuit last week awarded a contract for the building of a new house in Oakland, Cal. In addition it directed the architects to prepare plans for theatres in Memphis, Omaha, Portland, Ore., Seattle and St. Paul. Ground has been procured in advantageous locations in these cities and it is only awaiting the time for breaking ground for the erection of the new houses.

The circuit is also contemplating the erection of a theatre on the North Side in Chicago. Several locations have been submitted in the Wilson avenue district and it is said a choice will be made shortly.

All of the houses are to be of a similar type to the State-Lake, Chicago, the pioneer of the new type of Orpheum Circuit houses.

TWO EARLY CLOSINGS

Vaudeville Houses West Discontinuing March 19

Chicago, March 1.
Vaudeville will discontinue after March 19 at the Palace, Rockford, Ill., playing six acts on a split week, booked by the W. V. M. A. The Palace, Ft. Wayne, Ind., also a split week house playing six acts booked by the Western Keith Vaudeville Exchange, ends its season the same date.

"SWEETHEART SHOP" SUIT

Chicago, March 1.
Judgment was entered in the Superior Court by Judge Oscar Hebel against the "Sweetheart Shop" corporation for \$7,068.86, in favor of Frank Dare, Chicago deputy for the Actors' Equity Association, as assignee of members of the company.

The show closed suddenly at the Olympic last June while playing a return engagement here. The money was owing to the company at the time the show closed here. Upon the refusal of Manager Edgar McGregor to sanction its payment the members of the cast were instructed by Dare not to work any further.

Recently judgment of \$9,856.56 was granted by Judge Hebel, but when the jurist learned that this amount covered \$2,790, which was money claimed under the two-week notice clause of the contract, he directed the judgment be reduced that amount.

GLICKMAN'S LOST PROFITS

Chicago, March 1.
The Bijou, at Halsted and Jackson boulevard, was closed six years ago through its dilapidated condition.

Ellis F. Glickman, lessee, has filed suit in the Superior Court against David Blum, owner of the property, for \$100,000. Glickman contends his loss in the profits he might have obtained had the theatre been in good repair would have amounted to that sum.

GREEKS AND NEGROES BATTLE

Chicago, March 1.
The police quelled an incipient race riot in a picture theatre at 19th and Wabash avenue, provoked when a colored man insulted the wife of a Greek patron.

The Greek grabbed the Negro and attempted to beat him. Others of both races interfered, the show halted, a battle royal took place and was only ended by the arrival of the police.

CHICAGO ITEMS

Chicago, March 1.
Mrs. C. E. Kohl, vice-president of the Orpheum Circuit, was paid a tribute in the tabloid section of the Chicago Herald-Examiner which carried her picture and said she was one of the most successful business women in America.

Harry McAvoy, general agent of the passenger department of the Chicago and Alton, who handled the theatrical traffic for the road here has resigned to become the head of a convention department for a group of hotels in New York.

\$1,000 FLEW

Jack Joyce Meets Thoughtful Stranger in Chicago

Chicago, March 1.
The old confidence game was put over on an unsuspecting actor with a new twist here. Jack Joyce, who lost a leg while serving in the Canadian army during the war, was playing at the State-Lake last week. An affable stranger got into conversation with him. Joyce learned he was in the show business and invited him to dinner. After the pair went to Joyce's room to while away an hour or so before Joyce was to return to the theatre.

The stranger began telling Joyce Chicago was a real "wicked" city and it was worth anyone's life to carry any amount of money or jewels on their person, after dark especially. He told Joyce he had some money on his person and was going to leave it with the hotel cashier. Joyce replied: "That is a great idea. I have a thousand dollars in my pocket and will do that, too."

The pair went downstairs and both turned their money over to the clerk for safekeeping, getting receipts for the deposits.

After completing the mission, Joyce and his thoughtful companion went to the State-Lake, where the new-found friend said he would wait until the actor had completed his turn.

When they arrived at the theatre, Joyce removed his overcoat and placed it on the bench in the outer waiting room. In this coat he had placed the receipt for his money. Joyce was called to the phone and left the coat on a bench. Shortly after he returned, the friend told Joyce he was going to the drug store for a minute and would return shortly.

Meantime, Joyce went to his dressing room to get ready for the performance. While getting ready, a friend came into the room and Joyce told him what he had done with his \$1,000, and reached for his overcoat pocket to get the receipt. It was gone, as was his new-found friend.

Joyce called the hotel management on the telephone and requested them to refuse to honor the receipts if anyone other than he brought it to the hotel. Inquiry revealed the friend had been there half an hour before, obtained the money and departed.

A description of the man was furnished the police by Joyce, but he was not apprehended.

NAT NAZARRO HOLDS OVER

Chicago, March 1.
Nat Nazarro, scheduled to appear at McVicker's here this week, as reported, will hold over at the Shubert Apollo instead for a second week.

Jones, Linick & Schaeffer, who operate McVicker's, had done extensive advertising announcing the engagement, but the Shubert New York office requested they permit Nazarro to remain at the Apollo for a second week, and the firm agreed.

MARY LYGO GOING IN 'FROLIC'

Chicago, March 1.
Mary Lygo, who recently figured in the newspapers here when she sued Mrs. William Campe, a society leader, for alienating the affections of Gordon Thorne, her son, who was to marry Miss Lygo, left Chicago last week to join the Ziegfeld "Frolie" on the New Amsterdam Roof, New York.

Miss Lygo was with the "Follies" for two seasons up to the time she met Thorne, when she quit the stage.

HOOTCH BARGAIN SALES IN WESTERN THEATRES

**Actors Regularly Stung at
\$100 a Case—Three Buy
Colored Water**

Chicago, March 1.
Actors playing in the west have been "bilked" prettily during the last six months by vendors of "moonshine" liquor. These vendors have not been the hotel runners or alley peddlers, but people on the stages. There is hardly a house in some sections of the west where the stage has not disposed of an average of \$200 to \$300 worth of liquor weekly. They would tell the actors they did not want to make any profit from them and they would let them have "a case for \$100." The quotation for this brand in that section of the country was around the \$175 a case. The actors fell, had the liquor delivered in beautifully wrapped cartons, put it in their suit cases or trunks and did not open it until they arrived at the next stand. Then it was the "hootch" stuff.

In one theatre bill three actors fell for the bunk. They bought a case of liquor each and went to the same town together, after getting the "hootch." When they arrived there, one invited the others into his room at the hotel to taste the beverage. All started to swallow. There was a puckering of mouths and in a chorus all shouted "stung," for they had been sold colored water.

BEEHLER LEAVES

No Longer with Shubert Chicago Agency—Sells to Bryant

Chicago, March 1.
The interest held by Dave Beehler, said to have been 10 per cent., in the Chicago booking office of the Shubert vaudeville, has been purchased by Lester Bryant. With Beehler, Bryant formed the Western Shubert agency, under an arrangement made with the Shuberts. The Shuberts recently placed Charles Morganstern from New York in the agency, followed by an announcement Beehler would retire as business manager to take to the road as a field man. Later Beehler decided to retire altogether and sold to Bryant, who is the general manager of the agency and also the lessee of the Playhouse, this city.

Before going with the Shuberts Beehler was of Beehler & Jacobs, a Chicago vaudeville agency firm. It did business through the association.

It is not settled according to the story that the Shuberts' Chicago office organization is yet permanently set.

The Shubert office here will book five full weeks before the close of the present season. The Colonial, Detroit, the Warner & Cohan house that recently played Loew vaudeville, was placed on the books of the Shuberts this week; also the Finkelshtein & Rubin Minneapolis-St. Paul houses. Another full week in Chicago (in addition to the Apollo) and a week in Des Moines are included. The names of the last two houses have not been divulged.

"ELI," the Jeweler

TO THE PROFESSION

Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg.,
Ground Floor

SCENERY

ACME SCENIC ARTIST STUDIOS

SCENIC

SUITE 303, 35 W. RANDOLPH ST.
OPPOSITE APOLLO and WOODS THEATRES
(CENTRAL 4334)

CHICAGO

THE BEST SCENERY MADE—THAT'S ALL

FRIARS INN

Entertaining and Dancing from 6 Until
Closing
After the Theatre, Visit This
"LAND OF BOHEMIA"

Where Good Fellows Get Together
A la Carte Service at All Hours
Reservations, Phone Wabash 8615
Special Table d'Hote Dinner 6 to 9

WABASH and VAN BUREN

M. J. FRITZEL, Prop.

GROSS JUMPS TO \$11,700 WITH CASINO'S NEW POLICY

Latest Venture in Burlesque Holding Attention— "Follies of Day" Attraction, With Jack Dempsey Opposition at Howard

Boston, March 1.

The Casino, playing the Columbia wheel show, "Follies of the Day," with vaudeville and pictures added, making the show continuous, did \$11,700 last week, its second with that style performance. The previous week, when the Casino installed the new policy, it did \$7,000 with the Sam Howe show, and the week before, the last under the former policy of straight burlesque, when the Jack Singer show was there, the Casino did just under \$5,000. During the season the house had been doing between \$4,000 and \$5,000 with the straight burlesque shows, all Columbia wheel attractions.

The Casino inaugurated the new policy, following the Howard here, that has had that in vogue for years. Last week Howard held Jack Dempsey as the special attraction and did a turnover all week, reaching a gross, it is said, of between \$11,000 and \$12,000, all the house can hold. The Howard's turnover is claimed to have helped the Casino's business. Dempsey was paid \$5,000 as a flat salary by the Howard for the week.

Locally the Barney Gerard show is also credited for the increased receipts at the Casino. The Gerard show now leads all Columbia attractions for biggest gross to date. It is reported to have passed "Peek-A-Boo" several weeks ago. Up to that time it was a second to "Peek-A-Boo." The Gerard show has been taking the record for the season all along the line. Its drawing power was best exemplified in Bridgeport, Conn., where it did \$5,000, a phenomenal figure for Bridgeport this season.

May Be "Find"

The departure of the Casino is holding the attention of all burlesque. Burlesque managers say that in the new policy may be the very business getter they have been struggling to find.

This week is looked upon as the true test for the Casino. It has no special opposition, and will operate the same style of show as last week, with J. Herbert Mack's "Maid of America" as the burlesque feature.

The Casino, managed by Charles H. Waldron, shares the extra expense of the added entertainment with the incoming attraction. It amounts in total to around \$1,400, \$700 for the two vaudeville acts and \$700 for the pictures. No extra advertising to any account was used last week. Waldron is said to have Sam Scribner and Mack as his partners, they having bought in on the house some time ago.

The Sam Howe show at the Columbia, New York, did slightly under \$10,000 last week. The Columbia so far this season has considered \$9,000 a very good week.

B. B. O.'S SHOWS

New Circuit Has 10 Shows and Nine Theatres

The Burlesque Booking Circuit, which now comprises 10 shows and nine houses, added two new shows this week, "Ting-a-Ling," opening at the Star, Brooklyn, and "Pell Mell," starting on the B. B. O. time at the Star, next week. Both shows were formerly on the American wheel. Chas. Franklin controls "Ting-a-Ling" and Jack Strouse "Pell Mell."

Solly Fields was engaged as chief number producer for the B. B. O. circuit this week, and will inaugurate an innovation as regards burlesque production. One chorus girl will be picked from each show Fields puts on the numbers for, and the chorister who has been designated as a repudiator by the B. B. O. will travel along over the circuit, duplicating the numbers Fields has taught her.

The six girls selected for the reproduction of numbers are Vivian Jewell, Betty Marmod, Vic Raymond, Pearl Watson and Mena Graham.

The B. B. O. shows will play

vaudeville houses in the South, according to present plans, the show traveling as a unit, with an entertainment running about an hour and a half, on the order of tabloids.

Bookings for the B. B. O. time next week are Bijou, Philadelphia, "Monte Carlo Girls"; People's, Philadelphia, "Ting-a-Ling"; Gayety, Brooklyn, "Mile a Minute Girls"; Star, Brooklyn, "Pell Mell"; Gayety, Baltimore, "Mischief Makers"; Capitol, Washington, "Miss New York, Jr."; Empire, Cleveland, "Whirl of Gayety"; Avenue, Detroit, "All Jazz Revue," and Haymarket, Chicago, "Liddiflers." The "Victory Belles" will lay off next week.

The B. B. O. houses plan to operate throughout the summer.

NEW B. B. O. CIRCUIT OPERATING IN WEST

Haymarket and Avenue to Start With—Organiza- tions Formed

The Burlesque Booking Office will operate a new Western circuit now in process of formation with the Empire, Cleveland, a recent American Wheel stand controlled by the Amalgamated, a Columbia subsidiary and Haymarket, Chicago, and Avenue, Detroit. The latter two houses are controlled by Warren Irons (Clamage & Irons). The new policy is said to be distinctive inasmuch as the shows now playing the eastern territory of the B. B. O. are not to be jumped West but new organizations formed in the West will be used.

The Haymarket and Avenue, both withdrawn from the American Wheel since the split with the Columbia, are operating a burlesque stock policy. The shows will be utilized with the permanent chorus idea now used in the eastern branch of the B. B. O. and the other features.

BURLESQUE REVIEWS

FOLLIES OF THE DAY

Bozo Snyder
Steve.....Sam Green
Dramatic Author.....Edward Critchley
Comedy Author.....Morton Beck
Operative Composer.....Matty White
Burlesque Author.....John R. Williams
Father Time.....George Gorman
Hot Dog Man.....Johnny Webber
Juvenile.....Harry Watson
Bell Boy.....Bob Teller
Prima.....Julie De Cameron
Ingenuette.....Gertrude Hayes, Jr.
Soubrette.....Mae Dix

Every once in a while science produces an Edison, art a Michael Angelo, baseball a Babe Ruth and burlesque a show that stands out over the rest of the field. Just such a show is Barney Gerard's "Follies of the Day" at the Columbia this week. Barney Gerard has turned out many a good burlesque show in the past 15 years, but this season Mr. Gerard has outdone himself—beaten all of his past efforts to a whisper—and incidentally most of the others in the line of burlesque production, and that takes in all of the best that have flashed across the burlesque horizon since the days of Harry Morris, and going down the line with the courageous efforts of Fred Irwin, Jack Singer, Dave Marion and Jean Bedini in mind.

"The Follies" has everything. There's compact entertainment, a production that for once can fulfill the press agent's description as lavish, hilarious comedy, an exceptional cast, special music, beautifully produced numbers, costuming that dazzles the eye—and a comedian in Bozo Snyder who is so different as to be unique as regards comedy methods for burlesque. Snyder doesn't speak a word during the entire show and he's on the stage for the better part of two and a half hours. He's a pantomimist, a musician and a dancer, besides being a comic who can get more laughs with a movement of his eyes than most comedians can with oceans of dialog and business. Unctuous and repressed in the highest degree, Snyder combines the best methods of the advanced picture comics with the finished technique of burlesque and farce. Every known trick of the comic is his. He never seems to be trying for laughs, and that's what makes his comedy delightful. Really a show in himself.

Gerard wrote the book of this season's "Follies." Bert Grant composed the music and Seymour Felix staged the numbers. The production is the 1920 Ziegfeld "Follies," which Gerard purchased intact. The original cost of the Ziegfeld \$200,000. That may be a bit of an exaggeration, but it looks like a million dollars in a burlesque show. There are 23 scenic changes, the show sweeping along with a different phase occurring so frequently that the two and three-quarter hours' running time seems but half of that.

Assisting Bozo Snyder is Sam Green, who does a piano m-r type that brought recollections of the late Edmond Hayes. Mr. Green is all over the lot, feeding industriously, building up the comedy and scoring individually all at the same time. The teamwork is remarkable. Everything goes like clockwork, each part fitting into the other with the precision of a machine.

The show even starts differently than the others, the curtain rising on a bit of dialog while the entire act music is playing. Allegory is employed to piece a thread of story together, four authors starting out to write a show that will succeed in pleasing the public. A

simple idea and well carried out. Edward Critchley, Morton Beck, Matty White and John R. Williams are the four authors, representing comedy, drama, burlesque, etc.; all good specialty people and burlesquers who know their business from the ground up. The women principals include Gertrude Hayes, Jr., a pretty dancing ingenue; Mae Dix, soubrette; Julie De Cameron, prima, and several women who figure importantly, including Olive Bligh, a chorister who is a real comedienne.

The first section is a riot of scenic changes, numbers and comedy bits, with an auto scene that rocked the house with laughs. There is a theatre scene in the second half, that is a low comedy gem of the first water. This has company seated in a theatre box and supposedly watching a show, with specialties arriving every few minutes, and comedy that nearly rolled 'em out in the aisles of the Columbia. Bozo is at his pantomimic best here. The idea of the theatre scene is a sort of second cousin to the old Night in an English Music Hall, but away from it in treatment. Johnny Webber, who does a "Dutch" character, contributes an excellent bit of feeding in this. Mr. Webber is secondary in a comedy way throughout the rest of the show, not because of lack of ability, but simply through his part being one of those contributory second comic things.

A specialty by Bozo and Sam Green, with Bozo playing the trombone and getting more comedy out of that instrument than any one ever could believe possible, was a wow. Some versatile guy this Bozo, with a future as bright as Times Square illuminated. Another comedy wow was the hotel bit near the finish, with Bozo, Sam Green, Johnny Webber and others of the cast rendering first aid.

The numbers are immense. Seymour Felix getting effects with the 16 girls that were remarkable. A church scene illuminated for a wedding bit, a Rosemary number with the girls grouped around four singers in tableau fashion, a needle and haystack number, a whistle number, distinctively led by Gertrude Hayes, Jr., and a waltz song were among the numerous high lights.

Bert Grant's music is particularly tuneful and would do credit to any musical show. For burlesque it's a revelation. The "Follies" costuming simply bewilders the eye, one set outdoing the other in color schemes and artistry.

In the current "Follies" Barney Gerard has him up a mark for all burlesque to shoot at. The audiences leaving the Columbia Tuesday were unanimous in voting the "Follies" a great show—that's exactly what it is. Bill.

PELL MELL

Best Run.....Billy Kelly
Liney Klutz.....Chas. Country
Pine.....Chuck Griffin
Jack Hamilton.....Frank Mallahan
Dick Davis.....Jew Howard
Jim Swift.....James Kelly
Marie Sweet.....Lucia Arnold
Grace Loveland.....Mable White
Helen Wade.....Mildred Franklin

"Pell Mell," the Harry M. Strouse American burlesque attraction, is playing its last week for the season in an American house at the Olympic this week. Next week the Strouse show jumps to the Burlesque Booking Office circuit, opening at the Star, Brooklyn. It is understood the show will receive some fixing and that one or two of the

CABARETS AND ATTRACTIONS

(Cabarets in and around New York and their present attractions)

Beaux Arts—Bush's and Perella's Dance Orchestras.
Boulevard Cafe—Vincent Rizzo's Orchestra.
Blossom Heath Inn—Music only. Good business. A record night's receipts last Saturday.

Cafe de Paris—Sally Fields, Eddie Cox, Mlle. Phoebe and Whiteman's Vernon Club Orchestra.

Carlton Terrace—Mike Special's Orchestra.

Club Dansant—Sherbo's Orchestra, direction of Jack Shilkret.

Club Maurice—Veronica and Company of 15 in a "South Sea Revue"; Jane Green and Jimmie Blyler; Maxie and George; Twinetette and Bolla, ballet dancers from the Metropolitan O. H. ballet; Ray Miller's Orchestra and Cliff Edwards and a native South Sea Island band. A \$1 cover charge with heavy stress on the word "informal." The Maurice was strictly a "boiled shirt" place formerly.

Club Royal—New York's most exclusive club "nicks" its patrons \$3 covert charge on week-end days. Clyde Doerr directs the orchestra controlled by Paul Whiteman. No entertainment offered.

Gallagher's Broadway Gardens—Charles Cornell's "Stepping Some" revue is the show attraction. Vincent's Orchestra supplies the dance music.

Healy's Golden Glades—Eunice Vernille and her Egyptian revue, holds worthy's Symphonists and the Memphis Five are the attractions.

Hotel Astor—Al Notary's Orchestra.

Hotel Biltmore—Natz's Orchestra.

Hotel Claridge—Ernest Hussar's Orchestra.

Hotel Pennsylvania—Vincent Lopez' Orchestra is a musical treat for the dancers.

Hotel Plaza—Nick Orlando's Orchestra.

Hotel Waldorf-Astoria—Joseph M. Knecht's Orchestra.

Hunter's Island Inn—Burt Heath has been keeping 'em dancing all winter at this roadhouse which is doing surprisingly well in business, particularly the week-ends.

Knickerbocker Grill—Bessie McCoy Davis dances nightly. Edward Elkins' Orchestra dance music attraction.

Little Club—Al Jockers, who succeeded Jack Shilkret at this Salvin house, is a prime favorite with the dancers. His orchestra is the only attraction at the Little Club. No show.

Montmartre—Emil Kolman's Orchestra.

Moulin Rouge—William Arnold's Society Circus Revue, featuring Ted and Catherine Andrews, at this Broadway resort for some time. Bonnie Selvin's Orchestra is a fixture on the dance music end.

Palais Royal—Paul Whiteman's Dance Orchestra is the lodestone at the Versailles Gardens. Evan Burrows Fontaine dances nightly also.

Plantation—An all-colored revue seems to have caught on at the rechristened Folies Bergere. Lieut. Tim Rymn's colored band officiates for the dancers.

Pelham Heath Inn—Charles Strickland's Orchestra. Business at this roadhouse reported very good.

Rosenweber's—Sophie Tucker with Art Franklin accompanying holds forth alone in the Crystal Room. Henry Lodge's Orchestra has replaced Rapp's aggregation. In the Paradise Room, Harry Rose is master of ceremonies, his show consisting of Chick Barrymore, Marjorie Coates, Lee Hall, Peggy Hope and Dorothy Maughm. Sherbo's Orchestra furnishes the music.

Rendezvous—Gilda Grey still Hawaiian dances to "Tahiti" at this newest side street resort. Joseph C. Smith, who was identified with the Hotel Plaza for some length of time, is conducting the orchestra here.

SS. Flotilla—A Yerkes' band is the musical attraction. A floor show is in preparation.

Strand Roof—William B. Friedlander's Revue, featuring Dan Healey, Jean Shirley and Charles Bennett. Paul Victorin's Orchestra, headed by Billy James.

Ted Lewis Club—Joe Raymond conducts the orchestra in Lewis' absence with the "Greenwich Village Follies" in Philadelphia. Ted jumps into town for Saturday night and Sunday.

Woodmanston Inn—Lou Rederman and orchestra. Another roadhouse that is holding its own in more than fair measure, considering the season.

Yong's—Dolly Brugere's Five Queens of Syncope and Elsie Weber. Also D'Orta Sanders' Novelty Tunestere.

east will be played when it makes the leap. Lucia Arnold, the ingenuette, and about the best of the woman principals, leaves Saturday.

"Pell Mell" is a bit and number piece from curtain to curtain. The production is about on a par with the average American show of this season. Its book is a group of ancient bits, funny and unfunny in spots.

The principal comedians are Billy Kelly, in a dirty tramp get-up, and Chas. Country, an eccentric Dutchman. Both are ex-acrobats, apparently taking falls and doing ground tumbling at intervals. They pulled more of their laugh with the acrobatics and rough housing than with dialog. A "table" bit, where both comics become stewed and fall all over the place, was one of their real good moments.

The other men are Frank Mallahan, a heavy straight, who also does a dramatic character bit in a "Jekyll-Hyde" stunt, and James Kelly, a clean-cut juvenile, who looks neat and sings acceptably. Kelly helps the appearance average a lot. Mallahan is a hard, sincere worker with excellent enunciation, conspicuous in a cast where nearly every principal slurred lines so badly it was almost impossible to decipher the dialog.

The women principals were three in number. Lucia Arnold, the ingenuette, a brunet fulsome creature with a slow shimmy that helped; Mabel White, a generously proportioned prima donna with some excellent wardrobe, and Mildred Franklin, a "caldie" shimmying soubrette with a wiggle that pulled her back on almost every appearance as a number leader. Miss Franklin made up miserably what she was shy on vocally. She is a nice-looking blonde girl with a trim slender figure and as peppy as they come.

Ruth Brady, one of the choristers, a good-looking brunet, was out of the line for two numbers, one a pick-out affair consuming a lot of time in act two.

Four full-stage sets of acceptable scenery, with a lighting effect showing a railroad train pulling into a darkened station was the production flash. The costuming of the chorus was in atrociously bad taste, but

against the dressing of the principals was good.

The only real enthusiasm of the evening was aroused by the closing number, a jazz band of Howard, Kelly, Griffin and Kelly. Two banjos, a flute and an improvisation on a washboard, with harmonica and frying-pan cymbals attached, was good for several recalls.

Another specialist to make an impression was Chick Griffin, one of the principals, who worked in black-face throughout. Griffin got over a singing and hoofing turn in "one," proving a neat dancer at eccentric and hard-shoe stepping. He also read lines intelligently in his other portions.

The bits were all veterans that have seen service on both wheels in this and other seasons. This repetition of pieces of business is getting to be noticeable in burlesque. One bit in this show has seen service in at least four different attractions this season.

"Pell Mell" failed to do the usual capacity business Tuesday night, when the amateurs hold forth. It's a very conservative production and looks B.

Con.

AMALGAMATED MOVES OFFICE

The Amalgamated Burlesque Enterprises controlling three American wheel shows, "Passing Revue," "Hurly Burly" and "Beauty Revue," removed its offices this week from the American Burlesque Association suite in the Columbia building to R. K. Hynek's offices in the Columbia Amusement Co. suit, on the third floor of the same building.

The three Amalgamated shows will have closed by the end of the week, "Hurly Burly" stopping at Milwaukee last week, and the "Beauty Revue" and "Passing Show" closing at Cleveland and Minneapolis.

Hynek is the treasurer of the Amalgamated. Others interested are the Columbia Amusement Co., American Burlesque Association, Sam Scribner, J. Herbert Mack, I. Herk, E. T. Beatty and Warren Irons.

COLUMBIA, NEW YORK, TO TRY CONTINUOUS POLICY SHORTLY

Success of Pictures and Vaudeville Adjuncts to Burlesque at Casino, Boston, Leads to Further Experiments—New Policy Effective at Washington, Pittsburgh and Providence March 13—Columbia Makes Concessions to Producers

The Columbia, New York, for the first time since it was built 12 years ago, will make a departure from its established policy of two-a-day burlesque, and adopt the continuous idea with vaudeville and pictures within the next three or four weeks, it is said. The exact date of the Columbia's initial experiment with the new policy is to be determined this week.

It was the success of the continuous idea at Waldron's Casino, Boston, the first week, when the Boston house increased its business some \$3,000 that brought a decision on the part of the Columbia executives to give the continuous thing a trial at least at the Columbia, New York.

The Columbia, Chicago, will start with the continuous innovation next Sunday (March 5), and several other Columbia houses in other cities are to follow suit, with indications pointing to 10 or 12 Columbia houses trying the idea before the end of the current season.

The new continuous vaudeville and picture policy will also become effective at the Gayety, Washington, and Gayety, Pittsburgh, beginning March 13. The Empire, Providence, is slated to adopt the continuous as an adjunct to its two-a-day burlesque the same week.

The Columbia plan will be to inaugurate the continuous policy in its houses in groups of three and four each week from now on until the end of the season.

The Columbia, New York, is regarded by the Columbia people as having a particularly good chance to increase its business with the continuous idea added to the burlesque two a day, through the house having a location (47th street and Seventh avenue) that is in the heart of Times Square, with ideal opportunities for catching transients during the period from 4.30 to 8 p. m. Business has been below normal of the three preceding years at the Columbia this season, few shows grossing more than \$9,000 on the week, with many considerably below that figure.

As in the case of other Columbia houses trying the continuous idea, the show house will share equally the expense of the picture and vaudeville extras at the Columbia, New York.

The fact that the Shuberts are to have a combination of vaudeville and burlesque generally next season may have figured to some extent in the Columbia people considering the addition of added vaudeville attractions with the continuous idea at the Columbia, New York, and elsewhere.

It is figured that the Columbia, New York, can do as high as \$2,500 on the day, with the continuous policy, providing the idea goes over successfully enough to keep the house filled throughout the day.

The Columbia Amusement Co. has agreed to make a number of concessions to its producers beginning next season. Chief among them are that the producers will be permitted to order their own lithographic paper individually instead of securing it through the Columbia. For a number of years past the Columbia Amusement Co. has handled all of the lithographic paper for all of the shows on its circuit, dictating what the individual producer could and couldn't have, with the result that there was little if any variety in the poster displays. Under the arrangement to become effective next season the Columbia reserves the right to censor lithographic paper as regards its moral tone, etc., but otherwise the producer is at liberty to use his own ideas. It is expected that with the producer handling his own paper he will be enabled to save

considerable money on the season.

Another Concession

Another concession to the producer by the Columbia is that when a show is moved into a house like the Casino, Brooklyn, or Columbia, New York, which plays Sunday shows, the house will stand the extra expense involved through the Sunday transfer. The houses will also stand the full expense of an extra fly man, when a show uses one. Heretofore the show and house have been sharing the extra flyman's \$54 weekly salary on a 50-50 basis.

It is also planned and practically decided by the Columbia to have (Continued on page 39)

COMEDIANS LEAVE

Gerard's "Girls de Looks" Loses Watson and Cohan

Jos. K. Watson and Willie Cohan, co-featured in Barney Gerard's "Girls de Looks," will leave that organization Saturday, following the engagement at the Empire, Brooklyn. It seems that Willie Cohan turned in his notice last week, and another comic, John K. Hawley, was engaged to play his part. Watson objected to Hawley being co-featured in the billing with him and served an ultimatum to that effect. With Gerard's refusal to yield, Watson also delivered his notice.

The "Girls de Looks" will lay off next week. Hawley will play Cohan's part as arranged, when it opens the week following. A successor to Watson had not been engaged up to Wednesday.

Watson and Cohan were with the "Girls de Looks" for three seasons. Watson will play vaudeville for the rest of the season, next season going with I. H. Herk in one of the affiliated units that will play the Shubert vaudeville circuit. Cohan has not announced his future plans.

STOCK STARTS

Kansas City, March 1.

Without the loss of even a matinee performance, the Century changed Saturday from an American circuit burlesque house to a musical comedy theatre. If the initial offering of Parson's "Follies of 1922" can be taken as an example of what the house will offer for the balance of the season, the change is for the better.

SHIES AT CONTINUOUS

Baltimore, March 1.

The first week of the continuous vaudeville and pictures policy as an adjunct to the two-a-day burlesque played by the Burlesque Booking Office at the Gayety, here, was productive of but a slight advance in business over the former straight two-a-day plan.

Up to Tuesday of the current week the continuous idea was taking hold but fairly.

2 AMERICAN SHOWS CLOSE

Two more American Wheel shows drop off the route this week and next. "Hurly Burly" closes at the Gayety, Milwaukee, Saturday, and "Pell Mell" plays its final date as an American show at the Olympic next week.

Pearson and Jaffe Take One Each

Pittsburgh, March 1.

Arthur Pearson and George Jaffe are no longer partners in burlesque productions. They had two. Recently by agreement the partners dissolved. Jaffe after this season will take the "Step Lively Girls," Columbia, franchise and Pearson will assume sole charge of "Bits and Hits."

Last summer Pearson sold one-half interest in the two shows to Jaffe for \$30,000. Jaffe is a local theatre manager, acquainted with burlesque.



SLATER—BLANCHE
BROCKMAN and HOWARD
In One of Our Character Doubles of
"TOYLAND FROLICS"

MINER'S BOWERY SOLD; BUILT 42 YEARS AGO

P. F. Shea Co. Pays Miner Estate \$400,000 for Theatrical Landmark

Miner's Bowery, on that thoroughfare near Delancey street, and one of the old landmarks of the downtown east side neighborhood, was sold last week by the Miner Estate to a syndicate headed by P. F. Shea, the Providence theatrical man, for \$400,000. The Shea syndicate last week acquired the Thomashefsky theatre at Houston and Chrystie streets, adjacent to Miner's old Bowery house. The Shea syndicate controls both of the downtown Miner houses, having purchased the People's, further uptown on the Bowery, three months ago.

Miner's Bowery was built 42 years ago. It was one of the earliest variety theatres in New York, and counted largely in establishing variety as a staple entertainment which later developed.

The variety shows with their afterpieces gradually grew into what is now called burlesque. Miner's Bowery was also one of the first to play the burlesque policy as an established thing. About 10 years ago Miner's Bowery dropped out as a burlesque house. Since then it has played a variety of policies, including Yiddish and Italian stock, grand opera and pictures.

Gayety, Louisville, Off Wheel

The Gayety, Louisville, playing the American wheel shows, will drop off the circuit next week.

Reeves Losing Harry Cooper

Toledo, March 1.

The Marcus Show says it has signed Harry Cooper of Al Reeves' show for next season.

APPEAL AS STAY

Columbia Officers Secure Delay in Irwin's Examination

Monday, when Sam Scribner, J. Herbert Mack and Rud. K. Hynicka were to be examined, Leon Laski, counsel for the Columbia Amusement Co., filed a notice of appeal from the decision calling for the officials of the company to come up for examination in Fred Irwin's \$100,000 suit against the major wheel.

Laski based his appeal on the ground that while Irwin may have the right to examine the three officers of the defendant, the order for the examination was too sweeping, including as it did the court's command that all books, papers, official documents, etc., be produced as well. The defendant's counsel contends that is extraneous.

The examination has been tentatively adjourned for a month. Argument on the appeal is scheduled for March 17, before the Appellate division.

BANKRUPTCY PETITION

Filed Against American Burlesque Association

Alleging the American Burlesque Association, Inc., is insolvent and has committed acts of bankruptcy during the last three months by making preferred payments and transferring certain of its property to various creditors, three creditors of the A. B. A. last week filed an involuntary petition in bankruptcy against the corporation, estimating its liabilities at about \$125,000 and assets totalling \$25,000. Specifically, Charles J. Mahar, an assignee of the National Printing & Engraving paper and stock supplied and printing done; P. J. Carey & Sons, Inc., claims \$5,685.28 for paper, stock and printing, and the Pearson-Meade Litho. corporation says there is \$695.65 due it for paper and stock.

Oleott, Bonyng, McManus & Ernst filed the complaint for the petitioners. A hearing in the case was held Monday, Feb. 27, before Judge Hand of the U. S. District Court, who indefinitely adjourned the motion for the appointment of a receiver, the respective attorneys having mutually agreed to the postponement.

"IN ARGENTINE," WITH LOEW

"In Argentine," the miniature musical comedy which has been playing Shubert vaudeville, has signed with the Loew Circuit opening at the Ave. B March 13. The act will be headlined at the Loew downtown house.

It will play a full week and probably jump into Loew's State, New York.

Johnny Dooley's Film Job

Johnny Dooley started this week in the Cosmopolitan's special feature film of "When Knighthood Was in Flower," playing the King's Jester.

The engagement is for 12 weeks at a large salary weekly.

"SUGAR PLUMS" SHOW GIVEN JIMMIE COOPER

Cooper's "Beauty Revue," on American, Jumping to B. B. O. Circuit

Jimmie Cooper, for several years past a featured principal with American wheel shows, will operate and become the star of "Sugar Plums" on the Columbia wheel next season, through an arrangement with the Columbia executives who control the franchise. Dan Dody originally started out as the operator of "Sugar Plums" this season, but turned the show back to the Columbia people around Dec. 15. "Sugar Plums" was then taken over by James E. (Blue) Cooper (no relation to Jimmie Cooper). He will continue to handle the show until the end of the current season.

Jimmie Cooper has been heading the Jimmie Cooper "Beauty Revue" on the American wheel this season. It is an Amalgamated Enterprises property, and will close for the season tomorrow night (Saturday) at the Empire, Cleveland.

The arrangement that resulted in placing "Sugar Plums" under Jimmie Cooper's management came about as the result of a visit to Cleveland by Sam Scribner. Scribner dropped in to look the "Beauty Revue" over at the Empire Monday afternoon, saw Cooper, liked his work, and tendered Cooper the "Sugar Plums" proposition, immediately following the performance. Cooper accepted and the deal was closed before Scribner left.

For the rest of the current season Jimmie Cooper and the "Beauty Revue" principals will play the Burlesque Booking Office Circuit, opening at the Star, Brooklyn, March 13. The chorus of the "Beauty Revue" will remain in Cleveland, playing the Empire, when the house enters on its stock policy next week.

LEW KELLY SAYS

"Dramatic Reviewers Are Bum Reporters at \$25 a Week"

Syracuse, N. Y., March 1. The critic on "The Journal" did not like the Lew Kelly show (Columbia burlesque) at the Bastable last week, and said so in his paper. It was quite a lively paning.

At a later perform once Kelly introduced some local color when he mentioned he did not think much of the Syracuse reviewers, saying they are bum reporters getting about \$25 a week.

While the Kelly show was in town one of its chorus, Beatrice Lorraine, celebrated a birthday in her hotel room in the East Onondaga Hotel, with two chorus companions, "Billie" and Mary Linden. The chorus pals had a bottle of hooch, according to the account in the police court the next morning. The police were called in on a complaint from the hotel management that said the building was being removed, brick by brick, through Miss Lorraine's window.

After a night in the toils the court discharged the young women with a sermon.

B'WAY'S STOCK BURLESQUE

Stock burlesque is planned for Broadway for the first time, that policy being reported for the Park starting next fall. The house has been taken over by the Minisky Brothers, who will take possession at the end of the season. The Miniskys have been conducting stock burlesque at the National Winter Garden, a roof theatre over Thomashefsky's, on East Houston street for a number of seasons.

The Columbia Amusement Co. is said to have offered the Miniskys \$20,000 for their lease.

RUNWAYS REVIVED

The Gayety, Baltimore, and Gayety, Brooklyn, burlesque booking office houses, have revived the runway idea for chorus numbers.

Each house has been fitted with runways, extending half way into the auditorium.

American's Postpones Meeting

The American Burlesque Association has called a special meeting of the Board of Directors for Tuesday, March 7, at 11 a. m.

The meeting scheduled for last week was postponed.



NOT SO LONG AGO—

What a difference just a few short years make. Janet of France says it seems like only yesterday that she was singing, "When Yankee Doodle Learns to Parlez Vous Français," "Joan of Arc," and other popular war songs. Her act then was a strictly singing routine, but she has gradually developed into a talking comedienne, with the result that her act is now classed among the comedy hits of the big time bills on which she is playing. Janet is at the Flatbush, Brooklyn, this week (Feb. 27).

BURLESQUE ROUTES

WILL BE FOUND ON PAGE

Thirty-four in This Issue

VARIETY
 Trade-Mark Registered
 Published Weekly by
 VARIETY, Inc.
 SIMS SILVERMAN, President
 154 West 46th Street New York City

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

VOL. LXVI. No. 2

The wage strike of the American Cotton Mills, which controls various factories throughout the New England States, has seriously affected business at houses located in the cities where the cotton branches have closed. Business at Keith's, Manchester, N. H., and Lowell, Mass., houses are reported to be far from normal, with no improvement expected until the strike is over. The strike has been on three weeks.

The new Lafayette, Buffalo, N. Y., is playing Sun-booked vaudeville, five acts secured through the Gus Sun office at Springfield, Ill.

Florence Antenore, 1248 Grand avenue, Chicago, is seeking the whereabouts of her brother, Millio Antenore, 14 years old, who disappeared from his home July 4, last, to travel with the Burke Musical Comedy Co. Millio is described as being 5 feet 3 inches in height, of medium build, with dark brown hair and brown eyes, of light complexion, and having one of the front teeth on the right side of his upper jaw in a decayed condition.

Frank Holloway, former manager of Fox's City, New York, is now manager of B. S. Moss, Broadway.

The removal of the clock at 47th street and the intersection of Broadway and Seventh avenue was quickly taken advantage of by Billy Grady and Eddie Keller, agents, who inserted a small alarm clock in the aperture and a sign reading "For open time consult Grady & Keller." The sign inspired an actor to remark, "A small time add from a big time firm."

Carlos Seguin of the South American Circuit is due in New York. It is said Mr. Seguin will open a Luna Park in Paris this summer.

Edward J. Fisher, formerly a Northwestern booking manager and now associated with the Pantages circuit in Los Angeles, is at present in New York, following a visit to Washington where he represented the circuit in a protest against the excess tax on amusement tickets.

William R. Booth, 60, residing at 477 Quincey street, Brooklyn, N. Y., and employed as a collector for the Remington Typewriter Co., was instantly killed Tuesday morning when he accidentally fell through the elevator shaft, from the fifth floor to the basement, in the Palace Annex building, New York. A messenger boy, the only other passenger at the time, in describing the accident, said the victim evidently wanted to alight at the fifth floor, but did not realize the position of the elevator until after it was in motion again, leaving the fifth floor. As the operator applied the current to ascend, the victim hurriedly opened the door and jumped. He lost his balance and fell the length of the shaft.

Horace Goldin has posted three \$250 bonds in his injunction suit against William J. Bird, George Nagel and "John Doe" (the latter name unknown and fictitious), to insure legal costs for the defense in case of a final adverse adjudication. The Goldin "Sawing a Woman in Two" patent figures in this action, the magician objecting to the defendants' production of a picture series, "Magic and Mystery Exposed," which has to do with the showing up of the "sawing" illusion. A temporary injunction to restrain the release of this film has been granted to Goldin.

Samuel W. Tannenbaum, theatrical attorney, has removed his offices to the Canadian Pacific building, Madison avenue and 43d street.

The Lyons, Morristown, N. J., will discontinue vaudeville for the first three days of the week, when a double film will replace the acts. The house is a split week one playing Keith vaudeville.

RADIOPHONE OPPOSITION

Showmen have paid little attention to the newest form of diversion, the radiophone, an inexpensive device that brings entertainment to the home via the ether, along the principle of wireless telegraphy. Because there is system at present to fix a fee for the service to those purchasing radiophones, showmen regard the new field merely a passing novelty.

A slant at the radiophone, however, opens up a field well worth speculating about. Any entertainment that keeps people at home must divert potential ticket buyers away from the box offices, and that goes for every class of theatre. There is no admission charge for radiophone diversion, and that is the real reason why it is opposition to theatricals. The number of persons possessing the little receiving devices are not considerable at present, but the sale of radiophones is spreading throughout the country.

Newspapers in every community have taken up the radiophone as a department. Daily programs of the entertainments supplied via radiophone are prominently displayed, giving the signal letters which distinguish from which broadcasting station the service is sent out. Radiophones can be purchased from about \$17 upward to \$200. The cheaper instruments permit an individual to listen to entertainment given within a radius of a few miles, while the high powered radiophone permits receiving service from 400 miles. Besides, the "two-step" devices may be equipped with a horn and any number of persons within a room or auditorium can hear. The low power radiophones fit over the ear.

The point is this: That the radiophone is to be considered one more counter-current against the playgoers' stream. The manager may not be able to do anything about it. But he can turn to his own business with an eye to making it more alluring to the patron. He can make it easier for the ticket buyer to buy tickets by getting down to real control of ticket speculation. A man doesn't have to fight to divert his mind with the radiophone, but he often has a tough time getting tickets to the show he wants to see.

Also it is charged the attitude around the Broadway houses is something along the idea of the "public be damned" fallacy. A full measure of courtesy is due the person who pays a good price to be entertained. So if the manager is ready to wake up and clean house, he might as well do it thoroughly. If the radiophone keeps a patron away from the theatre once a week, it takes that much money away without question. The hits are not going to be affected by the radiophone or any other entertainment. But in reducing the aggregate of theatregoers, show business must be hurt in some degree. Right now it is believed Broadway has too many theatres and the inverse to that is that there are too few playgoers, or too few in the mood to go to theatres.

There are broadcasting stations at Newark, on Long Island and other points, with the New York dailies printing the program from as far away as Pittsburgh. The latter city is the home of the Westinghouse Co. which sells radiophones. Other companies also sell the devices, and though the Westinghouse people are conducting most of the concerts, any instrument can receive the service. All that is necessary is for the radiophone to be tuned up to the proper wave length. The programs last as late as 10 p. m. and there are messages and entertainments during the day.

Artists from the concert platform and the stage have been invited to entertain radiophone owners and have willingly gone to the broadcasting stations, both for the novelty and the advertising. No fees are offered and none expected so far because of no charge for service. It might be well for professionals to consider whether it isn't a means of revenue, however, at least to the manufacturers. The makers of the devices must continue the entertainments if they expect to continue selling the instruments. If entertainers are to be used to strengthen that service, they are entitled to recompense. Of course there is an advertising value to radiophone "appearances," for people hearing an artist may want to see the show in which he appears. Yet it ought to be worth money to the artist. It certainly is to the conductors of the entertainment.

The radiophone is a miracle for the rural populations, and it is there that perhaps its most lasting hold will be maintained. The angle of Sabbath service direct to the home without going to church is an interesting feature of this new field. Perhaps it is opposition to the church, too, and it would not be surprising to learn that the Rev. Dr. John Roach Straton is on to it. At that it would divert his attention from his pet—the stage—and maybe keep Dr. Straton out of cabarets.

WHAT IS EQUITY GOING TO DO?

The summer is coming and what is Equity going to do? It has been a tough winter. Will the summer be tougher? Even the oblique Equity executives must admit there is little work in sight for the idle actors between now and the summer time, which will make the summer time the worse time for all of those who are suffering in this winter time. And what is Equity going to do?

About the only hope that gleams through the gloomy mist of the acting profession, besides the few spring try-outs, is stock. With the threatening gaily closings of other policies in the theatre, stock, of one description or another, looks to be the only way out if the theatres are to remain open at all. We hope the Equity bunch of self-imposed directing directors of the show business will have enough horse sense not to strangle the stock companies, before they open, as they have done with other productions all this season, and keep the actors out of work in the worst time as the Equity executives have nearly all of the season for nearly all actors, Equity members among others.

It's questionable if an actor, Equity or non-Equity, is as much excited over an "Equity principle" when he's not working as an Equity executive or the favored few are while they are working. It's a difference when you are eating and when you are not; when you are on easy street and when you are broke. Almost anyone can talk on a full stomach; some can't even stand up on an empty one.

So what is Equity going to do? Keep on with its bull-headed tactics, full of errors and misjudgment, that are admitted when too late? Why not be right once in advance, even if the closed shop doesn't operate for a while against all managers the same way it is not operating against the most powerful and influential, those of the Producing Managers' Association? As long as there is a theatre standing it probably never will be forgotten that in the worst season American theatricals ever passed through, the Actors' Equity Association, organized for the actor, kept actors away from working for the smaller managers while allowing actors to keep on working for the biggest managers. Now please don't pull that "contract with the P. M. A." Everybody knows about it.

If the Equity clique keeps on its headstrong course of pursuing its principles at the sacrifice of its members, it will be time certainly to dig up a reason for all of those illegal movements and actions. There must be reasons. Not closed shop reasons. That's the bunk when men are starving. Throwing men a meat ticket after they sign twice goes with the rest. They might not have strength enough left to sign once if they did everything the Equity controllers wanted them to do, and first they want them to pay dues.

We all may go broke sooner or later. Many of us may be broke now. It's no secret that 85 per cent. of all show business has been broke all of this season. But over here when anyone goes broke they want to be a party to it. They believe that is their right. If a man goes broke in this country because he did what someone told him to do, knowing he would be foolish to do it, he gets no sympathy. But if he is forced to do

TAX MAN AT VARIETY'S OFFICE

Revenue Agent Cadwalader Woodville, assigned to Variety's office, 154 West Forty-sixth 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 5 o'clock. The various income tax forms may be obtained at Variety's office for those who do not require Mr. Woodville's aid.

something that results in leaving him broke, everyone feels sorry for him excepting those who forced him to go broke. That can't be what the well fed Equity executives are aiming for, to force the underfed to remain broke, after they have been broke the greater part of this season.

There must be a reason. Is it that these executives want to keep their heels on the necks of the Equity members, in order that they may remain in office? It must be that the "principle" the Equity executives are fighting for and fighting their members is in reality inside politics, to keep the machine in their possession and to keep it away from others who would throw them out once they get in. That's a glorious idea for those who proclaim they have only the actors' interests at heart. They want to be the leaders, and those who stand in their way must pay their dues, but get out of the way. It sounds impossible, but there is no other explanation.

Otherwise why this neglect of the little fellow in Equity? Otherwise why this peculiar system of favoritism in engagements that has been talked about so much of late? Otherwise why have so many Equity members worked suspiciously steadily this season and other Equity members never worked at all—never got a look-in? Equity has an employment agency (not the picture branch's). It charges no fee, but secures engagements. They have been saying the favored few seem to get any work if there is any work to be had. They are not the little fellows, either. The little fellow can't borrow a dollar from Equity. It's a hard job for him to even get attention unless he wants to pay his dues. Otherwise why everything—why trip it all over the country, why boast of spending money to bring in companies that appears to happen so often, when other companies which might not have had to come in were kept from going out? It all looks so funny. Why is there discrimination?

Then there are "Red Hot Romance" Emerson and Frank Gillmore, and not so frank either. What are their objects or reasons? Gillmore may be dismissed by saying he's after his salary and his job, with the emoluments that that may bring him besides. It's a life for Gillmore if he can hang on to it and make Equity stand up. But he's been making several false starts since given the reins. Gillmore is the executive secretary. He's the man of all work around Equity; the one who carries the detail; the one everyone else must go to for information, and at the finish they think he is the boss and he thinks he's the boss, whether he's the boss or not. That, however, is up to the council. Oh, that council!

But Emerson. Let's take Emerson and figure him out. Where did he come in to be ever president of Equity? When did he last act? There's a film this week at the Strand, New York, Emerson wrote and produced. In pictures a producer is akin to a manager in the legit. Emerson some time ago wrote and produced another picture called "A Red Hot Romance." It was presented at the Criterion, New York, one of the best known playhouses on Broadway. It played to \$350 daily during the week days. The Criterion charges \$1 admission and plays continuously from 11 to 11. That's 12 hours daily—and the gross was \$350. Accordingly, 30 people an hour were the average that wandered into the Criterion, at the corner of Broadway and Forty-fourth street, a corner it is safe to say 350,000 people pass every day. This is not to pan Emerson's "Romance," but to bring to possible light the reason why he has been so busy in Equity when he should have been with the Producing Managers' Association as a full fledged manager.

If Emerson, after becoming the head of Equity, could have produced and placed a feature picture with no greater drawing power than "Romance" displayed at the Criterion, it is barely likely he felt himself slipping about the time the Equity position presented itself to him. With Equity, its legit side and a picture branch (something Equity went heavily after right after Emerson's election) John Emerson might command more attention from the operating forces of the stage and screen as Equity's president than he could as plain John Emerson. As a matter of record, after Emerson was elected to the presidency all he seemed to care about was publicity for himself to that effect. He wanted it to be publicly known he was president of the Equity. He made speeches, sent out press stuff about himself and Equity, stopped off in the streets on his way to or from the coast, spoke about Equity, and everyone who listened or read knew John Emerson was its president. Then he placed a feature like "A Red Hot Romance" that couldn't draw the rent the theatre was charging.

What might have become of Emerson without Equity's banner wound around him? Emerson draws no salary from Equity as its president. The office pays none. But there does seem to be other things it can do. If Emerson has stopped acting, how can he think with the actors, how can he be in sympathy with them if he must engage them to work in his pictures; if he is an employer and not an employee? Emerson's reason may have been altruistic, but altruism is rare in the show business; it may be found in a Daniel Frohman, but seldom in others.

Gillmore and his clique of those days may have wanted Emerson in the president's chair because they knew they could run him, and in doing so, run Equity, which they have been doing since Emerson stepped in. Not Gillmore alone, though. He's bossy enough to the rank and file, but there are a couple of others around the offices now and then who have a lot to say.

If Equity has held up Emerson and paid Gillmore, why shouldn't it evidence a little more concern for the little fellow? Why always the favored few? There are others. And the summer is coming, a tough summer after this tougher winter. What is Equity going to do?

The Three Pals, listed in the billing as J. M. Maling, J. Convey and B. Meyer, are scheduled to hold a "Dance de luxe," March 24, at the Dance Caprice, Flatbush avenue and Sterling place, Brooklyn, and as a method of advertising are distributing through the borough throw-a-ways, on one side of which is an offer of \$500 reward for anyone who fails to have a good time on the occasion. The program carries in large type the list of talent scheduled to appear, headlining Eva Taranguay, Friscoe Joe Faulier (formerly with Friscoe and Howard and Clark), "Micky" Clark (of the Shubert circuit), "Bud" Campbell (of the Keith circuit), Harry Schroeder, Joe Convey, the Royal Serenaders (now playing for Victor records) and the Happy Six (now playing for Columbia records) complete the billing.

A scalding hot shower bath which brought about the fracture of three ribs by Stephen Maley, is the cause of his \$10,000 action against the National Capitol Hotel Corp., which conducts the Washington Hotel, Washington, D. C. Maley, while playing in Washington with "Oh Boy," several years ago, was a guest at the Washington Hotel. While taking a bath he had the shower so arranged to keep the water at an even temperature. There was a defect in the pipes that cut off the cold water and caused him to be severely burned by a scalding stream. To escape from it he struck himself and sustained three broken ribs. Nathan Burkan is Maley's attorney.

Tom Connell and Dolly St. John have separated. Dolly St. John is to do a single.

POOLING COMBINATION OF THEATRES MAY ELIMINATE 12 BIG CITY HOUSES

Shubert-Erlanger Reported Having Selected Eleven Cities to Pool and Reduce—Smaller Producers and Road Men Predict Booking Combine Will Injure Them—Urge Agitation Against It

The pooling of theatres in large cities, decided upon by the heads of the Erlanger and Shubert offices, may finally result in the elimination of 12 legit theatres in 11 cities thus far settled upon in the conferences so far held by Lee Shubert and A. L. Erlanger.

Two of the present legit theatres in Chicago are to be given some other policy, the report says. They are the Playhouse and Shubert-Central, according to the report. Other cities selected for the pool are Washington, Baltimore, Cincinnati, Louisville, Indianapolis, Buffalo, Syracuse, Cleveland, Pittsburgh, and Philadelphia, there being a reduction of one house in each. Up to date neither Boston nor Detroit has been mentioned as listed for the pooling arrangement.

Following the return last week of Erlanger and Shubert from Chicago, a story spread the Chicago pooling and elimination of two theatres there would depend upon the attitude of A. H. Woods and the Selwyns toward the proposed pool. Woods is variously reported to have and not to have agreed to a pooling arrangement that would take in his Apollo and Woods' in that city. The Selwyns were also undecided. It is said, with the Selwyns unattached in the matter, contrary to understanding among the legit that the Selwyns and Shuberts were substantially linked in the Selwyn theatres in New York and proposed elsewhere.

The result of the Chicago pooling matter will determine what theatre the Shuberts will play vaudeville in in Chicago next season, after leaving A. H. Woods' Apollo at the end of the current season. If the Chicago pool is thorough, taking in

all legit houses and cutting out the two intended (not officially named), the Shuberts will play vaudeville at the Colonial (Erlanger), it is said; otherwise they will play their vaudeville at the Garrick (Shubert).

Other Pools

The pool for Cleveland and Pittsburgh has virtually been arranged, through the Shuberts taking the Nixon, Pittsburgh, for vaudeville next season, and they are now playing vaudeville at the Ohio (Erlanger), Cleveland. The pooling of Cincinnati, Louisville and Indianapolis will permit the Shuberts to play vaudeville in those cities, in the eliminated theatre in each, if they want to, although in the southwest as yet, the question of St. Louis does not appear to have been taken up.

The Baltimore pool is expected to give the Shuberts a more desirable vaudeville theatre in Ford's of that city; also Buffalo, Syracuse was pooled some weeks ago through the Empire being vacated there by Erlanger, who later looked the Erlanger shows into the Bastable, with the pool arriving about that time, the Shuberts turning over their Welting, Syracuse, for joint legit bookings. The Syracuse pool left no available vaudeville house for the Shuberts in the salt town. They may not look for a Syracuse vaudeville stand since the Shuberts allege a half interest in Keith vaudeville of that city, having started an action to recover. It will be tried in Onondaga county next month.

of operation, according to report. The Shuberts may take the discarded legit house in Buffalo for vaudeville, though the Herk-Spiegel end of the Shubert vaudeville com-

(Continued on page 35)

\$2.50 MUSICAL SHOWS POPULAR IN PHILLY

"O'Brien Girl" and Cantor Show \$2.50—"Scandals" at Same Price

Philadelphia, March 1.

A reduction in admission scales for legitimate attractions is in vogue here and has proved popular, particularly so with musical shows, competing shows of that type here now being at \$2.50 top. "The O'Brien Girl" at the Garrick is pulling great business at that scale. "Make It Snappy," the new Eddie C. now show at the Shubert, is using the same prices.

White's "Scandals," which has been touring at \$3.50 top, will come into the Forrest next week at \$2.50, the scales of the other musical attractions doubtless influencing the "Scandals" prices. The latter offering brings the Forrest back to legitimate, the run of Griffith's "Orphans of the Storm" ending Saturday.

The lowest scale of musical shows since before the war will be used for "Letty Pepper," which will be brought into the Walnut Street in two weeks at \$2 top. It is expected the pre-war admission will provide a popular draw of size permitting "Letty" to establish a run here. This is probably the show which Oliver Morosco some time ago announced he would offer for \$1.50 in New York.

WILLIAMS COLLAPSES; "BAMBOO TREE" CLOSES

Attraction Ends Week Monday Night at Garrick, Detroit

Detroit, March 1.

Bert Williams collapsed Monday night during the first act of "The Bamboo Tree" and the performance immediately ended.

The attraction was canceled for the remainder of the week, with the house dark.

"The Bamboo Tree" with Bert Williams is a Shubert-Woods' production, lately starting at, being a revival of a former musical piece, "The Pink Slip," produced by A. H. Woods and which had a brief stay out of town. "The Bamboo Tree" recently had a run in Chicago to good business.

The colored comedian is said to have been in an ailing physical condition for some time, and that he worked himself to a finish despite advice to recuperate.

MISS FRANKLIN SAILS

Comedienne Reported Bound for London Where She Will Appear

Through her physicians ordering a sea-going rest, Irene Franklin, lately reported ill and out of the "Greenwich Village Follies," is now said to be on an inner bound for England. The "Follies" management seems to be under the impression Miss Franklin and her husband, Burt Green, are resting in Bermuda. The management called up Miss Franklin's physician, who replied Miss Franklin was quite ill and he had ordered her away.

It is said Franklin and Green, when arriving in London, will start a vaudeville engagement of eight weeks over there, for which they will receive 350 pounds weekly. The Franklin-Follies' contract was for one year. The singing comedienne played the New York run at the Shubert, then went on the road with the company, but became ill in Philadelphia.

Cecil Cunningham stepped into the "Follies" vacancy.

Arnold Daly's Play—Hopkins

Arthur Hopkins is producing the play in which Arnold Daly will be starred, but all information about the supporting cast, etc., has been carefully bottled up. The piece is now in rehearsal.

ARBITRATION CLAIMS UP BEFORE BOARD

Agent, Instead of Manager, Held Responsible in Sabel Johnson Case

A number of long pending arbitrations were taken up by the Joint Producing Managers' Association-Equity board last week. Several claims were settled and others put over for future consideration. For the first time an agent rather than the attraction management was judged responsible for an alleged contract breach. That was in the case of Sabel Johnson, selected for "A Perfect Fool." Max Hart was first commissioned to supply certain members of the cast. Miss Johnson was picked and a contract given the agent. It developed the original book by Harry B. Smith for the show was rejected by A. L. Erlanger and an entirely new show was prepared and started into rehearsal. It was shown that Hart held the contract which had been signed by Miss Johnson for six weeks and he then asked if the actress was to be used. The new book did not provide for the role originally intended. The claim filed by Equity against Erlanger was thrown out and the failure to carry out the contract was decided to be Hart's fault. There is no agreement between Equity and dramatic agents that calls for a settlement in such cases.

Johnny Kenyon, a dancer with "The Rose Girl," won a claim against the Shuberts for a week and a day's salary. The manager contended Kenyon was actually under contract with a Miss Harris, his dancing partner in the show, and that the claim should be against her. It was shown Kenyon and Miss Harris held individual contracts.

The case of Bernard Granville, dating back from last season when he abruptly left Ziegfeld's "Follies" in Chicago, came to New York and sailed immediately for London, cropped up in the arbitration session through a counter-claim filed with Equity by Granville, though final disposition of the case will await the return from Florida of Ziegfeld. The manager had complained through the P. M. A. alleging Granville had "jumped" his contract. When the artist returned to town and began an engagement with the current Frank Fay's "Fables," the Ziegfeld claim became live. Equity for Granville had given notice of a counter-claim of four days' salary.

MONTREAL ALDERMAN ADVOCATES CENSORING

Proposes Local Chief of Police Be Authorized—Crime Plays Start Agitation

Montreal, March 1.

A proposal that the chief of police be authorized and requested to exercise a more stringent and searching censorship over theatrical productions was made at a caucus meeting of aldermen. Alderman Trepanier's suggestion was called forth by the presentation at a house in the east end of a play which had reference to the brutal murder of a woman and the torture of her son, which occurred last year.

The alderman declared that such representations should not be allowed because they pandered to an unhealthy and morbid taste as well as depicting an occurrence which did not redound to the credit of the province and which should, in truth, be forgotten.

The alderman added that the occasion under menace to public review was not the only one of which he could speak in similar fashion. Last June, he said, a company in a small theatre in the West End staged a production which recalled an unfortunate affair at Quebec in which a young girl was assaulted and strangled.

Further instances were given in the plays, "Aurora, the Martyr" and "The Trial of the Martyr," both of which were based on incidents which, said Alderman Trepanier, "both decency and pride of country should oblige us to forget."

"Such plays are a menace to the public, adults and children alike," he declared. Film theatres, he pointed out, had been the first to refuse a picture play which featured the co-respondent in a much discussed divorce case.

"UP" FOR MARJORIE RAMBEAU

The Shuberts have placed in rehearsal a new comedy entitled, "Up," in which Marjorie Rambeau is to be starred. The piece is an adaptation of the French comedy, "L'Ecole des Cocottes." The English version was prepared by Gladys Unger.

When produced in French the piece is reported as having been exceedingly risqué, with the adaptor having toned it down to a large degree.

PLAYHOUSE AND CENTRAL, CHL, REPORTED POOL ELIMINATIONS

A. H. Woods Said to Be Agreeable to Pooling, if His Apollo Is Given First Choice of Attractions from Both Sides—Woods', Chicago, to Be Held for Preference to Producer's Own Attractions

Chicago, March 1.

The pooling of the legitimate theatres here will take in A. H. Woods and his two local legit theatres, provided, it is said, Woods can have the choice of attractions for the Woods' Apollo. This would mean the Apollo would get "Sally" for its Chicago date, the annual "Follies" and other clined shows from both Erlanger and Shubert camps.

The pool is reported somewhat dependent upon the attitude of Woods, as well as the Selwyns. It seems accepted now the pooling may be made with Shubert vaudeville transferred from the Apollo to Erlanger's Colonial.

If the Woods' proposed deal goes through, Woods will use his Woods' theatre here for his own productions, for preference.

The two local playhouses the pool will take out of the legit ranks are the Playhouse and Shubert-Central, both Shubert-booked theatres.

EQUITY BRINGS IN "LESTER"

The "Listen Lester" show, leased by John Cort and touring the west, got into trouble in Kansas.

The Equity brought back the troupe at an individual fare to New York \$55.

MINSTRELS END

Busby's Company May Go Into Barnes' Circus

Los Angeles, March 1.

Busby's Minstrels, owned by Culligan & Pughe, closed a two weeks' return engagement at Philharmonic Auditorium to poor business. It was reported performers' salaries were remaining unpaid, at least in part. The show carried 30 people. It had done one week of fair business, then went to the road, but was unable to secure Northern bookings. Had to return here for the additional two weeks.

It is said the company has been taken over by Al Barnes, the circus man, and will be staged for permanent circus work at Barnes' winter quarters at Culver City. The owners of the minstrels had planned a summer season under canvas before adversity struck.

STOCK ONLY IN MINNEAPOLIS

Minneapolis, March 1.

The Metropolitan will close at the end of this week, when "The Bird of Paradise" concludes its current engagement.

The closing of the Met will leave the Shubert stock in sole possession of the legit field.

FEDERAL INCOME TAX DEDUCTIONS

There has been considerable misunderstanding among professionals as to just what may be deducted this year in the computation of the net income for Federal tax. This mostly applies to the law covering the deduction of traveling expenses.

It is only when a home is maintained that a person is permitted to deduct traveling expenses, and then only when in pursuit of business. Unmarried professionals do not as a rule maintain homes while on tour and cannot make deductions for traveling expenses; neither can married couples if they do not maintain homes while traveling. Where a man carries his wife and the latter does not perform, he cannot deduct her expenses on tour, even though they do maintain a home.

The deduction of traveling expenses (and in total) for those persons who maintain a home is permitted because they are under additional expense while on tour. While those who do not maintain a home may also incur additional expense, the deduction of expenditure for meals and lodging is not permitted.

The laws reads: "Traveling expenses, including the entire amount expended for meals and lodging . . . while away from home on business." The explanations from revenue agents make it clear when and when not the living expenses can be deducted. Persons taking deduction are required to attach a statement to the income tax form stating the nature of the business, the number of days away from home on account of business and the total amount expended incident to meals and lodging while away and the total of other expenses incident to travel and claimed as a deduction.

Persons making the deduction, but not entitled to do so, will incur loss of time and later questioning and required payment by the collector. In fact, all claims for deductions referred to must be substantiated when required by the Commissioner of Internal Revenue, by records showing in detail the amount and nature of the expenses incurred.

The item of railroad fares is, of course, deductible unless paid by the employer, and the other deductions for professionals are listed similarly to last year.

Guide for Preparation of Federal Income Tax Returns

Total number of weeks employed professionally from January 1, 1920, to December 31, 1920.

Salary received per week.

Advertising

You may deduct the following:

Business telephones, telegrams and taxis.

Commissions to agents.

Dresses used exclusively in the play and lasting less than one year.

Express on trunks.

Fees to stage hands.

Grease paint, make-up, wigs.

Hats and gloves.

Laundry, pressing and cleaners' bills.

Lingerie.

Maid or valet for theatre only.

Lease depreciation when you own the act.

Shoes and stockings.

Sleepers when not paid by employers.

Transportation when not paid by employers.

Wardrobe for men when used exclusively in the play.

WASHINGTON THEATRES REOPEN AS DISASTER PROBE GOES DEEPER

Three Houses Remain Closed—Poli's Still Dark and Gallery May Never Again Be Used—"21 Charges" Backed Up by Architects

Washington, March 1.

The closed houses are slowly reopening. The National opened late last week with "The White Headed Boy," given by the Irish Players, but the gallery of the house has had to remain closed and the dressing rooms could not be occupied by the members of the Irish Players. However, for the Sunday night opening this week of George White's "Scandals," W. H. Rapley, owner of the house, got the necessary fire escape erected as demanded by the commissioners and the dressing rooms were ready for the "Scandals" company.

Poli's is remaining dark and it is doubtful if the gallery of this house will ever be opened. Manager R. C. Craerlin has an augmented crew working to meet the requirements necessary to open, which, it is stated, include the tearing down of the stage dressing rooms as well as the property room on the opposite side of the stage. This work will all be completed for the opening of Margaret Anglin in "The Woman of Bronze" on Monday night.

Loew's Columbia opened Monday night with the film, "Three Live Ghosts," and the Cosmos, a vaudeville house, owned and managed by A. Bruce Brylawski, also opened the same night. This leaves, in addition,

ELTINGE'S REVUE

Geo. M. Cohan May Write It and Manage Star

Unless present plans miscarry, Julian Eltinge will appear next season under the management of Geo. M. Cohan in a revue to be written for Eltinge by Cohan, with an opening scheduled for early October. Eltinge spent Thursday and Friday in New York conferring with several managers over his next season's activities. Before departing for Chicago he declared the Cohan proposition would probably be closed in a few days.

Eltinge is playing a 44-week engagement in vaudeville and still has 24 weeks to play. He will shortly headline the Riverside, New York, bill.

NINE AT PALM BEACH

There are nine members of the Producing Managers' Association getting sunburned at Palm Beach. George Nicolai, P. M. A. secretary, arrived on Sunday, and one manager who remained in New York ventured that it looked like a P. M. A. meeting gathering.

At Palm Beach are C. B. Dillingham, Flo Ziegfeld, Sam H. Harris, Edgar Selwyn, Arch Selwyn, Arthur Hammerstein and F. Ray Comstock, while H. W. Savage is also in Florida.

KELLERD'S ROMANCE; WEDS LEADING LADY

Bride Remained With Eminent Actor During Vicissitudes. Married in Syracuse

Syracuse, N. Y., March 1.

When John Edmund Kellard, 52, noted Shakespearean star, married Freda Marcella Brindley, 24, of Oakland, Cal., his leading woman, here Monday, the wedding closed a romance that remained unshaken by a series of professional misfortunes during the past several years.

In spite of numerous reverses that Kellard has suffered while touring at the head of his own Shakespearean organization, Miss Brindley remained loyally with him as his leading woman, although others in the troupe left to seek more profitable engagements, it is understood.

The matrimonial venture of the couple here, the second for Kellard, a widower, but the first for his bride, followed upon the heels of the sudden termination of the Kellard Canadian tour at Toronto. Earlier in the season the Kellard organiza-

REFUSE CENTURY

Shut Out of Washington, Greenwich Village Follies Now in Baltimore

When Poli's, Washington, was ordered dark last week along with a number of other houses by order of the authorities investigating the Knickerbocker disaster, the "Greenwich Village Follies" was forced to lay off. The Century, New York, had an open week and the "Follies" was offered that house as a filler. The show management accepted, but when it came to signing the contract, cancelled the sudden date, objecting to conditions set forth in the contract. Transportation into New York was an added loss, the show retracing its steps. It is playing Baltimore this week.

Both Poli's and the New National are again open, having been dark but a week and one day.

ACTRESS ASKS DIVORCE

Detroit, March 1.

Charging extreme cruelty and non-support, Mrs. Helen Mills Loveland of Kalamazoo, Mich., former wife of Frank Mills, Michigan actor who died recently, has filed a divorce suit against William M. Loveland, president of the Watervliet Paper Co. Mrs. Loveland was also on the stage for many years as a member of a London dramatic company.



ADRIAN

Solid Laughs—Nineteen Minutes in One.

HELLO MANAGERS: Here This Week (Feb. 27), at Rialto, Chicago. Still knocking 'em over. Two shows a day—and two at night. Direction: JACK FINE

THE THEATRE COMES HOME

The drama, as everybody knows, grew out of religious rites, and thoughtful persons have long been distressed by the antagonism between the Church and its daughter. Reconciliation, often urged, has been delayed by the sternness of the suspicious parent, who looked for fruits meet for repentance; lately, too, by the disillusionment of the daughter, who may have thought from recent occurrences that the Church was losing its ancient decorum. Happily, the long war is now ended. Producers confident of the purity of their plays give special performances for the clergy; preachers, justifiably proud of their drawing power, invite actors to come and learn the secret of long runs to crowded houses. The Golden Age has come back.

Honor where honor is due. Chiefly deserving of credit for this reconciliation between religion and art is a reverend gentleman who came to our city a few years ago and taught the show business more about free publicity than any man since P. T. Barnum. Next to him one must mention a prominent theatrical manager. Between them they have mixed up the gospel and the drama till the mere layman can't tell which is which. When you go to church nowadays you never know whether you're going to hear the preacher or Douglas Fairbanks. When you go to the theatre you have good reason to hope that instead of the drama of veiled innuendo you will hear a sermon full of forthright old English such as is no longer tolerated outside of Shakespeare and the King James version. All the actors who are not held as material witnesses by the district attorney at Hollywood seem to be available as "supplies" for vacant pulpits, and all the preachers who are not engaged in defending themselves against charges brought by members of their congregations have gone in for "scab" competition with the Actors' Equity.

SUES FOR FALSE ARREST

Washington, D. C., March 1.

Margaret Brennan, an actress, giving her address as Waverly, Mass., filed suit yesterday in the District Supreme Court against the National Capital Hotel Company, owners of the Washington Hotel of this city, for \$50,000 for alleged false arrest.

Miss Brennan charges that on Feb. 23, 1921, while she was a guest at the hotel, she was taken from her room and accused of being a fugitive from justice and charged with misconduct while in the hotel. She adds that the charges were without foundation and the alleged action of the hotel management brought her into disrepute.

Dorothy Gran, general understudy with Mrs. Fiske's company, "Wake Up, Jonathan," stepped into the role played by Freddie Goodrow last week in Albany. Miss Goodrow was taken suddenly ill.

EARL CARROLL'S WANT "AD" BUILT HIS NEW THEATRE

Wm. R. Edrington Financed Carroll's Theatrical Project—Answered Advertisement Last Season—Earl Carroll Theatre Opened Saturday

GRAND STREET BOYS WANT CANTOR THEATRE

Organization of East Siders Plan to Honor Shubert Star

The Grand Street Boys' Society is about to raise a fund from among the members toward the acquisition of property to erect a theatre and office building in which it is planned to house an attraction starring Eddie Cantor, one of the Grand Street members.

Cantor is under a contract to the Shuberts. According to report, his agreement expires next June. If the scheme materializes it is planned to devote the Sunday concerts which will be conducted at the house in the interests of the club's treasury and charitable causes and funds that the club policies now are connected with.

The organization is a social affair with clubhouse and contains the names of many prominent New Yorkers, born and raised in and about the old Grand Street neighborhood in the Fourth ward on the east side.

The club's personnel includes such prominent jurists as Judge Otto Rozalsky, Justice Henry Mulqueen and Magistrate Max Lavine. A large number of theatrical people, former Grand streeters, are listed, among them Joe Weber, Lew Fields, Max Hart, Joe Cooper, Harry Cooper, Harry Breen and others. The site for the theatre under consideration is on West 46th street opposite Remick's. It is occupied by brown stone family dwellings now housing various theatrical enterprises, mostly music publishers.

The money is to be raised by bonds and popular subscriptions from among the members of the club.

'LOVE NEST,' COMMONWEALTH

Athens, O., March 1.

"The Love Nest," a musical comedy under the management of De Vere & Atkinson, barely escaped stranding in this town last week, when Eddie Atkinson, the financial backer of the show, refused to advance additional funds to get the company out of town. The show has been playing one-night stands through Pennsylvania and Ohio, with the members of the company owed several weeks' salary. Atkinson had been called upon to advance money on several occasions to make jumps. He severed his connections with the show here, refusing to give financial aid to make the next town. Harry De Vere, his partner, who had been ahead of the show, arrived in town and secured a new backer, Bert Law, who produced the necessary cash to square hotel bills and pay transportation charges.

With Law stepping into the management of the show the company was informed that they would play on a commonwealth basis commencing this week.

MISS MANSFIELD DIVORCED

Chicago, March 1.

Martha Mansfield, former "Follies" girl, movie actress and now appearing in local vaudeville theatres with Crane Wilbur, arrived in Chicago in time last week to learn that Judge Charles McDonald in the Superior Court had decided to grant Kasper G. Schmidt, a local banker and real estate dealer, a divorce from her, after 18 minutes of testimony had been submitted.

The bill of divorce was filed in the court last Saturday at 11:41 A. M. By 11:59 all of the evidence had been submitted and the judge reached his decision. The charge was desertion.

In the morning papers the name of the actress was given as Martha Ethlich Schmidt.

The building of the new Earl Carroll theatre, southeast corner of Seventh avenue and 50th street, which opened Saturday night with Mr. Carroll's play, "Bavu," carries an inside story that for romantic interest makes the highly colored tales of Horatio Alger, Jr., and the oldtime "Do and Dare" school of boys' fictionists look pallid by comparison.

When Carroll advertised for financial aid last season in a last desperate endeavor to keep "The Lady of the Lamp" afloat at the Republic, Wm. R. Edrington was among those who answered Carroll's call. The ads inserted by Carroll at the time, while bringing the financial assistance sought, failed to keep "The Lady of the Lamp" from flickering out. But Mr. Edrington was now interested in the show business and Carroll outlined a plan for a new theatre. Then came the unusual. Mr. Edrington not only listened, but agreed to finance the project, which he did, with the ultimate result—a \$750,000 theatre and a six-story office building, representing \$1,500,000 additionally.

The Earl Carroll is built of tapestry brick, with an entrance on Seventh avenue and a ten-foot alley south of it. The south side exits are on the alley and the north ones have their doors facing on 50th street. The house is beautiful even in these days of handsome playhouses. There is one balcony, with a total seating capacity of 1,000, 622 in the orchestra and 378 on the upper floor. Among the innovations are an extension over the proscenium, a sort of canopy which carries

(Continued on page 35)

STOCK'S LEADING LADY GIVEN GOOD PUBLICITY

Minna Gombel Subject of Guessing Contest Before Announced

Albany, March 1.

Minna Gombel, former leading woman with the Knickerbocker Players at the Empire, Syracuse, has been engaged by F. P. Proctor to succeed Charlotte Walker as the star of the Proctor players at Harmanus Bleeker Hall. Miss Walker terminates her four weeks' contract at the hall this week in "Just a Woman," the author of which is her husband, Eugene Walter. Miss Gombel has been booked for an indefinite period, it is understood. She will make her debut next week in "Just Suppose."

Joseph F. Wallace, manager for the Proctor forces in Albany, conducted a hugely successful guessing contest campaign in connection with the booking of Miss Gombel, running pictures of the actress daily in all Albany papers and awarding \$100 in prizes to the first 25 who guessed the name of the player and her reason for coming to Albany. Although she had never appeared in Albany, either in stock or a production, it was surprising how quickly Albany playgoers identified the picture. The 25 winners had answers in the hands of John Wallace, manager at the hall, last Wednesday, although the contest did not close until Saturday. Among the 25 winners were quite a few Syracuse girls employed at the capital and who knew Miss Gombel from playing in the salt city.

Rena Titus, a Troy girl who has shown ability in juvenile parts, left the Proctor players this week. Walter Connolly will be given the male lead next week.

HILL'S ALL ENGLISH CO.

Gus Hill is organizing an all-English company for next season which will play exclusively in Canada. The troupe will be called Hill's "London Gaiety Girls," an old burlesque title, but will not be a burlesque show, playing royalty musical comedies with a repertoire of three or more.



HARRY—

—ALPHA

NORWOOD and HALL "IT MAY HAVE HAPPENED TO YOU"

This Week (Feb. 27), Keith's Orpheum, Brooklyn.

Direction: HUGHES & MANWARING

MOVEMENT TO COUNTERACT EQUITY'S ATTEMPT AT CONTROL

Visiting Professionals Talking About "International Affiliation"—Members of Equity's Council Reported Not Favoring Present Equity Executives

A movement to counteract the move of Equity towards what is believed to be the ultimate control of English actors, at least on this side of the water, has been started here and in England. Equity's recent actions and statements and the alleged objective are the principal topic of discussion among visiting professionals. Communications received from England state that the feeling against a "closed door" movement by Equity will be keenly fought there by members of the English Actors' Association.

Verification of the affiliation between the English Actors' Association and Equity, reported cabled here recently, is accepted as official, but has been discounted by English professionals as being a mere matter of course because of the relations between the two organizations. They declare members of the English Actors' Association are not necessarily in accord with the affiliation and they intend to work for a change in the relations.

The affiliation is seen to be one step on the way to a condition which would permit Equity to say who could and who could not come here to play from England, which would be virtual domination of the British association. English actors are reported as standing for a fight against the present control of Equity. They have freely stated how they feel about it, but when asked whether they voiced protest at council meetings, the answer has been that shrunk from the prevailing custom that permits anyone who expresses his own ideas to be called disloyal to the organization.

The Equity affiliation with the English organization is a replica of the idea once broached by Harry Mountford whose vision was for "world domination" of vaudeville by the White Rats. The English professional, as a class, is credited with having more of a sense of responsibility than here, for the reason that those who produce on their own over there do not play on percentage but rent the theatre outright. It is rarely actors are given a percentage of the gross agreement in England.

KINTZING PRODUCING

Will Present Play by Tassin Started by Friends of Comedy

"The Craft of the Tortoise," by Augustin Tassin, will be produced by Frank Kintzing, who will make his debut as a producer with that play. Kintzing managed the New York season of Chicago grand opera which ended last Saturday. The piece was to have been put on by a new organization known as The Friends of Comedy, said to have been backed by Marta, who has been identified with the open air theatre at Mt. Kisco.

The Tassin play rehearsed for several weeks and was to have been presented at the Park at special matinees this week with a cast of well-known players. Financial difficulties intervened and Kintzing bought the rights. The Friends of Comedy presented four one-act plays at the Park on off matinee afternoons last week.

ATTACHES "RED MOON"

The "Red Moon" which opened Wednesday, Feb. 24, at Trenton, N. J., played a day there, and the following three days at the Nesbitt, Wilkesbarre, closed in the latter city Saturday.

The show was sponsored by Edward Perkins, Inc., and was a musical comedy, said to have played at the Princess early this season for a week under another title.

The blow-off came, following an attachment placed on the show by Will H. Smith, the singer.

Friars' Frolic Sunday Night

The Friars will hold a Frolic Sunday night (March 12) in the Monastery on 48th street. It will be preceded with a dinner. Frank Monroe is to be the Frolicker. Members are permitted to bring male guests.

CONTINENTAL CIRCUIT NAME FOR \$1 CHAIN

Meeting Held and Name Is Adopted—Different Policy of Playing Agreed Upon

The road show managers who, in association with Gus Hill, Loeffler and Button, George Gatts and other one-night-stand producers, are organizing a \$1 top circuit, held a meeting Tuesday and decided to call the chain the Continental Circuit.

It was decided to abandon the idea of playing three musical to one dramatic show, the new plan calling for three dramatic shows, say one melodrama, another of the light comedy type, and another a comedy drama, with the fourth a farce with specialties, but no choruses.

The reason for dropping the musical shows altogether was because of a conclusion arrived at by the managers at the meeting, that musical shows which could compete in the large cities against the many forms of opposition expected next season could not be produced to play as low as \$1 top.

REPUBLIC TAKEN OVER BY OLIVER BAILEY

Possession Next Season—Replaces Bailey's Fulton, Lately Sold

Oliver Bailey will take over the Republic, New York, at the end of the season, under a 25-year lease. Bailey has controlled the Fulton for the past five years, renting the house from the estate of Henry B. Harris, and established himself as a successful manager. The Fulton lease extended for several years more, but the sale of the property along with the Galey early in the fall automatically cancelled the leases of both houses.

Bailey has an arrangement with the Theatre Guild whereby such attractions produced by the Guild as are considered hits were moved to the Fulton. The agreement holds for five years. Starting next season, the Guild productions selected to move uptown from the Garrick will be offered at the Republic. The Guild hits which have played the Fulton are "John Ferguson," "Liliom," and the current "He Who Gets Slapped."

The Republic will be remodeled before next fall. The boxes will be removed and replaced with regulation seats. A. H. Woods now has possession of it, with Arthur Hammerstein the owner.

BEAUVAIS SUIT

Justice Hotchkiss Charges \$10 for Amended Complaint

Motion to dismiss the Primex Picture Corporation's suit against the Shuberts was granted to the defendant on motion by William Klein, the latter arguing the complaint was faultily drawn. It names among the defendants Sam Shubert, who has been dead over ten years.

The suit revolves about the Fred Beauvais picture, "The Lonely Trail." Beauvais is the "Indian guide" who figures so prominently in the Stillman divorce case. The Primex sued for \$4,800 on breach of contract alleging a booking guarantee of 12 weeks over the Shubert circuit if it grossed a minimum of \$12,000 at the 4th Street theatre, where it was first exhibited.

Justice Hotchkiss' decision gives the plaintiff leave to file an amended complaint upon payment of \$10 costs.

MEMBERS DISCONTENTED OVER EQUITY AND FAY

Claim Leniency Shown Producer of Fay's "Fables"

Equity members holding claims against Frank Fay appear discontented through the attitude of the Equity officials in the matter. Much grumbling has been heard of late over it.

When Fay's "Fables" was first produced, sometime before the present production, it was said when the show closed Fay was indebted to Equity and its members who were of that company to the extent of \$4,000. Some of this amount was expended by Equity through bringing the "Fables" people back to New York.

The customary procedure of entering a complaint availed the players naught. Fay said he had nothing and Equity told its complaining members to wait, they would most likely eventually be reimbursed.

Patiently waiting, the players with claims heard nothing further. Fay appeared in two or three cabarets and at Sunday night concerts. Not much attention was longer given the matter until the announcement of the revival of Frank Fay's "Fables" was made. Expecting a settlement of their claims, the waiting Equity members commenced to inquire, when they were informed it was not Fay's production; he was only in it on a salary; that Equity had found one of the Courts, either John, or his son Harry, was the producer. "Fables" opened at the Park, New York, where it still remains, with the house claiming an advance seat sale for the next four weeks, although reports have been from week to week the show would close.

The demands of the former "Fables" players grew insistent as the "Fables" show continued weekly at the Park, until the current week they are said to have crystallized into positive insistence by their holders that Equity do something. Meantime, it is reported other claims have been filed with Equity and resentment is becoming more acute daily among the claim sufferers.

As far as can be learned Equity has done nothing beyond attempting to offer explanations about Fay to complainants. Fay is said to be an Equity member.

NOTHING RESERVED

"Reserved Seats Undemocratic," Says Shoe Manufacturer

Binghamton, N. Y., March 1.

"Reserved seats in a theatre are undemocratic," said George J. Johnson, the wealthy shoe manufacturer. As a result the reservations at the Goodwill theatre in Johnson City may be abolished.



AL WOHLMAN

in "THE GRADUATE" Touring the ORPHEUM CIRCUIT

Al Wohlman is fully 100 per cent. entertainment. With a pleasing personality, crisp material and a suave appearance, his work stamps his offering as being five years ahead of the others. Ziegfeld, Binghamton and the others should grab him off. If they don't, they will have themselves to blame.

Direction LEW GOLDER

STARS RENT BUFFALO HOMES FOR SINGLE WEEK THERE

Sothorn and Marlowe and Billie Burke Will Occupy Private Houses—Miss Burke's Want Advertisement—Five Maids and Two Cars

COMMONWEALTH STOCK PLAYS TO \$29 NET

Company at the Supreme, Brooklyn, Gives Up—Did \$275 Total First Week

The Commonwealth stock at the Supreme, Grand avenue and Fulton street, Brooklyn, closed Saturday after a two-week engagement. The company disbanded upon being informed that their share of the receipts for the week was \$23, from which, in addition to the actors, the stage hands and musicians were to be paid.

The company had received \$275 as its share the week previous, with the owners of the house having made a donation to keep the organization intact in order that it might play last week. The stage hands received their salaries for the first week and demanded that the \$29 be turned over to the union and disposed of as seen fit by the secretary. The musicians received no pay for either week, and are reported as having been non-union, notwithstanding the fact that the stagehands belonged to the union. Of the actors, some received as low as \$7 for the two weeks.

A new company took over the Supreme Monday for another try with stock.

COHAN REHEARSALS OF "TAVERN" BEGIN

His New Producing Program Gets Under Way

George M. Cohan has ordered rehearsals of "The Tavern" to begin this week, the show being due to open on the road at Buffalo March 13. Several cast changes were necessary over the roster first selected. "The Meanest Man in the World," also listed to get under way, has been postponed indefinitely.

The new producing program snapped out by Cohan got under way last week, when the number two "The O'Brien Girl" opened in Hartford. Joe Allen replaced Sherman Wade in the cast. Monday his new farce, "Madelaine of the Movies," with Gerorgette Cohan, opened at Atlantic City and is due at the Galey next week.

Jimmy Troupe is back in the Cohan office as auditor. Eddie Plohn is company manager of the number one "O'Brien Girl," which is in for a run in Philadelphia. John F. McKenzie is back with the number two show and Charles Vion ahead.

CALLS "LILIES" SOLVENT

P. F. Shea's Stock Holdings Scheduled for Auction

Auction of the 600 capital stock shares of the "Lilies of the Field" corporation is scheduled for March 21, P. F. Shea, who has these shares in his possession as security for a \$5,500 loan having served notice on the corporation's officers to that effect. His loan has not been satisfied, Shea asking for the auction sale.

Arthur F. Driscoll (O'Brien, Mallevinsky & Driscoll) states that meantime a decision in the bankruptcy hearings may be handed down. He is trying to disprove that the corporation is bankrupt and in the worst case Mr. Driscoll avers the note will be satisfied with the probability that the public auction will not actually ever come to pass.

It is the intention of the corporation to produce the "Lilies of the Field" in Chicago after the legal difficulties have been threshed out.

Buffalo, March 1.

Advance agents for Sothorn and Marlowe at the Teck, and Billie Burke at the Majestic coming sent out stories that each star would rent and occupy a private house during their week's stay here.

Miss Burke's announcement in the classified columns called for a "high class apartment in best residential district wanted for week March 6 for Billie Burke and entourage. Must have accommodation for Billie Burke and her daughter, Patricia, five maids, nursery governess, butler and chauffeur. At least nine rooms, kitchen and three baths. Also garage for Minerva and Rolls-Royce limousines. Price the least consideration."

Miss Burke's agent finally leased the Shannon home, formerly the Milburn residence, where McKinley died.

Sothorn and Marlowe will occupy the Dudley Irwin home on Summer street during their engagement.

SHUBERTS DEMAND TREASURERS' GRAVY

Box Office Men Must Kick Back 75% of Specs' Gratuity

Recent instructions sent to treasurers of Shubert theatres in New York are to the effect that they must "kick back" 75 per cent. of any gratuity given them by the ticket brokers. That means that three-fourths of such moneys is to be sent to the Shubert offices. It is a custom of the brokers to pay gratuities to box office men, the measure of the gift depending on the amount of tickets handled in the agencies. It is understood the "gravy" is about 12½ cents per ticket and the gratuity has always been counted as going with the job.

Several seasons ago the Shuberts required treasurers to turn in all such gratuities, but that is not supposed to have stopped the brokers from making the gifts. Last season a system of concessions was adopted and brokers are now paying a fixed sum for the privilege of selling tickets for each Shubert house. Under that system it is not necessary for the brokers to make the gratuities, but they have continued to do so.

When the present season opened the Shubert houses were assigned girl treasurers. Recently men have again gone into the ticket offices, but it is understood the salaries in some instances are under the figure formerly paid.

According to the new instructions, where a box office man received \$40 a week from the brokers, he is required to "kick back" \$30 to the Shuberts.

SPIEGEL'S COHAN

Erlanger Wouldn't Pay \$90,000 Rent on Renewal of Lease

The George M. Cohan Theatre will be operated by the Max Spiegel interests after this season, continuing its present policy of legitimate attractions.

The lease held by Erlanger interests for the Cohan expires in May. A year ago the entire property was purchased by Spiegel and others. A booking arrangement with Erlanger is now in force and extends for five years. It was stated either Erlanger or Shubert attractions would be played.

The house was offered to Erlanger for \$90,000 annual rental under a new lease, but the figure was held to be excessive.

WEBER AND FIELDS AGAIN?

Weber and Fields are considering reviving their stage partnership again next season, appearing as a team as the stars of a musical show by Aaron Hoffman.

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 play is also to be considered.

These matters are included and considered when comment below points toward success or failure.

"Anna Christie," Vanderbilt (18th week). Virtually entire list moved up, Washington's Birthday eve and matinee pulling big houses. Takings here jumped with others, gross going to \$8,500 (\$1,000 over previous week).

"Back to Methuselah," Garrick (1st week). First production of O. Bernard Shaw's long play. Presented in a cycle of three performances, each playing one week. First cycle claimed to have been sold out in advance at \$3 top. Tuesday night's audience very light.

"Bavu," Earl Carroll (2d week). Earl Carroll's new theatre opened Saturday with play written by him. Mixed comment drawn, piece being drama with Russian background.

"Bill of Divorcement," Times Square (21st week). Last week here. Goes on tour next week. High royalties to English producers call for show doing \$10,000 to break even. "The Law Breaker" will move over from Booth March 13. House dark next week.

"Blossom Time," Ambassador (23d week). Easily beat Lincoln's Birthday week and drew \$19,400; best business since first of year. Operetta's matinee business standing up strongly.

"Blue Kitten," Selwyn (8th week). Better business here with Tuesday night draw capacity last week. That sent the show to about \$18,300.

"Bombo," Jolson (22d week). Got over \$8,500 on two performances Washington's Birthday. Show can run through season, but definite continuance is up to Al Jolson, star. Thus far show claimed to have averaged over \$25,000 weekly—big money for new house.

"Bull Dog Drummond," Knickerbocker (10th week). Melodramatic money maker ever since premiere, business steadily climbing from around \$12,000 to average of \$16,000.

"Captain Applejack," Cort (10th week). Last week's pace for this hit better than other eight performances, business totaling \$16,800. Holiday prices accounted for increase.

"Cat and Canary," National (4th week). Washington's birthday (two performances) drew \$4,700; nightly pace around \$1,800 and last week's total went to nearly \$16,500, placing this new drama up with leaders. Virtual capacity.

"Chauve-Souris," 49th Street (5th week). Season's novelty smash. Announcement of limited engagement withdrawn. Sellout for all nine performances last week. Extra matinee now inserted each week.

"Czarina," Empire (5th week). Holding to big money pace, with \$15,000 in eight performances again in last week. Playing \$3 top, and while gross compares with leaders, attraction not selling out.

"Demi-Virgin," Eltinge (20th week). Farce leader drew additional publicity last week when A. H. Woods won out against license commissioner in high court. Pace has dropped, however, and scale is back to former top of \$2.50.

"Desert Sands," Princess. Was suddenly withdrawn last Saturday, attraction staying two weeks. House dark again.

"Drifting," Playhouse (8th week). May be sent to road soon. W. A. Brady's newest drama, "Up the Ladder," which opened out of town this week, may succeed.

"Dulcy," Frazee (29th week). One more week. Going on tour, with Boston first stand. "The Pigeon," now offered at Greenwich Village, may be moved uptown as succeeding attraction.

Elsie Janis and "Her Gang," Gaiety (7th week). Final week; going on tour. "Madeline of the Movies," George M. Cohan's first production of season, succeeds next week. Cohan show reported strong hit at Atlantic City opening Monday.

"Fay's Fables," Park (4th week). Change of plans and show continues, though reported withdrawing to be made into a unit for Shubert vaudeville.

"For Goodness Sake," Lyric (2d week). Musical comedy produced by Alex. Arons, which won good reports out of town. Its first week on Broadway grossed little over \$13,000. May build up in this good capacity house.

"First Year," Little (71st week). Picked up in pace like others, with holiday performances big and strong draw at end of week. Gross went to nearly \$10,000, better than previous week, which had nine performances.

"French Doll," Lyceum (2d week). Comedy starring Irene Bordoni;

opened to profitable business first week, reaching nearly \$10,000. Lower floor call strong but balcony sale weak.

"Get Together," Hippodrome (27th week). Interest at big house centered in booking of Jack Dempsey, who went into show with training and sparring stunt Monday. First booking of the kind at Hip. Did not draw downstairs capacity either Monday or Tuesday night.

"Guilbour," 39th Street (1st week). Appears to be temporary attraction. Four performances are announced, starting Wednesday. New comedy-drama called "Broken Branches" opening Monday.

"Good Morning Dearie," Globe (18th week). Lofted \$30,000 mark last week. Though no extra performances holiday scale for Wednesday provided some additional money.

"He Who Gets Slapped," Fulton (8th week). One of few attractions inserting extra matinee last week; performance given Thursday afternoon, with gross for week claimed \$200 better than previous week, which was first uptown (moved up from Garrick). Takings well past \$17,500.

"Just Married," Nora Bayes (45th week). Expectation now is that this holdover farce will run until May. Exceptional in only roof theatre here offering regular attractions, with the average all fall \$7,000 and better. In downstairs theatre it would have gotten \$2,000 better weekly. Last week gross was \$9,200.

"Kiki," Belasco (14th week). David Belasco presentation of Guitry comedy maintains leadership of dramatic field, with capacity the rule right along. Weekly gross \$16,500. Last week went to \$18,700, one of few attractions playing extra performance.

"Lawful Larceny," Republic (9th week). Got best figures last week with \$13,400. That is over capacity for eight performances but extra prices for Washington's Birthday. Looks safe for run well into spring.

"Madame Pierre," Ritz (3d week). Class audiences, draw being comfortable though not exceptional. Nearly \$11,000 last week, its first full eight performances. Attraction is profitable at that figure.

"Marjolaine," Broadhurst (6th week). Successful draw since opening, though not smash. Last week business went to best figure with \$16,200 drawn. Is musical version of "Pomander Walk."

"Montmartre," Belmont (3d week). Second week for this co-operative venture did not climb; takings around \$5,500. Under arrangements that means even break, leading players not receiving regular salary.

"Music Box Revue," Music Box (24th week). Holiday scale applied at the matinee and night performances last week (Washington's Birthday) and that sent gross over \$30,000. This revue and "Good Morning Dearie" continue to lead Broadway.

"National Anthem," Henry Miller (6th week). Holiday trade helped to provide gross not much under takings of nine performances of Lincoln's Birthday week. Nearly \$12,000.

"Pins and Needles," Shubert (5th week). Business remains close to groove set at opening. Gross last week just under \$12,000. Aid from cut rates figures in going and new attraction due before long.

"Rose of Stamboul," Century. Postponed until next week.

"Rubicon," Hudson (2d week). Adaptation from the French. Comment in dailies touched on risque angle but aid to box office from reviews questionable. Business first week not strong, gross going to about \$7,000. That may mean profit for attraction but hardly for house.

"Sally," New Amsterdam (63d week). Holiday accounted for leap of \$5,000 in pace last week, for total of \$31,000. Two performances on Washington's Birthday \$8,000.

"Shuffle Along," 63d Street (41st week). Record run for all-colored revue piling up. Show now pointed for continuance until warm weather.

"Six Cylinder Love," Sam Harris (28th week). Business last week bigger than Lincoln's Birthday week here also. With one performance less gross went to nearly \$15,000.

"Tangerine," Casino (30th week). Moved up last week with the regulation number of performances. Gross was \$18,000—jump of about \$1,000. One of winning \$2.50 top musical shows.

"Thank You," Longacre (22d week). This comedy should be con-

tinued run until well after Easter. It has been set since first of year at profitable business, though takings are not exceptional. Last week was best for eight performances, gross claimed at \$11,366.

"The Bat," Morosco (80th week). Nothing seems to affect money making power of run leader, which is counted to finish out second season here despite numerous road companies. \$11,000 last week, with no additional performance.

"The Blushing Bride," Astor (4th week). Washington's Birthday week found business of this musical show about same as nine-performance Lincoln's Birthday week. Gross \$13,200. Another two months to moderate business.

"The Deluge," Plymouth (6th week). Carried upward along with last week, gross going to \$6,600. Strong holiday buying provided most of boost; pace has been around \$5,000 with no strong indication of permanent increase.

"The Dover Road," Bijou (11th week). One of comedy hits, with agency call that measures with leaders. Gross is limited house capacity, something over \$10,400. Attraction probably fits this size house perfectly.

"The Law Breaker," Booth (4th week). Brace of holiday performances grossed \$2,700, which counted in weekly increase which carried show to nearly \$7,700. Though cut-rated, that is promising improvement. Moves to Times Square; new Winthrop Ames piece, a Milne comedy, "The Truth About Blayds," due at Booth March 13.

"The Mountain Man," Maxine Elliott (12th week). Climbed to around \$7,000 after poor start but a further climb has not been evidenced. Last week, \$5,900.

"The Nest," 48th Street (5th week). Without extra performance, made further increase last week, takings reaching nearly \$8,700. Should be profitable for house.

"The Perfect Fool," Cohan (19th week). One of few attractions which boosted scale for night before Washington's Birthday, top price then going to \$3. Takings for week bettered \$19,000. Now the leader of the \$2.50 top musical offerings.

"The White Peacock," Comedy (10th week). Guaranteeing, true of others playing to small gross. Last week around \$4,500.

"To the Ladies," Liberty (2d week). Looks like new hit. Received by press exceptionally well all around and gross for first week claimed over \$15,000. Started this week off much better than most others.

"Up in the Clouds," 44th Street (9th week). Business here since moving over from Lyric has been as good if not better right along. Last week's draw about \$14,400, said to be profitable to this musical attraction, but run not anticipated.

"Your Woman and Mine," Klaw (1st week). Opened Monday night, succeeding "Lilies of the Field," which closed to profit last week and part of stock ordered sold by court. Litigation injured this comedy, which could have lasted until after Easter.

Revolutions current are "Mrs. Warren's Profession" at the Funch and Judy and "The Pigeon" at the Greenwich Village. The latter attraction is drawing nicely and may move uptown to the Frazee.

"Orphans of the Storm," Apollo (9th week). Increase last week with holiday figuring, also advertising campaign. Gross claimed around \$15,000 or better.

"Wild Honey," Central (1st week). Universal's latest feature, succeeding "Foolish Wives," which lasted seven weeks.

MISS BARRYMORE TAKES LOS ANGELES RECORD

Did \$24,000 Last Week at Mason—Seats Sold in Orchestra Pit—\$3 Top

Los Angeles, March 1. Ethel Barrymore in "Deceit" broke all Los Angeles box office records last week when drawing \$24,000 into the Mason opera house at a \$3 scale.

After the opening performance seats were sold in the orchestra pit for the remainder of the week. An extra matinee Friday was given. The Barrymore gross shatters the previous record, held here by David Warfield.

In the two weeks previous to the Barrymore engagement the "Russian Opera" did around \$30,000 gross for its stay at the same house. That was looked upon as big business for an unknown type of attraction in this section. The opera company, with a stop or so, is bound for New York. It is under George Hood's management, for Erlanger.

Legit business was above the average here after New Year's, until the flu seige brought about a natural decline, which exists at present. The Morosco stock house is in its

fifth week with "Scrambled Wives," getting good returns. Next week will be "Able's Irish Rose." The Morosco new production premiere will be at this house.

FIVE NEW SHOWS IN CHL. EXCITE INTEREST

"Silver Fox" Gets Jump on Opening — "Two Little Girls" Work it on Merit

Chicago, March 1.

With five new shows hitting town last week, the show shoppers had plenty of new material. They did not seem to step out in abundant groups. Business proved off during the middle of the week, but picked up Friday and Saturday.

Of the new attraction "Bluebeard's Eighth Wife," with Ina Claire and Arthur Byron proved the biggest hit.

Elsie Ferguson in "The Varying Shore," did not fare as well as might have been expected at the hands of the local wisecracks. They spoke in pleasing terms of Miss Ferguson but did not enthrall much over her vehicle. "Two Little Girls in Blue," had the tough position of following Ziegfeld's "Follies" into the Colonial. Then again it opened the same night as "The Silver Fox," with all of the critics, with the exception of one who is denied the privilege of the Shubert gate, absent.

Estimates for last week: **"The Easiest Way,"** (Powers, 1st week). Frances Starr in her old vehicle which thrilled Chicago theatregoers some years ago, got off to mild start on opening week. Around \$10,700.

"The Beggars Opera," (Olympic, 2d week). Second and final week drew larger crowd than initial week. Mary Ryan in "Only 38" opened here on Sunday night.

"Bluebeard's Eighth Wife," (Garrick, 1st week). The Claire-Byron combination hit over. Indications say it is destined to enjoy long stay at this house. Eight performances opening week, close to \$17,000.

"The Varying Shore," (Woods, 1st week). Bringing this house back to legit from cinema was task assigned Elsie Ferguson. Personally Miss Ferguson registered high with critics but play not as well thought of. With four other attractions billed against it "The Varying Shore" drew \$12,000 in eight performances on the opening week (no Sunday performance). Pace not up to expectations.

"Two Little Girls in Blue," (Colonial, 1st week). The opening of this musical show was most auspicious with Lee Shubert and A. L. Erlanger seated side by side in the first row to witness it. The critics with the exception of one missed this reconciliatory sight, but evidently this feature proved to be lucky for the show seems to have caught on mostly through mouth to mouth praise. Business for the first week mounted nicely for a gross of \$18,500.

"Nice People," (Cort, 18th week). Pioneer of the Sam H. Harris current attractions. Business slipped last week. Gross was \$10,200.

"Little Old New York," (Cohan's Grand, 8th week). Into third month, quaint play proving as popular as when first shown here. With business off all around, nearly \$12,000 was grossed here.

"The Claw," (Princess, 3d week). Hit from start. Engagement extended from four to six weeks. Playing to capacity, bringing in \$18,000.

"The Hindu," (Shubert-Central, 7th week). Miracle accomplished by Walker Whiteside in lingering at this house so long. Drew \$8,000 last week.

"Orphans of the Storm," (Great Northern, 4th week). Griffith picture holding its own with intake exceeding that of previous week. Heavy advertising and plenty of free press stuff, \$6,600.

"Blood and Sand," (Illinois, 3d week). Mr. Skinner's last week here brought out more customers than did his first two, bringing in \$14,500. Mitzl in "Lady Billy" opened Sunday.

"The Night Cap," (Playhouse, 8th week). Just question of time with this mystery comedy. Showing large profits each week and from business indications and interest manifested will do so for many months to come. Totaled close to \$10,000. Seats selling 10 weeks in advance.

"The Last Waltz," (Studebaker, 1st week). Only two weeks, but spending its seventh week in town. Move from the center of "loop" did not help any. Show grossed around \$14,000 which hardly will show a profit to company. William Hodge in "Dog's Life" opens Sunday.

"Lightnin'," (Blackstone, 25th week). A half a year has been spent here by Frank Bacon and his players. It appears as though only a small portion have seen the show for the returns are still over the \$20,000 mark.

"The Silver Fox," (La Salle, 1st week). With great send-off from critics, the former Paversham vehicle caught on heavily and on initial week drew \$13,000. Cosmo Hamilton here assisting Campbell Casad on publicity.

PHILLY STARTS WEEK WITH NO OPENING

Second Time This Season—"O'Brien Girl" Jumps Into Lead—Cantor Show Next

Philadelphia, March 1.

No openings this week, the second time that has occurred this year.

From present indications there will be frequent changes at local houses from now on to the end of the season, except at the Garrick, where "The O'Brien Girl" looks like a stayer. With "The Gold Diggers" sticking only four weeks and no sign of "Lightnin'" or any other big one coming in short runs are the rule. However, if they're anything like the present ones they ought to bring smiles to the managers' faces. Estimates for last week:

"The Gold Diggers," (Broad, 2d week). Belasco show named by some of the critics, but crowds like it here, as elsewhere. Off at opening, probably because of nature of opposition, but built up steadily and was sell-out at end of week. Stays four weeks, with "The Grand Duke" coming in \$13,000.

"Make It Snappy," (Shubert, 2d week). Cantor show believed winner by Shuberts, who will probably rush it to New York at once. Has done big business at \$2.50 top, with \$24,500 last week.

"The O'Brien Girl," (Garrick, 2d week). Cohan show looks like life of season and seats are at premium. Few vacancies at opening, but sell-outs ruling after that. Can stay a couple of months with half trying. \$2,000 at house smaller than either of the big musical comedy houses, Forrest and Shubert.

"Orphans of the Storm," (Forrest, 8th week). Last week of Griffith film distinct disappointment. Plan worked other places of bringing Griffith and Glushko back, tried here Tuesday, but did not boost things much. "Scandals" Monday. \$8,000 for film.

"Main Street," (Walnut, 3d week). Although not up to average of "Bad Man" and "Skin Game" at same house, this adaptation doing fairly well and profit claimed for all. Four weeks too long, local wisecracks say, for this kind of show here. Charlotte Greenwood coming in \$10,000.

"Dog Love," (Adelphi, 4th week). After spurt this Hodge show fell to almost nothing. Going out how instead of staying for six or eight weeks. \$9,000, with Washington's Birthday.

"Ladies' Night," (Lyric, eighth week). No end announced, though business is down from former level. Still claims to be making money and will probably stay two weeks longer anyway. \$9,750.

LENTEN SEASON LOOKED TO HURT IN BOSTON

This Week Will Tell Story—Good Business Last Week

Boston, March 1.

With this week marking the beginning of the Lenten season the local legitimate houses face the test of the season. By the end of the current six-day period it will be known whether the "kick" that appeared in the gross takings of the past week will remain in the business or whether business will fall off to a low ebb.

Estimate for last week: **"Tip Top,"** (Colonial, 13th week). Picked up considerable on previous week, doing \$8,000 better, with a gross of \$26,000.

"The Intimate Strangers," (Hollis, 3d week). Grossed \$15,000 last week, better by \$2,000 than total for previous week. Business built up. Expected to do better coming week.

"Orphans of the Storm," (Tremont, 10th, last week). Gross below figure of previous week, only \$7,000. Possible chance for a comeback this the last week playing here, but even this chance will suffer, as other features have appeared at lower-priced houses pretty soon after closing at leased legitimate theatres.

"The Circle," (Selwyn, 1st week). Big and classy opening Monday night, with capacity houses sure for first week. "Back Pay" closed very week, doing about \$6,000 gross and headed straight for storehouse.

"Red Pepper," (Shubert, 8th week). Now listed as on final two weeks, with business holding up fairly well. The ads carry information show won't play New England again until 1924, which would indicate that it is expected to last and that the immediate route has been planned.

"Liliom," (Wilbur, 4th week). Not drawing them as expected, although everything is being done to get the business.

"The Green Goddess," (Plymouth, 4th week). Still playing capacity business that has marked it since entrance here, business having earmarks of being able to hold steady for some time to come.

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.)

One of my bomb squad, Dr. George D. Stewart, received this letter from a friend who is undergoing treatment in Baltimore:

Dear Doctor:
I have known for years that Baltimore was in Md., but I never knew before how many M. D.'s there were in Baltimore. I have seen almost all of the M. D.'s I'm very sure; the only exception are the orthopedics. The only ailment they apparently think I may not have is house maid's knee. I saw so many doctors yesterday, and dressed and undressed so many times that today I just took a bath and put on a bath-robe and hired a taxi for the day and went from office to office in the bathrobe.

The first doctor I called on this morning was a brain specialist and he immediately declared me sane on the ground that my plan of travel was the only sane one he had ever seen adopted to meet the emergency.

The medicos have probed and looked into every crevice in my body; they have extracted for analysis three fluids and a solid and injected two fluids and a solid for observation. I have been illuminated inside and out and radiographed and photographed from my head to my heels including a "Movie" of my heart beats. They have taken my finger-prints, put me in the rogue's gallery and submitted me to the third degree of insulting and degrading interrogatories—to all of which I have submitted even though it tended to degrade and incriminate me. I have now gotten into a state where I cannot pass a nurse without sticking out my tongue thinking she wants to put a thermometer under it.

I am already convinced I am a perfectly well man. None other could stand the pace I have gone. Tomorrow morning I eat a test breakfast and will then git it back to them for analysis. Just now I am full of barium and hope.

Tomorrow afternoon I meet the Lord High Executioner. After all this Field Day I shall be disappointed if I haven't got "something" to show for my money. They ought to tell me at least that I'm bald.

Here is a story sent by a young man from his cell of a prison in California. No, I don't know what or how long he is in for. I am not condoning his offense. He is not complaining; he is taking his medicine with the same kind of philosophy that the circus people apply: "Only Suckers Holler." He, too, believes that there is much more good than bad in the world. But people seem to hear of the bad. He writes me:

I was in the automat one evening and noticed a chap when he stopped before the compartment that, for a quarter, would spew forth ham and eggs (usually).

Somehow I felt certain that the chap hadn't kicked-in with the clusive, but necessary quarter. However, the fellow called the manager and after a chat the manager went to the rear and appeared with a copy of the dish in question. The young fellow (our hero) proceeded to devour the H. & E.—and the manager hung a small sign before the H. & E. compartment which read, "OUT OF ORDER."

"Our Hero" had all the ear marks of a good fellow who was not doing well—and I had a \$ that I would have lost anyway, had I not gotten up too late to play it.

Approaching this chap's chair from the rear I crumpled the dollar in my hand, stopped over and came up for air at his side saying, "I think you dropped this bill."

I don't recall what his reply was and he left the place before I did.

When I had finished eating I started toward the desk where the manager was stationed intending to ask him if he thought the H. & E. compartment was really out of order. When I reached the manager's side I found the young chap had returned and had paid the manager "two bits," saying, "After I examined my money I found I had made a mistake—I hadn't put the quarter in the slot."

"I felt foolish standing there and for want of something better to say I ventured, 'Where can I find the Palace theatre. And the manager replied, 'Right across the street.'"

The editor of "Medical Pickwick" asks for permission to use two of the poems which I wrote and which appeared in this paper regarding the visit of Dr. Lorenz. I told him to go to it. Since his readers are doctors, it would only be retribution for them to have to read some of my poems.

I have five kinds of spring flowers in my room. I would tell you the names but I can't spell all of them. Sweet peas, pansies and tulips are easy enough, but those other two stump me, especially that plant that Edgar Allen Woolf sent—it looks like a spring bonnet.

Flowers that I can't spell remind me of one time when Nora Bayes sent me some chris—something—you know what I mean—mums. I wrote and asked why she hadn't sent roses as they were easier to spell. She wired me from Chicago, "Don't spell 'em; smell 'em."

Alice Rohe, who knows a good story as far as she can see it, and also knows how to write it, and what's more to the point, knows how to sell it, stubbed her toe and with such force that she broke it.

Immediately following a trip to the X-ray and an examination of the foot revealing the shattered condition of it, a friend phoned, and not knowing a thing about her misfortune, but meaning to congratulate her on an unusually fine magazine article which she had written, said: "Alice, things seem to be breaking pretty good for you." Alice, thinking her friend was trying to spoof her and being in no mood for joking, answered: "Yes, breaking my bones," and hung up the receiver. It was some time before explanations ensued. Leave that back talk to me Alice, you be the highbrow of our set.

I presume you know of my having been honored by a request to act as chairman for the theatrical newspaper division of the Jewish War Orphans' drive and of my acceptance. I received many letters of thanks and commendation from the committee and from Jews. All of which was very gratifying. But fancy my embarrassment when two of the committee called in person to thank me and when they walked in I was reading "The Dearborn Independent."

Girls, I hate to tell you. But a story is a story. I saw the "Catholic News" under the newsboy's arm and asked him if he sold many of them in the hospital. He replied, "Not many, excepting the week Snappy Stories comes out; I sell several then." "What on earth have those two papers got to do with each other?" I exclaimed. "Well, you see, the nurses buy Snappy Stories to read and buy the 'Catholic News' to cover it with so the nuns won't see it."

A lady from Jersey inquires do I know Walter Duggan and hopes I know something good about him because he is a friend of her husband. I know nothing about Mr. Duggan and if I did I wouldn't tell it. My business is exploiting and not exposing.

NEWS OF THE DAILIES

Two women, alleged to be picture actresses at a Fort Lee, N. J., studio, were arrested in a raid on an apartment last Friday and charged with having heroin and cocaine in their possession. Aliases of "Hazel House" and "Evelyn Hill" were submitted as their names, and both promised to take the cure if protected.

Mrs. Beatrice Keller, formerly a member of one of the Anna Held companies under the management of Flo Ziegfeld, had 12 letters written by James A. Stillman stolen from her apartment last week. A set of mink furs, a present from Stillman, were also taken at the same time, but have been recovered, though the letters are still missing. Mrs. Keller has been connected with the Stillman case on other occasions and has a suit pending against Mrs. Anne U. Stillman for the recovery of \$7,000, which she asserts is due her for services rendered in connection with the case.

In connection with the suit brought against Alfred E. Lindsay by Mrs. Lillian N. Duke, another to have been victimized is Carlotta Nilsson, actress, who lost the savings of 25 years upon Lindsay being exposed. Miss Nilsson at one time appeared on the stage under the management of Walter Lawrence and the Frohmans. She met Lindsay about two years ago and entrusted all her savings to his care.

Orphaned by the collapse of the Knickerbocker, Washington, which took the lives of her mother and father, Ruth Lehrer, five years old, has been adopted by Mr. and Mrs. C. J. Hardy, Jr., who were personal friends of the family.

As a result of the Taylor murder mystery an enterprising newspaper correspondent at Burlington, Vt., a village of 6,000, has discovered that three persons who were members of the Fanny Davenport company, with which the slain director made his appearance before the footlights in this country, are living in the Vermont town. They are Mr. and Mrs. Arthur Elliott, who are still connected with the stage, and Henry Chase, who abandoned the stage for law and is at present the Bennington member of the Vermont legislature. Mr. Elliott was in the cast of "The Champion" this season. The "Knickerbocker Press" printed the story on the front page of its second edition Sunday, using a photo of Taylor taken while a member of the Davenport company.

The Worth While Talent Amateur Club of Chicago, which has become popular in amateur theatrical circles in that city, will soon establish a branch in New York. The club gives young (and often times middle aged) people of exceptional talent in singing, dancing and dramatic art a chance to appear in small charity affairs with it some time happening that manager or producer uncovers a "find" in the cast. Social references as to moral character and standards are essential before admittance can be gained in the organization. The Misses Addie Fielding and G. M. Adams, of Chicago, have charge of club, and if particulars are desired the request should be addressed to either of the aforementioned at P. O. Box 395, Chicago, Ill.

Polly Carr, a dancer appearing in vaudeville, was found wandering in Central Park Saturday night unable to remember her name. At Bellevue Hospital she was identified. Dr. Doherty of the psychopathic ward spent hours before he succeeded in recalling something of her past to her.

"La Revue Mondiale," a French periodical which recently ran a strenuous campaign in favor of abolishing strong drink in France, has opened an attack upon modern dancing. The crusade is being conducted by Jose Germain, a well-known author, who has taken up the issue on patriotic and national grounds, declaring that the whole future of France is at stake. Previous attacks on the jazz craze were made on the substance of public morality and decency, but Germain asserts that the tea dancing France is indulging in is preventing the nation from reconstructing besides opening the way for drug addicts, who count their numbers in every grade of society where before the "dope" was limited to a small circle of degenerates in Paris.

The New York "World" has announced that each Sunday it will send a reporter to some church and print a story of the services the following morning. No discrimination is made as to the denomination, size or locality of the church. Monday the "World" quoted the Rev. Albert Edward Bentley, rector of Grace Episcopal Church, the Bronx, whose sermon on the church and the theatre ended with, "Let men who know nothing about the theatre keep their mouths closed for a period of five years and religious opinion will bridge the chasm which has so long existed between pulpit and stage."

Margaret O'Connor, who was granted a divorce from her husband, W. J. White, has married James C. (Continued on page 40)

AMONG THE WOMEN

By THE SKIRT

Like old home week to see Mr. Rogers back at the Palace, and with a former director (Roberts) in the orchestra pit, the change for the better was quite noticeable.

The Dolly Sisters have a nice new act for their second week. The first dresses of gray velvet with silver lace and fringe, and lined in turquoise blue, were equally as stunning as the coral dresses of last week. Huge gray hats were trimmed with osprey. Fringe in many colors, with silver bodices, were the second change. Very bride-like were the dresses of white chiffon, abundantly showered with brilliants. Head dresses were of white plumes and brilliant hand. A deep orange chiffon for the last number had silver bodices and hung with huge bunches of cherries.

The Doc Baker act ("Flashes") had seven girls effectively dressed in black and white. A magazine fashion display showed several models rich in material.

Hilda Wolfus (Williams and Wolfus) finished her act with Mr. Williams nicely dressed in gold fringe.

The young boy of Wells, Virginia and West brought down a storm of applause with his dancing. The girl of the act could dress better.

Jack Dempsey is doing for the Hippodrome what Babe Ruth did for the Palace—keeping the women away. The big theatre was far from capacity Monday night, with the audience almost entirely "stag." In an exhibition bout, Dempsey drew blood from his opponent.

The fighting champion is at the Hippodrome in the "Get Together" show. From what one hears about the many women who attend the prize fights at Madison Square Garden, perhaps the Hippodrome management imagined Mr. Dempsey would have some special attraction for the feminine. With the schools opened, keeping the boys away, who are left to grow frantic over the demon slugger? The "Get Together" show, after playing all season, now looks as though it needed an extra attraction, among other things.

Barney Gerard's "Follies of the Day," at the Columbia this week, is a burlesque show in a class by itself. Special attention to scenery and lighting show real results.

There is no funnier comedian in burlesque than Bozo Snyder, even though he doesn't utter a word during the performance. Eight ponies do regular dancing. The dressing of the chorus is far above the average burlesque.

Mae Dix and Gertrude Hayes nicely dance, but are weak at singing. Julie De Cameron's voice isn't much, but alongside of the others she is a prima donna.

Gertrude Hayes is the best dresser, nevertheless. Miss Hayes' first dress, soubrette in style, was of a rose metallic material over black net. Sumptuous looking was a cloak of white maribeu from neck to hem. Transparent were long pants of lace edged at the ruffled hems with silver. Pale blue chiffon had a skirt banded with gold lace. Very smart was a blue tulle skirt having a white velvet bodice trimmed with fur. Miss Hayes' headdresses were the conventional feather trimmed type.

Miss Cameron's hooped dress, made entirely of ribbons, was unique. Pale blue chiffon was draped over a gold foundation. A regulation party dress was of mauve silk. As a bride at the finale of the first act, Miss Cameron was surrounded by the chorus in yellow dresses with wired mantles of white. The stage picture was charming, the back drop being a huge church window of stained glass.

Mae Dix did some clever dancing in several well made soubrette dresses.

At the Fifth Ave. the first half the girl of Larimer and Hudson in a bicycle act changes from sequin and tulle dress to very short skirts of red edged with silver lace. In the T. P. Jackson sketch one woman appeared dressed in a one-piece black dress trimmed with buttons. The girl of Meehan and Newman was first in a short dress of solid sequins in silver over a pink flounce. Her second gown was of ecru lace over white satin. At the piano in the Beeman and Grace act the young woman wears a pretty silver frock.

INSIDE STUFF

ON LEGIT

E. D. Stair of Detroit sailed this week for London to confer with English stock and bondholders of the Kansas City, Mexico & Orient Railroad, in which the showman is said to be interested to the extent of half a million dollars. The road was built by Arthur Stillman, who is responsible for another line in the Southwest, and it was designed to tap the Japanese import trade at a west coast Mexican port. The war, however, interrupted the completion of the Orient line. The road now extends from Chicago to Sweetwater, Texas, and, although in the hands of a receiver, is believed to be a valuable property. At present it is the direct route to Chicago from the coast via the Southern lines, the connection being at Sweetwater. English capital predominates, and Stair's trip is aimed at inducing the British financial interests to arrange to complete the Orient line to the Mexican terminus.

At a recent arbitration session between the Joint Producing Managers' Association-Equity board, held at the P. M. A. rooms, cigars were passed around. One of the Equity committee was invited to enquire on the smokes. He said he guessed he would, since it wasn't often he was treated to an expensive weed. An official of the P. M. A. thereupon asked the committeeman what he thought the cigars cost. He replied they must be expensive, his own idea being that anything around a manager's office was high priced. The box was then shown him. On it was marked, "These cigars must not be sold for less than eight cents nor more than 15 cents."

One of the members of the council of the Equity expressing himself after a recent meeting, stated that the real reason for the opposition that the A. E. A. was making to the advent in this country of the de Courville organization in "Pins and Needles" was that the English invasion was financed by George M. Cohan. According to the council members Cohan's dough was back of the venture, which was only the forerunner to a number of similar attractions that were to be brought to this country from abroad with a view to breaking down the morale of the Equity.

"The Rose of Stamboul," opening in New Haven last week, ran into an unexpected jam. During the week the Shuberts were looking about, the story said, for successors to Tessa Kosta and Donald Brian of the cast. The cause for Miss Kosta and Mr. Brian's dissatisfaction was reported to be the "gravy" of the performance given James Barton. They are reported to have complained Barton was "running away with the performance." It was later patched up and the show is in Hartford this week, but the prospective necessity for new principals is reported to have been the reason for the week's postponement of the play's Broadway premiere. In "The Rose" piece Barton is said to have more opportunity than before allotted him, with the comedian taking full advantage of every chance.

Here is a sort of Sam Lloyd puzzle. Last week a patron purchased two Saturday matinee tickets for "Pins and Needles" playing the Shuberts, paying \$1.40 each, the tickets being stamped \$2.75 (which is \$2.50 plus tax). The seats were on the lower floor, but rather far back, and the patron exchanged them at the box office for seats nearer the footlights, paying \$1.10 each extra. The front seats were stamped the same price. Had the patron purchased them originally at the box office it would have cost \$2.75. But the cut rate purchase plus the exchange totaled only \$2.50. Who lost the 25 cents on each ticket?

BROADWAY REVIEWS

BAVU

Kuroff.....Charles Wray Wallace
Piplette.....Maud Eburne
Bavu.....Henry Herbert
Oiga.....Carolina Monterey
Michka.....William H. Powell
Annia.....Helen Freeman

For all of its florid melodrama, "Bavu," the three-act play which signalized the opening of the new Earl Carroll Theatre Feb. 25, contains several "selling points" that should help it materially at the box office. Earl Carroll wrote and produced it, and did much better work in the latter relation than in authoring the piece. "Bavu" takes its name from the principal character, a half-breed Turkish-Russian and a heavy of the old school. He's come of the leaders of the Russian revolution and a fire-eating Bolshevik who is out to cross anybody and everybody that his own ends might be served. This role is played by Henry Herbert, who makes it as convincing as possible, considering the swashbuckling lines and situations he is called upon to participate in.

A contrasting character is that of Michka, a Russian aristocrat who has joined in the revolution because of unselfish motives, and who fulfills all the requirements of a thoroughly good hero. He is the ultra-faithful chaps familiar in the regulation picture scenarios. William H. Powell plays him and through keeping the character subdued gives him a naturalness that is likeable. The other four characters are a Russian Princess (Annia), a slave girl enamored of Bavu (Oiga), and an old man and woman, typical Russian peasants. Helen Freeman makes a pretty princess and Carlotto Monterey is the slave girl, with little to do and doing it very capably.

The Russian peasant woman Piplette, played by Maude Eburne, furnished the comedy relief and gave a distinguished performance. Chas. Wray Wallace had the part of the male peasant, Kuroff, making him sordid, stupid and illiterate, in accordance with the traditions of the type. An excellent characterization.

The whole play is enacted by candle light, with all of the action occurring in one set, an attic in what appeared to be an abandoned mansion. This was marked with the most convincing atmosphere imaginable and just the spooky sort of place in which the melodrama that features the piece might be logically expected to take place.

The play was under way but a brief space of time when the first thrill occurred, in a bit of gun play between Michka and Bavu. More thrills in the second act, with the hero scampering over the rafters of the attic, a sliding secret door masked by an altar, another door swinging on a pivot arrangement, which permitted the entrance of one character while another exited unknown to the person entering, and for a feature thrill the supposed sealing up in a living tomb of the hero, the heavy (Bavu) ordering his henchman to fill up the entrance to the place with stones and mortar.

The last act discloses it wasn't the hero who was sealed up in the room by masonry, however, the slave girl having gotten into the room by accident, the hero meanwhile having been in a clothes basket while the sealing process was going on. Another bit of gun play by the hero, but it misses first through the bullets having been removed from the set, and again because the heavy (Bavu) wears a coat of mail. As he can't kill the villain with a gun, the hero decides to finish him with a sword, and a duel between the hero and Bavu is in order, with the villain getting himself settled, after an exciting encounter with the sabres. Before Bavu dies he wriggles his way over to the living tomb of the slave girl, and grasps her hand, which has been sticking through an aperture in the masonry. The telling of it may make it appear a bit over-dramatic, but good acting made it dramatically effective.

There's a story running through the piece which concerns the desire of Bavu to get away from Russia with the girls he has collected from the revolution, the hero's thwarting of Bavu's purpose, and a love affair between the hero and the princess, but the plot is secondary to the thrills.

In effect "Bavu" is a sort of picture-melodrama, interesting for the most part, but with many slow spots that call for much revision and cutting. There were a couple of first night hitches (the show opened cold) at the Carroll, which marred the action noticeably. One was the blowing out of a candle by the heroine, and the moonlight which was streaming through the window going out simultaneously. Another was the secret door, which the altar disguised, sticking.

The first night audience was inclined to snicker once or twice at some of the more exaggerated melodrama, but a first night hunch is hardly a criterion to judge a piece of this type by. "Bavu" appears to have an even chance, providing the elimination process can whip it into shape quickly.

THE FRENCH DOLL

Honoree Mazuller.....Adrienne d'Ambroise
Furniture Mover.....James Hunter
Irene Mazuller.....Eugene Borden
Baron Mazuller.....Edouard Durand
Melanie.....Laura Luesier
George Mazuller.....Irene Bordon
Jackson.....Will Deming
T. Wellington Wick.....Thurston Hall
Emily Morrow.....Edna Hubbard
Philip Stoughton.....Don Burroughs
James Allen.....William Williams

Irene Bordon, who in a few years has risen from an imported vaudeville experiment as a singer of French songs in support of a pianist to a fixed and legitimate position as a star and darling of the foremost theatre, is still reaching. Now it is as a dramatic artist in the classic Lyceum that E. Ray Goetz (her husband) presents her. This is a far cry from "Hitchy Koo," a long distance call from "Sleeping Partners" and more than a whisper from "As You Were." In "The French Doll" Miss Bordon sings two songs quite incidentally, otherwise she assumes what might be typified as a Laurette Taylor role—comedy with all the emotions playing through it.

If "The French Doll" is not a ringing success it will by no means be a verdict that Miss Bordon has been overambitious. While her talents in dramatics are not yet fully developed, her charms, by the same token, are at their highest. The tragedy of serious acting comes usually in that a woman becomes a great stage mistress or sweetheart or wife when she has lost the physical and spirit attractiveness that should go with these romantic estates. The other side of it is that too many namby-pamby ingenues are entrusted with difficult shadings and emotions they cannot comprehend wholly because they have at its fullest that charm of feature and figure which gorge the eye while the mental reactions are starvation rations.

But Miss Bordon blooms in "The French Doll" at just that happy synchronizing of real manifestations of histrionic power with feminine allure still fresh and radiant.

The play is from the French of Paul Armont and Marcel Gerbidon, adapted by A. E. Thomas and staged by W. H. Gilmore. Mr. Thomas injected into it considerable American wit that could have been in the original. But he failed to edit out or elide a great deal that a far-sighted translator into United States might well have regarded as within his function, for in Americanizing a play he should not only have colloquialized it, but have shared and shifted it to known American likes.

Mr. Thomas was guilty of allowing the French authors to run the American stage border with a script to which may be applied that deadly indictment—"talky." In France they love it, and from a pretty woman they beg for it—they crave to hear her rave. But here they like it snappy. The third act wandered and discussed and philosophized and moralized until it almost talked a promising hit into a dubious eventuality. And which was probably the French authors' fault, but which a good democrat might justifiably have switched a trifle to make it lose the greenhorn flavor, the "sympathy" was scrambled until one scarcely knew whom to love—except Bordon; everybody loved her, no matter what the authors did with her or to her.

The story, probably projected as a farce in France, for it is basically farcical, is of a scheming baron with a beautiful daughter, baiting a trip with her to hook a rich fish. He virtually steals the money to take her to Palm Beach for the conquest. There she meets a young and impecunious engineer and falls in love with him. The fish proposes, she accepts, then throws him down for the youth. Accepts him, finds she cannot live happily poor, sighs, gives him the air, takes favors from the millionaire, and at the end promises to visit him in California—object, apparently, matrimony.

Bringing in the youth as a prop seemed a great trick. But it was carried too far. Either the rich man should have been kept a fool or made a knave, or the boy should have conquered by love serving youth unto youth, or she should have found she didn't love the boy at all, and taken the rich bird in good faith. As it is she passes up money for love, then love for money, and the author tries to justify it rather than condone it; and she holds out the promise to the rich man, who is a fine, upstanding good sport, without any love, when any sane girl might well have adored him—and most girls would have preferred him to the verbose whipper-snapper. Or, if she loved the kid, she should have married him and defied all the sunstrokes and chills and fever in all Brazil.

Miss Bordon is too beautiful a plant to be blown about between a young onion and a fat cabbage. The audience wants to see that kind of a peach loved, loved hard and recklessly and sighs to see what she would do if she loved the same way. In this play she talks of loving the juvenile, but that isn't even a dime's worth of love out of what seems a gold mine of it. And she

sighs at the end when a smile would show that, if she hasn't a typhoon of romance, she has at least a grain of horse sense.

Her talk is charming. Her moods are fascinating. But the on-again-off-again vicissitudes, instead of giving her a haze of conflict and suspense, afford mostly repetition and conversation, and never let her cut loose with one honest, sweeping passion for anything. There is far too much effort to "clean up" her character, the last act thus making a liar out of the first without sufficient psychological or circumstantial ground for the turn-about of ideals.

However, Miss Bordon is a dream and a vision. She has a genius for light parlor comedy that is unanny and irresistible, superinduced by her hypnotic facial and physical graces. Her piquant profile, her burning eyes, her eloquent little hands, her patrician feet, her debutante form, combine a picture that the eye cannot withstand, and against which academic criticism is helpless.

She appears in numerous costumes and gowns, more or less adroitly accounted for, each more siren than before. She is a French doll, and she is a star. But she should have the direction and inspired destiny-molding of a Belasco or a Sam Harris—someone who would either perfect and guide her to great artistic heights, or someone who would direct her into resounding surefire popular combinations. She is a million-dollar box office bet, and this reviewer ventures the prophecy that she will prove it in this vehicle, which she will drag into at least a respectable success, whereas it isn't worth the nice white paper it ruined in the writing of it—or the re-writing of it.

The company can play to receipts below many of its Broadway competitors and live, but the theatre cannot, so it will be held to the rigid minimum of the times. Except for the star, there is not an extravagant salary in the cast, and the players are not numerous.

The selection of the support is excellent. Thurston Hall, a rugged leading man of coast records and picture accomplishments, as the rich sucker-suit, makes a human and red-blooded American he-guy out of a wholesale fish-peddler written primarily to be laughed at. Perhaps it is because he is so likeable and so strong that the script fails to measure up, since he draws the sympathy and the authors keep nagging at the girl to tear it away from him. There wasn't a female in that audience—flapper, rounder or puritan—who wouldn't have cheered if Irene had suddenly stopped all the editorial poppycock and flung her arms around Thurston Hall and cried out that she was tired of all the hokum—she wanted a man. That's the way Hall played it, though he never overstepped his part; it was he, in spite of the character, that "got over."

Edouard Durand made a pastel in broad and sharp strokes of the faking, gesticulating old Baron. Will Deming, in an ungrateful role, made much of its comedy and did the rest as though it were against his better nature. Edna Hubbard, very charming, had a fat little "friend-of-the-heroine" tinge, and did some corking work, hitting the bell with the comedy triumph of the performance without descending to laugh-torturing. Don Burroughs was all right as the young engineer; it is a nincompoop part and only his good looks and straightforward manner kept it from becoming an outright bore.

BACK TO METHUSELAH

Part I. "The Beginning."
Adam.....George Gaul
Eve.....Emilia Lascelles
Voice of Serpent.....Margaret Wyck
Cain.....Dennis King
Part II. "The Gospel."
Franklin Barnabas.....Albert Bruning
Conrad Barnabas.....Neffa Johnson
Parliament.....Miss Wyck
Isahiah.....Stanley Howlet
Savy.....Eleanor Woodruff
Joyce-Burge.....A. P. Kaye
Lulu.....Claude King

George Bernard Shaw deserves a hearing whenever he writes anything. Probably no other living author could have commanded one on such a triple-jointed freak as "Back to Methuselah," a sort of chop suey of all the ages written in five episodes and requiring three nights' play.

The first two are at the Garrick this week; the second two next week and the final one the third week—if it lives that long.

The Theatre Guild, it will be seen, bit off a considerable chunk—or bit into a whole course dinner—when it set its teeth into the altruistic business of seeing that G. B. S. should always have a theater if not an audience. The attendance this week at the first series did not look exceedingly prosperous Tuesday night. And it can scarcely be expected to build, since it is not likely that folks will crowd after the second and third slices who did not taste the first.

If ever a saturnalia of words descended upon the heads and splashed all over the shirt fronts of the faithful, the immortal Shaw showered his devotees this time to the fare ye well. From before 8 o'clock until after 11:45 there was a deluge of language. Good language, to be sure, but unbounded oceans of it until all sense of what was going on was drowned in the brain and there was

a singing in the ears such as they say men know when they go under for the third time.

Just what it is all about this never before modest reviewer must admit he is totally unable to convey to his eager readers. Twenty years of unbroken professional theatregoing, plus a fair familiarity with the particular works and manners of Shaw, were futile against the inundating waves of words that sopped everything within his head into a pulpy, soaking mess that refused to combust and effectively sputtered out every effort to spark.

As nearly as he could gather this is a British political argument, meant to satirize Lloyd George. Whether or not Mr. Shaw's attitude toward Lloyd George (represented as Joyce-Burge) is just or prejudiced, or even just what it is, was not made clear. If Mr. Shaw picks premieres like he does heavyweights, perhaps that is just as well. It was he who predicted that Dempsey wouldn't last a round with Carpentier.

There is a rather attractive Eve in the first reel, presented by the presentable Miss Lascelles. But it is not a nude Eve or anything like it. She wears a cloth of gold head-dress that drapes her pretty effectively and shows that Ziegfeld knows more about paradise than the Theatre Guild, or else paradise has been a much-overrated resort.

Miss Wyck talks to her at great length from concealment as the serpent. Her voice is beautiful, as it must be to sustain such a difficult role.

The gist of this episode seems to say that Shaw thinks life is all too short. M. Landru would probably agree with him were his neck still in one piece. He (Shaw) intimates we could live 500 years if we lived right. He doesn't mention anything about what would be the use of living 500 years if we had to live right.

Later Shaw brings Cain and Lloyd George together, and there is word fencing that is at many times brilliant, but what it is driving at remains elusive. That goes equally for what Adam and Eve talk about, and it really would seem that could have been made pretty thrilling. Their counters of wit are pusillanimous, and the thing is more trifling in its result than irreverent in its effect.

Shaw is, of course, a dissenter. He dissents from everything. He protests with, usually, high and sardonic irony, though he puts that in your mind rather than in his own expressions, which are more blasé than bitter. He did it to the queen's taste in "Androcles and the Lion." In this inexhaustible torrent of talk he sinks his point—whatever it may be—at the bottom of his sea of smartness.

As a popular entertainment "Back to Methuselah" is about as hopeless as anything ever attempted for the theater. As an inspiration document it failed completely to inspire the undersigned. As a work of "purpose," it declined to disclose what such purpose might be.

Anyway here is one new attraction that seems assured of at least a three weeks' run, with probably a contract provision that it can't be gated without three weeks' notice. Thus it upsets theatrical tradition, and thus, at least, it is a Shaw success.

TO THE LADIES

Elsie Beels.....Helen Hayes
Richard Beels.....Otto Kruger
John Kincaid.....George Howell
Mrs. Kincaid.....Isabel Irving
Chester Mullin.....Percy Helton
Tom Baker.....Robert Fiske
A Truckman.....J. J. Island
Another Truckman.....Albert Cowles
The Teamster.....William Seymour
The Politician.....Wm. F. Canfield
The Photographer.....Alfred Falk
The Stenographer.....Norma Mitchell
The Barber.....John Kennedy
The Bootblack.....Paulo Grosso

Helen Hayes has not had very much luck this season in the allotment of roles that came her way. But all that is gone, and with the opening in New York of "To the Ladies" at the Liberty February 20, there is no further cause for worry on her part for a long time to come.

In the new play—a comedy by George S. Kaufman and Marc Connelly (who collaborated on "Dulcy") produced by A. L. Erlanger and George C. Tyler, and staged by Howard Lindsay—she has the part of a girl bride from Mobile, residing in Nutley, N. J., with her equally youthful husband, who is a clerk in a large piano factory with aspirations to the post of chief clerk to the boss. As the bride explains it: Leonard came down to Mobile to attend his aunt's funeral and I met him at a dance."

The main plot is altogether old—that of the wife being the actual brains of the domestic partnership, but giving all the credit to the husband without his being aware of it. Its treatment, however, is so absolutely original—a screamingly laughing comedy, bordering on farce, that it bids fair to rank with the big hits of the current season.

The second scene of act two is a wonder. The piano company is holding its 56th annual banquet. This is the young husband's first invitation to attend, and he and his rival for the appointment of chief clerk, he knows, will be called upon to say a few words. The entire speech-making is a scintillating series of flashes of witty satire on the routine of such functions. All the remarks are so conventional—so cut and

dried—that you instantly recognize them as ones you have heard so many times before. The young husband's speech has been culled from a published book of speeches, and when his rival is called upon just ahead of him and pulls the identical speech from the book, the young man collapses. His pretty little wife jumps into the breach and saves the day by "explaining" her husband has been suddenly seized with an attack of laryngitis, had written his speech and had asked her to speak for him, on ideas he had laid out for her.

At the end of the act there was most insistent and genuine demand for the authors, and even this was kidded by having the curtain rise disclosing a pair of "dummies" standing upon the stage.

Even in the last act when there was occasion for the appearance of a bootblack, who should come upon the scene but "Garry," who has served the Klaw & Erlanger executives in that capacity for the past 25 or more years, dating back from the days when the original syndicate was formed and had its offices in West 30th street.

In a word the authors of "Dulcy" have turned loose another entertainment, designed for laughing purposes only, with a smattering of healthy heart interest. Some of the technical references to the theatrical industry were accepted as very funny to the smart first night audience, but much of this will probably have to be cut when the piece settles down to catering to the outside world.

All things considered, "To the Ladies" looked like a knock-out opening night. The ticket speculators seemed to concur in that opinion.

THE RUBICON

Germaine Glandelle.....Violet Heming
Georges Glandelle.....Warburton Gable
Francis Maurel.....Kenneth Hill
Madame Sevin.....Edna May Oliver
Monsieur Sevin.....Walter McKwen
Yvonne Stancclair.....Dorothy Tierney
Jacques Stancclair.....Edwin Strawbridge
The Stage Manager.....George Vivian
Jeanne Caumont.....Elisabeth North
Madeleine Pervay.....Ruth Tausig
Louise Baudier.....Ann Byrnes
A Guest.....Walter McKwen
Elsie.....Mary Cecil
Baptiste.....Arthur Bowyer

Oh, shucks! Did you ever go to a stag, with the expectation that you would see something just a step beyond "the limit"? And then waste an evening only to find the promise hadn't been lived up to.

That was the case with the premiere of "The Rubicon," an old French comedy by Edouard Bourdet, adapted by Henry Baron and presented by him at the Hudson Feb. 21, staged by Clifford Brooke and starring Violet Heming. The tip went out that this was to be "the limit." Those who attended the dress rehearsal the night before confirmed the rumor. After the second act the men present assembled in the lobby and wanted to know when the fun would begin. They were informed the dialog had been toned down over night, but that "the spice" would be restored after the press criticisms had been written.

With or without spicy dialog, the plot is an impossible one for America. There is but a single situation and the remainder of the evening's entertainment is talk, mostly tiresome, with an occasional flash of French wit.

A girl is in love with her childhood sweetheart. She marries a very nice man whom she doesn't love, but the conjugal relation has not been consummated, the bride keeping her husband at arm's length. Right here is where the American audience balks. They have no sympathy for the husband because a native husband would exercise his rights by force or walk out.

Enters the girl's former sweetheart, bent upon an affair with the wife, in typical French fashion. She tells him: "My husband, he isn't my husband," and again, "Nothing happened." She is quite willing to give herself to him, but he says: "There are certain responsibilities that belong only to a husband," insisting she first give herself to her legal spouse; then he will take her. "If you love me, be kind to him," and again, "Be brave."

So the nice little wife tells her husband to get her a bottle of champagne, gets pleasantly "lit up" and permits her husband to carry her into the bedroom, as the curtain descends for the end of the second act. In the last act it is the next morning and the lover returns to take her to his apartment. But after a night spent in the arms of her husband the bride decides that "everything is all right," is now in love with hubby and asks him to take her away on another honeymoon, promising him that this one shall be a real one.

The French original was probably a daring piece of farcical play-writing, but toned down to meet the exigencies of American presentation, it is very lukewarm.

Violet Heming was charming as the bride; Warburton Gable gave a creditable performance as the lover; Kenneth Hill played the husband intelligently, and Edna May Oliver (who replaced Minna Gable Haynes at the last moment as the girl's mother) scored neatly.

"The Rubicon" doesn't look like a winner for this country.

FOR GOODNESS SAKE

Teddy Lawrence.....Fred Astaire
 Suzanne Hayden.....Adele Astaire
 Joseph.....Harry R. Allen
 Vivian Reynolds.....Marjorie Gateson
 Count Spinoza.....Charles Judels
 Marjorie Leeds.....Helen Ford
 Jefferson Dangerfield.....Vinton Freedley
 Perry Reynolds.....John E. Hazzard
 Gray-Violet Vale, Ann Foulson, Kitty
 Gray, Helen Paine, Lorraine Sherwood,
 Lenore Lukens, Doris Hyde, Phyllis
 Reynolds, Sylvia Jocelyn, Muriel Lodge,
 Peggy Mitchell, Bebe La Belle, Jack
 Goetz, Fred Packard, Dana Mayo,
 James Herold, Russell Swann and Roger
 Buckley.

The show ran at the Lyric Feb. 21 as though Wayburn, Cohan and Mitchell had all swung verbal whips on the chorus. If speed and pep make a musical comedy, then Alex Aarons owns a gold-getter that will roll in sweaty summer shekels—provided the chorus lives that long. There were plenty of encores at the premier. Well trained and horny-handed Annie Oakleys saw to that. Those who didn't leave with blistered palms came with the hollowed fruit of the coconut tree. The encores were worth while, however, because the old Cohan thing of a new trick out of the bag for each recall was worked and reworked.

Fred and Adele Astaire, Charlie Judels and John E. Hazzard are the outstanding names in "For Goodness Sake," although most everybody except the butler took a crack at a number or a dance. Even the none too energetic Hazzard was compelled to shake a hoof, and he couldn't help being funny.

The Astaires (by arrangement with Dillingham) are the dominating factor, their dancing specialties seeming to be endless and going strong. Two of their numbers were real whams.

Neither Judels or Hazzard had h't their top stride as yet, as they still have ample field for interpolation and ad lib bits.

It is a low operation production, carrying 12 girls and six men, who are doing a whale of a job. Julian Alfred is given program credit for staging four of the 12 big numbers and Alan K. Foster is given credit for the balance.

The book amounts to little, Fred Jackson having taken the theme of the married couple who are insanely jealous of each other, the husband finally staging a phoney suicide, discovered by the wife, who immediately gets revenge by hilariously celebrating his supposed demise. It is clean farce, fine for the road, and starts off at a high speed, the familiar book being flanked by some burlesque reminiscences.

The Arthur Jackson lyrics are snappy and the score (William Daly and the coming Paul Lannin) is tuneful. "Every Day" is being plugged for popularity and can stand up under it. "When Somebody Cares," "The Whimsicality of the Whimsical" and "The French Pastry Walk" all scored also.

A clean show, full of hoke, a well-costumed and naturally endowed chorus, loaded with action, and with a title that means nothing, it should make money for all concerned, and especially for Brother and Sister Astaire the next time they are due to sign on the dotted line.

"For Goodness Sake" should grow steadily in comedy and in love appeal, as these are its weaker points. Speed, looks and dancing it has aplenty, and on the road the houses are sniffing the air hungrily for such h's, and in Chi it should repeat what Joe Gaites did with "Up in the Clouds," to his own great amazement. Libbey.

YOUR WOMAN AND MINE

Thomson.....Fred Eckhard
 Mrs. Ward.....Helen Gill
 Governor Gilbert Moreland.....Byron Beasley
 Glen Brewitt.....Reginald Barlow
 Sally Jackson.....Regina Wallace
 Hon. Amos T. Gowan.....Bertram Marburgh
 Dawson.....George Stuart Christie
 Abby Brewitt.....Minnie Dupree
 Hon. Henry.....Henry Morris
 Speaker of the House.....John Pennell
 Clerk of the House.....Royal C. Stout
 Hon. Timothy McClosky.....James L. Kearney
 Hon. Graves.....Laurie Pierce
 Chester Graves.....Malcolm Duncan

Lee Kugel presents this four-act melo by Clives Kinkead, who wrote "Common Clay," which was a Harvard prize-winner a decade or so ago. Kinkead has not figured delvisely in the American drama between "Common Clay" and "Your Woman and Mine." It is something like a 50-50 chance that he is in again with a hit.

The new nant of the Klaw, despite its fragrant title, is sexless; that is, it treat, of the elemental in sex, but is never sexy—it goes down with a moral at the end to the effect that every man will fight for his woman. In the instances especially in question here, one was the old wife of an old man and the other the innocent young fiancée of an upright citizen. So those who seek underworld because of the manner of phraseology or illicit hidions because of the selection in phraseology, will go forth disappointed, though maybe the better for it.

This is a homespun sort of old-fashioned play with one of those obsolete things remembered as a "plot." It has complications, suspense, climax, conflict and a lot of other durable ingredients of play pudding-cooking which used to be regarded as essentials. Ten years ago it would have been a bang-up success at the Criterion.

Even now it has a prime chance, though it sanely walks where more modern built dramatic sportsters

whizz and spit fire with open mufflers.

The story works up to a "flash-back" in the last act, done with fire and staccato attack. This scene will have to put the venture over if it is to last, and this is melodrama. It is lightly written melodrama and the shooting is reached with as little horror as is plausibly possible and is followed by a ditto treatment. It seemed to impress the opening nighters—as far as it went. Whether they will take that sort of thrills home with them these days is not certain.

The third act shows a corner of a state legislature in session, and it is very well overdone. The climax of this act, palpably intended as a terrific melodrama wallop, didn't click hard this night—perhaps the curtain wasn't timed just right. There was a shade of anti-climax; perhaps that was due to the educated audience falling in this day and age to rise to a pure old-style climax, with the accused entering just on cue and the curtain dropping on the outstretched finger under his nose as the governor is charged with murder.

The narrative sets out to handle something rarely attempted in play writing, and for this alone deserves to survive, because it is a human thing that play-scribblers almost never dare try: there are two conflicting sides, and the author strives to do justice to each instead of making one the villain and one the hero. He shows that there is bad in the best and good in the worst, and that each is for his own and against the rest if he has to.

The newly elected Governor of a State is in love with the school teacher of a cross-roads district. She will not marry him because it will involve him in a mess caused by her overthrown village beau killing himself with a revolver in the schoolhouse a few days earlier, and she fears he will be blamed for the suicide. He wants to risk it; she holds off.

From that district there is a rural legislator who seeks a pardon from the Governor for a county clerk indicted for larceny of public funds. It develops that he stole the money—or borrowed it—to lend to the legislator's wife to get her husband medical treatment. The legislator, refused, defies the Governor, who in turn sends a State detective, who wrings from the man's wife her confession that she got the money.

The Governor's whip-cracker on the floor starts a resolution to have the legislator expelled as a thief. The legislator answers that the Governor is a murderer. He has evidence that the gun with which the boy was said to have killed himself was in the schoolhouse before the boy came there, and the Governor had the gun in his hand after the shot was fired.

They board the school teacher, and in a flashback she shows that she killed the boy, who was struggling to get the pistol from her, she having seized it to force her way out of the schoolhouse from him (No—not to defend her "honor"), and the boy's father then cries he will prosecute the girl, and the Governor says if he does, he will pardon her, which is within his power.

After it is all over, nobody is guilty of anything. A lot of mischief has been done, but everybody is blameless—everybody. That is the theme extracted rather than expressed; it might make an interesting framework for a play in which it is the main rib, as so often happens in life.

Minnie Dupree, the best emotional character woman in America, dominated a whole act in the scene with the State detective. Byron Beasley was a fine, upstanding Governor. Reginald Barlow shone as the legislator. Regina Wallace looked and acted with effect as the teacher, and Bertram Marburgh and James L. Kearney stood up in serio-comic roles as other members of the house. Malcolm Duncan, as the village Romeo who dies, in the flashback bit was corking; it was a perfect conception of a village smart Alec, not overacted or overdone.

This play is a cinch upstairs Graw and may hit the main floor buyers, too. If it does, it will be a long-run affair, because it is human and healthy, and if it attracts, it will spread and "get to" the multitude. Lait.

A Federal Court suit in equity was filed this week by Anton T. Kligel, inventor of the Kligel-lights, against Walter and Frederick S. Murray, trading as the New York Calcium Light Co., charging infringement of a "stage footlights" patent controlled by the plaintiff. The patent, No. 1,141,122, issued June 1, 1915, governs an electrical feature which the plaintiff alleges is being infringed upon by the New York Calcium Light Co. He asks for a permanent injunction, costs of action and suitable damages.

Jay Packard and Myra Furst placed two plays during the current week. The first is entitled "A Square Peg" by Louis Beach, accepted for production by Guthrie McClintock. Lee Kugel took over "The Clique" by Broughton Tall, through the same agency.

Arthur McHugh, press representative for McHugh Hammerstein, is doing "publicity" for the H. S. Moss Broadway and Cameo theatres.

TOMMY'S TATTLES

By THOMAS J. GRAY

Los Angeles, Feb. 18.

If they get a board of censors for the stage, that will insure some sort of an audience for every show anyhow.

Censorship is another of the methods now increasing in number to make everyone remember the methods of the very late Kaiser.

If it is going to be a popular fad, why not censors for—
 Underwear advertisements.
 Art galleries.

Ladies' hosiery departments.

Red neckties.

Nighties.

Closed automobiles.

Pullman cars.

Midnight lunchrooms.

Babies' album pictures.

Acrobats' tights.

Can you see anything funny in the announcement that the phonograph companies expect to do a record business this year?

They rung the curtain down on the arms conference. In five years they seem to think the principal countries of the world will not have any more arms than Venus.

Pretty soon every man with a burlesque show will have a circuit of his own.

When we read the headline, "Burlesque War On," we thought someone had just telegraphed from Mexico.

It's a wise burlesque comedian who knows what town he's going to send the next payment on his diamonds from.

Cruellest part of switching a show to another town without notice is the fact that the chorus girls lose a lot of booked-up dinners.

It's almost time for someone on President Harding's Cabinet to get another job.

The report that the safety razor trust is after Mr. Hughes has been denied.

People who were born in California are never at a loss to know what to talk about. They all just keep on talking about California.

An assistant director in pictures is like a second lieutenant in the army. He has the best shine on his puttees and is taken just as seriously.

Hard working press agents who write for picture stars have a hard time making the stars look like some of the things they write about.

Managers receiving funny valentines this year are liable to get them mixed up with their box office statements.

It's just as easy for people to stay away from the theatre for two dollars a seat as it is for three dollars.

It looks as though those Hula Hula Dancers were going to come back and take an encore.

Let us hope the veilmakers do not get busy with Salome.

It looks like a dull spring; the revivals all came and died in the early winter. Spring poets should have a clear field.

The waltz craze died without being born.

College players admit taking money for playing football. This makes the acting baseball players even.

No baseball player ever admitted acting.

No good actors ever admitted it either. Bad ones insist on it.

Rumor has it that "Ten Nights in a Bar Room" is to be brought up to date and the title changed to "Ten Days With a Bootlegger."

If song titles are going to become popular for the movies, why not the following?

"Everybody Works but Father." A picture with a great message. Full of home scenes. See the dear old father suffering pain, wounded by his own yeast explosion.

"Frankie and Johnnie." A story of a great love. See the great nickel playing piano scene. A thrill in every foot. A foot in every thrill.

"She May Have Seen Better Days." Featuring the Statue of Liberty. See her in bandages and standing on a crutch. A picture with a big message.

"The Sidewalks of New York." With the original cast. Every sidewalk tells its own story.

"Down Went McGinty." A tale of the sea. Just the thing for family theatres catering to sailors.

"In the Baggage Coach Ahead." Big railroad scenes, with no extra fares.

"Tammany." The original Indian Guyed picture. See the hard-working Indian politicians in deeds of kindness.

"If the Man in the Moon Were a Coon." Great race problem picture. (Not horse race.) Sure riot for theatres south.

"We Won't Be Home Until Morning." Great story of club life. See the great banquet scene. Watch 'em sleep through the funny speeches.

"The Curse of an Aching Heart." A new idea in pictures. Showing an unhappy lover. Will send any audience out crying. Great on rainy days.

If the battles keep up, grand opera companies may come under the supervision of the various state boxing commissions.

Reports say show business is picking up. Somebody must have bought a couple of tickets somewhere.

Managers will not have to announce their plans for next season. They have too many plans left over from this season.

There are not so many invitations being issued this winter for the "summer homes."

Bad seasons make lonesome summers.

OUT OF TOWN

MADELINE OF MOVIES

Atlantic City, March 1.

It wouldn't take a Bertillon to detect the Cohan fingerprint stamped indelibly all over "Madeline of the Movies," opening at the Globe Monday. The "Seven Keys to Baldpate" model that fitted the public favor so snugly a few years ago, tucked in here and letting it out there, adding a little of "The Tavern" trimmings and sitting back to watch the new model slip on with equal success.

"Madeline of the Movies" opens in the bachelor rooms of the "screen hero." Garrison Paige—Garrison in a silk house-coat, of course; the telephone rings, butler answers, lady on the phone—why, half the success of the play is there already.

The prolog ends as Garrison goes out, scattering words of advice to his valet, Harvey, who has snooped among the manuscripts and found a part he thinks he can play. Not a bit discouraged Harvey settles down to enjoy rereading the scenario, thus ending the prolog.

The first act opens with the return of Paige and his discovery of terror-stricken Madeline Madigan in his apartment. She has come to warn him that his life is in danger. She, it seems, has been collecting photos of him and has recently been working as an "extra" in one of his pictures. Her father and brother having discovered the collections and also some money she had saved from her work have leaped to so many conclusions that they're in shape to compete for the standing broad jump.

Here the telephone rings and "Aggie" is announced—Aggie being Madeline's brother's fiancée. Madeline is dumped into an adjoining room and Aggie comes in to tell Paige that everything is all right; that she has sent Madeline's brother home satisfied of his sister's innocence. But just then the phone rings again; Aggie is hustled to the music room and Madeline's father is shown in. And just here Paige tells his valet he'd better straighten the other rooms, for they may need them all.

Paige's friend, Tony Burgess, whom he half suspects of framing up the whole thing as a joke, after a midnight telephone message, comes over to see what it's all about, and Tony and Paige both have fiancées, who do their share of ringing phones and doorbells. The avenging brother and father are frightened off by an investigating policeman and the curtain goes down on act one with Tony and the butler doing patrol duty on the inside watching "papa" and brother doing the same thing outside.

The next act—the next morning—brings a series of confessions and anti-confessions that leave the audience suspecting that even the ushers are crooks in disguise, and after a couple of quick back flips the story lands on both feet and the curtain goes down on a chuckle.

And now—you've been waiting all this time to hear about Georgekette. She doesn't look a bit like her pictures. In the first place they don't do her justice. She's small and rather frail looking, with auburn hair and wide, surprised eyes—and good in the part. Her voice is a bit weak, but she blows her nose as realistically when she cries as Ethel Barrymore does, and she doesn't depend on clothes to get by, for her costume is extremely simple and she wears the same one in both acts. She looks as modest as her dad does when she acknowledges her applause, and she seems tremendously in earnest. Her personality is not a striking one, but she'll wear well.

James Rennie, of course, doesn't have to do anything to be the handsome hero—nature just naturally picked him for the part—but he does a little extra for good measure, though he would forget his lines now and then. Harry Mestayer is a likeable chap who stumbles through half the play quite in the dark about what he's doing or why he's doing it, furnishing many of the laughs thereby.

Ruth Donnelly is good as Aggie, the conspiring friend, and Harvey, the butler, has a face that ought to be his fortune. Half the fun of the evening was in the appearance of the numerous midnight callers, whose entrance was announced by the uplifted eyebrow and the rolling eye of the faithful Harvey.

Of course George Cohan has his tongue in his cheek again, but he can keep it there for the rest of his life if it results in such good fun as "Madeline of the Movies." The play doesn't deserve unqualified approval—it's slow at the start and has several relapses along the way—but that will all come out in the wash. Having seen "Seven Keys to Baldpate" and "The Tavern" rubs some of the bloom from the peach, but let's be glad that, bloom or no bloom, it is a peach. Scheuer.

Albert DeCourville is negotiating with Jules Hartig for the English production rights to "Just Married," now running at the Nora Bayes theatre.

SAN FRANCISCO SHOWS

ORPHEUM

San Francisco, March 1.
At the Orpheum this week holds over comprising half the bill blended nicely with newcomers and the current program shaped up as pretty good entertainment. Jess Libonati started things at a lively clip, holding the stage 15 minutes with xylophone selections, leaving them hungry for more. "The Storm," Langdon McCormick's vaudeville version of the stage play, headlined and closed. Everybody sat through the melodramatic play-let waiting for the big scenic effects of fire and storm, which drew big applause at the curtain. Edward Arnold gave a fine performance of the woodman.

La Bernicia and Co., repeating, proved a big act for second spot, where the terpsichoreans achieved another success. Tom Patricia, assisted by Irene Delroy, again held next to closing for a hit. Burt Gordon and Gene Ford in fifth position got big laughs from start to finish with a lot of good material and breezy style. The individuality of the clever eccentric comedian hits the mark. "Pedestrianism," featuring George N. Brown, provides good laughs through the plant's efforts on the treadmill. Brown, demonstrating his walking ability in a race with a woman on the walking apparatus, arouses interest. Robert Emmett Keane offered his single act preceding his appearances in fourth position with Claire Whitney in "The Gossipy Sex," which duplicated last week's success. Keane has a nifty single, starting with a comedy song, followed by a raft of clever English stories, winding up with a recitation for an applause finish.

Josephs.

PANTAGES

San Francisco, March 1.
Pantages had them standing up at the first show Sunday, which got off at 2 o'clock. "The Romantic Teacher," headlining in closing position, offered the only singing, and, excepting Holland and O'Den, next to closing, the remaining acts were in the silent class. The bill accordingly lacked comedy and singing.

The Earles gave the show a good start through the novelty presentation of a number of acrobatic stunts. Ward and Gorey, a couple of men with banjo and violin, followed the opener and were liked. The trick violin playing and the business with a miniature violin landed strongly. Meredith and Snooper received more appreciation than anything on the bill. The perfect understanding that seemingly exists between bulldog and master without any apparent cueing in a good routine provided dandy entertainment.

Holland and O'Den, a mix couple, kept the laughs going at a lively rate with "Jk and comedy business. The girl is good to look at and her dancing holds up well with her partner's for a good finish. Oklahoma Four, a mixed dancing quartette in cowboy attire, finished strong on speedy and clever hard-shoe stepping.

"The Romantic Teacher" is a neat girl act with ten people with folk comedy and singing numbers, a feature being the comic's eccentric dancing, the straight man's stepping also standing out.

Josephs.

HIP

San Francisco, March 1.
With nothing much out of the ordinary, the current program at the Hippodrome was pleasant entertainment. The house was somewhat light for Sunday afternoon.

Les Sylvas, a couple of men and a woman, had the audience breathless on several occasions with daring work on poles in opening position. Boyd and King are pleasing. Miss Boyd offered character numbers, changing costumes without leaving the stage, with King at the piano winning the good graces of the audience.

"Innocent Eve," comprising a comedian in convict garb, a man in tiger skin, a straight man and Dorothy Davis as Innocent Eve, proved an entertaining farce with a light finish, the straight man's singing scoring best. Holden and

Warren next to closing caused considerable laughter with conversational humor and audience kidding by the man, including the calling out of supposed acquaintances. Strassles' Seals received good attention closing.

Josephs.

"FLU" LETS UP

San Francisco, March 1.
The "flu" epidemic in San Francisco which has affected a great many people, but which has been light in its ravages, took toll among the beauty chorus of the Will King show at the Loew Casino. Recently nearly half of the 30 girls were ill with "flu," and King was kept busy filling the ranks. The waning of the disease has now practically restored all of the girls to their places. Many of the shows have suffered in attendance as a result of the prevalence of "flu."

Coast Defenders Plan

Los Angeles, March 1.
Ferris Hartman, veteran vaudeville comedian, who recently returned to Los Angeles after a tour on the Pantages circuit wants to establish a comic opera company for this city. For more than twenty years Hartman appeared in vaudeville and legitimate attractions on this coast.

Said He Had 20 Affinities

San Francisco, March 1.
Alva Baer, a musician in a downtown theatre, lost his wife and \$2,000 cash last week when Mrs. Baer was awarded a divorce and \$2,000 after she had testified that her husband boasted to her he had between 15 and 20 affinities. She also charged cruelty.

Conlon in Charge

San Francisco, March 1.
Tom Conlon, who has been manager of the Hippodrome in Sacramento, was named last week by the Loew interests as general manager and hereafter will have direct supervision of the Hippodrome and the other Loew house, "The State."

Keane Doubling

San Francisco, March 1.
Robert Emmett Keane, headlining at the local Orpheum in his act, "The Gossipy Sex," is doing a double appearance. He plays in "The Gossipy Sex" and then does his single act in another spot.

Hoffman Arrives

San Francisco, March 1.
Aaron Hoffman, author of Kolb and Dill's new show, "Give and Take," at the Century here, arrived in town last week for a month's stay.

Joins "Bringing Up Father"

San Francisco, March 1.
Dr. Maxim De Grosz, a musical director of San Francisco, has joined the western company of "Bringing Up Father."

Meyerfield to Europe

San Francisco, March 1.
Morris Meyerfield, Jr., left last week for a visit to Europe. Meyerfield expects to be absent abroad until July.

For Southwest Bills

Los Angeles, March 1.
Joe Richards, of Nace & Richards, Phoenix, Ariz., theatrical men, is in Los Angeles arranging vaudeville bookings.

STOCK AT BAY RIDGE

The Keeney Bay Ridge (Brooklyn) vaudeville theatre will become a stock house March 13, when Frank Keeney will put on Cors: Payton and a company for two weeks, anyway, trying out the new policy.

KICK AT EDITORS

Theatre Men Say They Talked Too Much About "Flu"

San Francisco, March 1.
Oakland staged a "Go-to-the-Theatre" week campaign last week and the various show houses spread themselves in the papers in advertising, taking full pages, half pages and quarter pages.

Business was stimulated materially by the campaign until a few days later the papers came out with statements concerning the prevalence of "flu" in the town and the fact that physicians urged patients not to attend gatherings of any sort.

This resulted in a sudden box office slump and the theatre managers are grumbling that the papers have not given them a square deal.

ILL AND INJURED

George Poli is confined to his home in New York, suffering from appendicitis. He is being treated via the freezing method.

Betty Morgan (Jim and Betty Morgan) is convalescing from an operation.

Alma Adair is at the Roosevelt Hospital, New York, recovering from a serious operation. Miss Adair was the prima donna in the Eddie Cantor "Midnight Rounders." She will be at the hospital for several weeks.

Mrs. Sam Roberts, wife of the Chicago representative for the Arthur Horowitz agency, is confined to her Chicago home with influenza.

Mrs. Paul Powell, formerly Florence Weston (Three Weston Sisters), is in a serious condition in Chicago as a result of an attack of pleural pneumonia.

Nick Perong, manager of the Broadway (Los Angeles) Pantages, is confined to his bed with the "flu." The mother of E. S. Moss is critically ill from complications at her home in New York. Mrs. Moss is over 70.

Freddy Grant, juggler (vaudeville), is seriously ill at his home in North street, Auburn, N. Y., with pneumonia.

Mario Laurenti, baritone with the Metropolitan opera, was stricken with "flu" at the Hotel Onondaga, Syracuse, N. Y., Feb. 22, and had to cancel a concert that day. He later recovered and left the city.

Jules Saranoff, ill with pleuro pneumonia, is reported on the road to recovery. He is at the Friars' Club, New York.

Harry L. Cort, down with influenza, is reported recovering.

IN AND OUT

Montague Love replaced Frank Mayo at Henderson's, Coney Island, Monday. Mayo failed to report, due to illness.

Aileen Stanley was out of the bill at the Majestic, Chicago, last week, due to a severe cold. Trixie Friganza, at the American (Orpheum, Jr.), doubled in her place for the entire week.

Richard Kean, the protean artist, who refused to accept the No. 2 spot at the Palace, Chicago, Monday afternoon last week, went into the show in third position Monday night. He withdrew from the bill on account of illness Thursday. Henry and Moore, at the State-Lake, doubled both houses.

Frank Mayo, withdrew from Henderson's, Coney Island, N. Y., Monday, following receipt of a wire to report to Los Angeles to fulfill picture engagements he had contracted for with the Universal. Montgomery Love filled the vacancy.

Irene Ricardo (Cooper and Ricardo) canceled the first half at the Payhouse, Passaic, N. J., due to illness. Billy Shew substituted. Arthur Whitehead also retired from the same bill in favor of Evans and Wilson on account of illness.

De Wolf Hopper and Gulran and Marguerite failed to open at the Palace, New York, as programmed. Williams and Wolfus filled one vacancy.

Illness forced the De Wolf Girls out of the Greeley Sq., New York, the first half. Kuma and Co. substituted.

Ralph Madison, "The Singing Miner," billed at the Palace, Watertown, N. Y., was replaced Monday by Sam Raynor.

ATLANTA'S NEWSPAPER

(Continued from page 1)

houses in the south in all branches of theatricals, has already put the house in Augusta, Ga., and Chattanooga, Tenn., in position to open with stock March 13, following a successful switch in Knoxville, Tenn., from vaudeville to stock. The Augusta house changes from legit shows.

The indications are that an earlier than usual closing will mark the entire southern vaudeville and legit road season. The Lynch houses are, as a rule, the bellows for the entire region.

OBITUARY

MRS. ELIZABETH DALY

Mrs. Elizabeth Daly, aged 62 years, widow of Captain William Daly, of the famous theatrical family bearing that name, favorites in vaudeville and farce comedy a score of years ago, died Feb. 23 at the home of her brother in Roxbury, Mass., with whom she made her home after her husband's death.

She was born in Charlestown, and was married to Captain Daly in 1836. Besides her brother, she is survived by one son, William Daly of New York, a composer, whose latest musical comedy, "For Goodness Sake," opened recently in that city.

Captain Daly was long a well-known figure in sporting circles in Boston, and died in Revere ten years ago. The family comprised Thomas, William, Dan, Robert, Lizzie, Lucy (Mrs. Hap Ward) and Margaret, who married Harry Vokes of Ward and Vokes. Of these only Lucy and Margaret survive.

ERNEST FRANK WAGNER

Ernest Frank Wagner, 73 years, a musician with the old Theodore Thomas orchestra and a resident of Chicago since 1865 died at Alameda, Cal., Feb. 23, following an illness of several months. He is survived by a widow and four sons.

The mother of Jose Ovanda (Two Ovandas) died at her home at Mexico City Feb. 28. Ovanda left for Mexico City to settle the estate.

Richard Thornton died in London last week, aged 83. He started as a pit boy and was the original partner of Sir Edward Moss in the Moss and Thornton circuit, which afterward became Moss Empires, and of which he remained a director.

Oscar Beringer, the composer, died at a nursing home in London Feb. 21 after a brief illness, aged 78. He was professor of piano at the Royal Academy of Music.

Henri Weingartner, director of Nantes Conservatory of Music (France), died suddenly at age of 72 years.

Alexandre Duval, founder of the restaurants Bouillon Duval in Paris,

Mme. Henri Yvan, wife of French critic, Theodor Henry, died at Havre.

Henry Caen, French playwright and formerly manager of the Comedie Royal, died in Paris.

Omer Chevalier d'Auray, aged 38 years, a brother of Louis d'Hee,

OUR DARLING

INFANT SON OF

Bert and Vera Morrissey

DIED MARCH 3, 1922

He Budded on Earth to Bloom in Heaven

producing manager for Fox in France, is dead.

Emile Perlmann, editor of "Der Artist" and also "Der Kinematograph," of Dusseldorf, died, following an operation at Dusseldorf, aged 56.

Louis Scieux, French cafe concert singer, known as Sagel, in Paris, aged 32, recently passed away.

Theophile Dutrey, professor at Toulouse conservatory, France, is dead.

The father of Solly Ward ("The Music Box"), died Feb. 26, age 64, after an illness of three days.

The father of Herman Ergotti, aged 68, died at his home at Disseldorf, Germany, Feb. 9. He was a non-professional.

Henry P. Weber, father of Harry and Herman Weber, artists' repre-

IN MEMORY OF

MY PARTNER

JOHNNIE HOEY

Who Passed Away February 28, 1920

ALWAYS REMEMBERED BY

JEANNETTE MOZAR

sentatives, died suddenly at his home in Dayton, O., March 1. Harry Weber was in Los Angeles at the time and left immediately to attend the funeral, which will be held March 4. The deceased leaves six children, four sons and two daughters.

John Robinson, father of Johnny Nestor, died in New York March 1 after a short illness of pneumonia. He was 75 years of age.

NEW ACTS

"The Love Agent," miniature musical comedy, featuring Jack Cushman and Mabel Harrington. Jack Carroll has joined Princess Nal Tai Tai.

Bessie Barriscale (pictures) in sketch. Jack Cushman and Helen Harrington in sketch.

"To Whom It May Concern," for Lulu McGuire by William Anthony McGuire. It will be staged upon the return of the author and his wife from Palm Beach, where they have been spending part of the "Six Cylinder Love" royalties.

Arthur Aylesworth in "The Movie Maniacs," by Philip Bartholomae. Marion Murray in "Likes and Dislikes," by Edwin Burke.

Frank Lalor in Comedy Sketch

Frank Lalor, musical comedy comedian, is to enter vaudeville in a four-people musical comedy skit to be produced by Sam Shannon.

Service and Rates to the Profession

HOTEL TURPIN

17 Powell St., Near Market, SAN FRANCISCO

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

Cafe Marquard

GEARY AND MASON STREETS, SAN FRANCISCO
THESEPIANS' FAVORITE RENDEZVOUS FOR LUNCHEON, DINNER
AND AFTER THE SHOW

DANCING AND CABARET

SPECIAL NIGHTS

THEATRICAL NIGHT EVERY WEDNESDAY

FETE

FUN

FROLIC

DOLLY SISTERS

Songs and Dances
18 Mins.; Full Stage (Special Cyc.)
Palace

The Dolly Sisters in their second week at the Palace are showing a brand new act that has been thoroughly Americanized and speeded up. The only holdover is the opening double song, "It Must Be You." Five musicians in jazz band formation plugged up the interludes, while the girls changed between dances. The second number was a straight dancing affair with a tinge of jazz, with the girls in fetching short-skirted Gypsy costumes. Following this the band did a number, proving an excellent stop gap.

The third number was another dance and the finish a fast trio bit of stepping with Kuy Kendall, the third entry. Last week Kendall did three solos, only one of which clicked. This week he appears only at the finish, which worked out satisfactorily.

The Dollys "went" Monday night and now give promise of remaining at the Palace for the full five weeks they were booked for.

In a brief speech in "one" at the completion of the turn the girls announced that next week they would show new dances and costumes.

The act played faster and smoother than the initial one, having all the drags eliminated and pep and punch inserted. *Con.*

PHILLIPS and WHITE

Talk and Songs
15 Mins.; One
58th St.

Miss White is a brunet of average size. Joey Phillips may have been born under a bureau and he's a bit bald. Hatted, he about reached his partner's shoulder. The disparity in heights provides a comedy handicap in their favor.

The opening song numbers are light in lyric, dialog over their engagement. Another comedy number, "You Shouldn't," works out that she'll marry him anyway. Phillips is then "introduced" to the house, Miss White saying he is really an accomplished musician of the Philadelphia Symphony—in fact, he is the "head simp"—and her explanation of the delayed introduction being she is "forgetful of trifles" got the best laugh of the routine.

An adaptation of the ventriloquist comedy bit with the diminutive comic playing the dummy also got across, the team working the stunt along their own lines. One bright bit pulled by Phillips as the dummy came when the spot light was changed from white to cream, and he called out "Not yet; don't change the color until I get dirty."

The girl sings an Oriental song, while Phillips steps to bare-legged Grecian rig. After skipping about he flops to a mat, which is pulled off, carrying him. That was a finale that possesses greater comedy possibilities. This duo is a good three-day turn. *Ibec.*

WILL STANTON and Co.

"Now and Then" (Skit)
15 Mins.; One and Three
58th St.

A corking good comedy act. Some of the falls Stanton takes with his "souse" personation are worth the admission. Stanton opens in "one" with a number telling the world it is "my night out." A stick-up guy tries a little Jesse James stuff and Reeves snatches the gat away. The yegg exits and Stanton pulls a pint of liquid reinforcements from his hip pocket, remarking, "It's the third time that guy has been trying to get this." A woman representative of the Temperance League enters for a pro and con debate in rhyme with Stanton on prohibition, Stanton showing how whiskey has done its duty to mankind in medicine, saved more sick than killed and is far less harmful than narcotics which prohibition has brought on. The woman gives her side of it, the house swaying with the anti-prohibitionist.

Stanton says he'll show her what an old-time cabaret used to look like. This brings their stuff to the cabaret interior, where Rosalind May is the female entertainer and Burt Reeves doubles in a waiter and fiddling entertainer role. Grace Gould, the Temperance leaguer, acts as Stanton's wife. The star of the company pulls his inebriated role like in the old vehicle, ending with a chase by the waiter after Stanton into the audience and back on the rostrum.

The audience screamed, and if that means anything Stanton ought to be holding forth in regular company. *Abel.*

JACK DEMPSEY and Co. (2)

Talk, Pictures, Sparring.
20 Mins.; One and Full Stage.
Hippodrome, New York.

The opening at Monday matinee, when a very good afternoon house was in, at the Hippodrome, of the world's heavyweight boxing champion, counts as the most unusual booking ever made by the Hip. The big house faced a slowing of box office pace with the start of Lent and the management doubtless considered only something out of the ordinary could revive interest.

Jack ("Doc") Kearns, Dempsey's manager, gave a rather logical explanation of the booking. He said "the world" was interested in the art of self-defense nowadays, whereas in former days people regarded the prize ring and boxing as things of "horror." (He probably did not include the low-brow fans.) Boxing as a part of the physical routine in schools and colleges had done much to counteract the old ideas about the squared-circle sport. He mentioned John L. Sullivan boxing for the late Theodore Roosevelt at the White House and that the President had engaged Mike Donovan to instruct his two sons. Kearns also touched on Anne Morgan's management of the Leonard-Mitchell bout at Madison Square Garden for the benefit of the poor children of France.

As a matter of fact "Doc" had as much to do in the act as Dempsey. He introduced the champ, giving his age as 26 years, height, six feet one inch, and weight about 200 pounds, and said Dempsey was a "thorough gentleman in and out of the ring." Jack entranced in street clothes. Instead of doing his stuff, he and Kearns went into dialog; in fact, there was about seven minutes of cross-fire talk. Chuck Reisner is given credit for the "act" portion. Doc and Jack threw verbal bouquets at each other, leading to a "situation" that had Kearns something of a boxer himself at one time. But Dempsey declared the only thing Doc ever whipped was whipped cream and the best punch was punching street car transfers.

Kearns then steered the talk to the feminine, asking about the girl Jack was reported engaged to marry. Jack said: "You mean all girls. They call me honey; I get stung so often." Dempsey finished that bit with the comment that anyway he had the most wonderful girl in the world—his mother. A "wire" from Dillingham was read by Kearns, the manager being supposed to send word that if Jack made good at the Hip, "he'll send you abroad." Dempsey thereupon told Kearns he would see that a blonde was saved for Doc.

The final section of the dialog came with mention of the battle with Carpenter, Kearns asking Dempsey to say something about the second round. The champion explained he was kept busy during that round and that Carpenter was celebrating, "but we Americans all celebrate the Fourth." (The Frenchman was knocked out in that round.)

While Dempsey changed to tights, a picture reel gave views of his training stunts. Into full stage, with a roped ring, Dempsey boxed three short rounds with Larry Williams (brother of Battling Levinsky), a Bridgeport heavy who has been traveling with Jack as his sparring partner. Williams was wide open, with Dempsey slashing in with heavily padded gloves. The rounds were not more than 30 seconds each, about enough to give Williams a rosy complexion.

The Hip date is soft money for the champ, who has been quoted as saying laying off was too heavy a drain on his bankroll. It was probably Kearns' idea to do the chatter with Jack, which made it an act and at the same time saved the expense of carrying an actor. So far as the Hip is concerned, it is experimenting, and at a time when it will do no harm. It's all a matter of whether Dempsey can outdraw the \$5,000 weekly guarantee. *Ibec.*

HARRY ELLIS

Songs
11 Mins.; One

In a Tuxedo Harry Ellis makes his entrance to introduce a cycle of songs that smack, possibly, of his having been the author of some of them. The numbers are of the semi-ballad and sob type delivered by means of a somewhat overpowerful voice.

No. 2 the singer conformed to the straight singing, introducing a quartet of melodies, which totaled a response equal to an encore. The act is of sufficient merit to meet with approval in a neighborhood where they eat up soft lyrics, but is destined to a consistent early spot. *Skig.*

TEXAS GUINAN and Co. (4)

"Two Gun Texas" (Comedy)
22 Mins.; Full Stage
(Special Interior)
23d St.

It's a novel vehicle that Texas Guinan, late of "Western" pictures, has chosen for the twice daily, written by Jack Lait. It starts out as a Western melo-drama with a "bad" Mexican villain, a heroic Texas Ranger, a comedy cowboy and a Western plains bartender. From that as a flying start, not to speak of Texas herself in riding breeches and a 44 six shooter making her entrance on a real horse, there develops a dime novel story about a holdup of the mails.

The heroic ranger beats up and subdues the Mexican terror and throws him out. There is an interval filled in with inconsequential comedy while Texas changes from riding boots to a spectacular ballroom dress of vehement crimson. It wasn't clear how this change was accomplished in a side-room off the bar, but when returning resplendent, she sang a number alternately addressing the various characters as "Sweetheart" as part of the lyrics and working up incidental business of making everybody jealous of everybody else.

Then the plot began to thicken. It appeared that the Ranger believed the beautiful Texas (they call her that in the sketch, too) had robbed the mail the day before. Texas pulled a gun on him and held him during a long colloquy with arms upraised. Then the Ranger took Texas' gun away from her and held her up with his impressive looking weapon. While the pair stood posed in this fashion, the Mexican (who had been mauled and thrown out) slipped up behind the Ranger with knife upraised. But just in the nick of time, Texas, producing another revolver miraculously from somewhere about the gorgeous red dress, shot him (the Mexican) dead and saved the Ranger's life.

What could any Ranger do but seize her in his arms? That's what this one did as the curtain fell on the romantic tableau, although it previously had been made plain that Texas wasn't the mail robber at all, but a secret service operative in the employ of the postoffice, sent to run down the stagecoach holdup. And who should the desperado be but yonder shot and dying Mexican.

And that isn't everything. You'd think this situation would be sufficiently complicated to get over in 22 minutes. Not at all. On the rise of the curtain in response to large applause, Texas is wielding a megaphone, a picture camera has been set up and is being cranked and the dramatic action is where it started originally—the idea being that the whole business was a rehearsal for a film. *Rush.*

CLIFF FRIEND

Piano
10 Mins.; One
H. O. H.

Young clean cut blond chap of good appearance goes to piano opening with a popular comedy published number. A couple of gag lyrics that sound homemade follow, one based on the bro-mide story of the man holding the baby and responding "I'm not dry now." A new twist is given when the singer sings a verse leading up to the "dry" incident, and leaves the rest to the imagination of the audience.

A popular song which Friend claims authorship of and a new one not yet published completed the cycle. For an encore he sings another announcing that it is Eddie Cantor's latest. Friend remains at the piano throughout.

It's a light early spotter for the three-day bills. Friend has a likeable smile and a fair voice but needs variety and a more varied delivery to get into fast company. *Con.*

ROYAL SIDNEYS

Jugglers
8 Mins.; Full Stage
American.

A blonde, pretty and plump, opens with a song, "On Ze Boulevard," presenting those in front rows with what appears to be photos. Man enters and proceeds through juggling atop vehicle, the latter constructed of various portions of stage settings, tables, platters, etc. Balls, bottles and pans are juggled. A belt carrying three billiard pockets with billiard ball juggling follows, the finale showing the man astride a unicycle riding around with a tray spinning atop his head.

It's a fair, small time opener, nothing exceptional shown, the novelty lying in the unicycles and their use. *Wynn.*

LITTLE BILLY

Songs and Dances
18 Mins.; Full Stage
(Special Set)
Riverside

Little Billy's metropolitan return to professional activity is celebrated this week at the Riverside with a special array of scenery, a pianist accompanist in James T. Burke, and a repertoire of special songs. Selected for the third hole and following a singing combination, Billy had a tough row to hoe, but he manipulated his way to a smashing hit before a capacity audience with little or no struggle.

For his opening number Billy is doing a female impersonation, a cuty little "miss" who might be construed as a baby vamp. The accompanying number is "Ta Ta," a catchy affair that Billy handles exceptionally well. It gave him a flying start. The succeeding characterization shows a skyline view of New York harbor with Billy awakening on the wharf in a packing box in a make-up that suggested Jackie Coogan's kid impersonation. It is opened with a recitation about his pal (a dog) and Billy here has a splendid opportunity to display his versatility. He follows in the same make-up with a number entitled "Avenue A," a semi-slang lyric made to order for Billy. It brought him a brace of bows. During the ensuing change the time is taken up by Burke with a one-hand piano solo.

Billy next appears in tuxedo and offers a comedy number, "I'm Looking for a Wife." In the clothes Billy delights the feminine portion of the house for his personality would penetrate a stone wall. This is followed with his closing effort, a dance, carrying a number of intricate steps that look wonderful as handled by Billy.

In this act he has a novelty, far better than any he has previously offered, and one that should keep him continually busy. But Billy belongs in the second section of a big time bill. He demonstrated his ability to occupy a better spot by his Riverside showing. *Wynn.*

HARRIET MARLOTTE and CO.

Playlet
20 Mins.; Two (Special Set)
City.

Harriet Marlotte is assisted by a company of three, juvenile, ingenue and character man. Miss Marlotte does a legitimate spinster type of the gossip sort, natural and capably characterized. The playlet she is appearing in treats of the love affairs of two couples, one a youth and a flapper, and the other a 23-year-old romance between Miss Marlotte and the character man. The act has been produced unusually as regards scenery, a drop in "two" showing a typical Philadelphia side street with the little two-story brick dwelling houses, which the Quaker City is dotted with, including the white steps, green window blinds and similar atmospheric details.

A character talked of, but who does not appear during the action, it seems, broke up the affair of the spinster and character man through inciting the jealousy of each more than a score of years ago. The same woman, as a result of spiteful feeling held throughout the years for the spinster (Miss Marlotte), endeavors to create a break in the affair of the younger couple, because of the ingenue being the spinster's niece.

Miss Marlotte, however, senses the attempt at revenge of the mischief maker and succeeds in outsmarting her, not only bringing the younger couple together, but renewing her old love affair through superior generalship.

The sketch is a bit crude, but it has a likeable whimsical tone that counts as an asset. As somewhat different, Miss Marlotte's playlet should make a very acceptable turn for the pop houses. *Bel.*

FEIN and TENNYSON

Songs
15 Mins.; One (Special Drop)
State.

Both members were formerly associated with the San Carlos Opera company as the tenor and prima donna of that organization.

As a two-act, they are presenting a straight singing turn devoted to standard and operatic numbers. Phil Fein and Flo Tennyson are well voiced. The present routine is comprised of double and solo numbers, effectively handled.

The act has been framed for the three-day houses which attract a class clientele. At the State No. 2 the act met requirements. It is a quite singing turn and can fill the bill in houses that can use it as part of the lokum variety. *Hart.*

"THANK YOU, DOCTOR"

Dramatic Farce
20 Mins.; Full Stage
H. O. H.

This comedy dramatic sketch is usually cast for vaudeville. All of the people are high class. It's a Lewis & Gordon production, written by Gilbert Emery around the "swindling" of a jeweler's messenger out of diamond necklace by a female adventuress. She has the clerk deliver the necklace at the office of a brain specialist whom she had previously intrigued, telling him her brother, who labors under hallucinations he has been robbed of a necklace, will call for treatment.

The clerk delivers the necklace to the adventuress, supposing she is the doctor's niece. She steps into an adjoining room. When the clerk becomes uneasy and demands his jewelry, the doctor and nurse forcefully restrain him, thinking he has a brain attack. The scene where the adventuress tries to quiet her supposed brother by endearing terms and affection, only to be repulsed by the fear-maddened clerk, was unusually well acted.

A "nut," who wanders in and out, is a detective and apprehends the "cheater" after she has made a get-away. The nurse discovers the case which contained the necklace after the thief had left.

It's one of the best sketches witnessed in seasons and will prove a distinct asset for any bill. The situations are unusually funny and natural, and the cast exceptional. *Con.*

GREAT BLACKSTONE

Magic
23 Mins.; Full Stage (Special Set)
5th Ave.

The Great Blackstone has been touring with his own full evening's magical entertainment. He has reduced that performance to a vaudeville act's size, making it quick and snappy in 23 minutes. Five or six assistants are carried, two of them young women. His two best illusions are at the end of the turn. One is a Ku Klux Klan disappearance with each assistant in the white regalia and Blackstone himself at the finish on the white clad horse, after he had been encased in a bag, then hauled up high on the stage. The other was the appearance of a full bedroom set of furniture with a young woman in the bed, in a cabinet, after the cabinet had been exhibited perfectly bare but a moment before. The Ku Klux dressing is the first of that sort, though its disappearance portion is not new.

Nor is there anything of consequence in the actual tricks performed by Blackstone actually new. He places a lot of dependence upon appearing and disappearing live ducks. Some of his tricks are labeled and were probably programmed for the full show.

Blackstone presents a dapper appearance, looking more youthful than the customary magician who can manage himself, wears a neat little mustache, has a natty style, whistles often while working, and gives more the impression of a Broadway leading juvenile than a trickster.

One of his best tricks for vaudeville audiences, as it is also of other magicians, is the netting of chickens, in this case out of the air, while in "one." Catching the chickens in the air is inexplicable.

The assistants are costumed, the settings have some appearance and the apparatus in general is bright.

Where good magic is wanted, Blackstone can give it, but for vaudeville he should select one of his tricks and work it up for sensationalism, in billing and advertising, as well as on the stage. Otherwise, he will have difficulty in becoming a draw unless his turn is intended for the same stocks where he played as a whole show. *Sime.*

CRAFTS and HALEY

Songs and Talk
12 Mins.; One
State.

Two boys neatly dressed in business suits, presenting a routine of numbers and chatter. The customary pop number is used for the opening, followed by chatter dealing mostly with women. One of the boys handles the comedy with his partner working straight. There is no great amount of comedy developed, due to the lack of material. A double novelty number is one of the best bits of the act.

This team displays chances for development. The clean-cut appearance of both is a natural asset with their general idea of song delivery and the handling of talk sufficient to get them somewhere with the proper material. *Hart.*

PALACE

The Palace is housing one of its real great bills this week. Ten perfectly blended real vaudeville acts with comedy, class and variety; equal strength in both halves running as smoothly as a toboggan slide.

The Dolly Sisters (New Acts), holding over for their second week, now seem set for a five week stay. The unfortunate selection of numbers for their initial appearance undoubtedly hurt the girls professionally, but not their drawing power temporarily. The good reports that will emanate from the house this week should win back their following. From a curtain speech it was deduced a complete change of numbers and wardrobe is to be a weekly feature of the Dollys' stay. Closing the first half with only one dancing turn ahead, they landed solidly.

Williams and Wolfson, subbing for Guinan and Marguerite who were ill, got on fourth to double at the Alhambra. The yokum and low comedy of Williams "made" the first half of the show and softened the bill for the rest of the entries. This turn was spotted just right.

Wells, Virginia and West opened after intermission and it was lucky for the dancers that none had to follow the solo Russian and eccentric stepping of Buster West. This kid received an ovation at the completion of his solo dance, the like of which has never been heard in the Palace. He is unquestionably the greatest Russian and "hoch" stepper that has been seen in years. The act has been stopping shows in the three-day houses for seasons with the big time bookers refusing to believe it. The other two members can step but the "kid" is the works. Arnaud Bros. followed with their time worn vehicle and never went better. The "loving birds" whistling duet in "one" for the finish dragged them back for several encores.

Walter C. Kelly with a flock of new stories in dialect whanged them, following. The Judge did Judge Brown for the finish with a few new twists to his standard stuff and negro dialects. He has substituted an English strain for the former "wop." Another pip was in the vernacular. Kelly handles all linguistic acrobatics with ease and makes his characters as clean cut as cameos. He could have remained longer but called it a day while they were still clamoring.

The Watson Sisters on late tackled a big job following at that show but galloped in, eased up. Fannie's every effort at comedy was a success. The released gags from which most of the dialog has been culled went as though brand new. At the finish the girls did several encores lengthening their act. They joined the "Bringing out Mother for a bow" class but crossed the mob when Mother sang "Wild Irish Rose" in a sweet soprano. For an extra encore Fannie did a burlesque hand to hand stunt with her father top mounter. She made her final exit wheeled off in a hand truck by a stage hand.

Leon and Co. in a corking fast illusion and magic held them remarkably well. Leon is "The Great Lion." His flash illusion was tying a girl in a bag which is enveloped in flames and then "producing" her in a glass tank filled with water and strapped up. It's a mystifier.

Burns Bros. in good hand to hand and foot to head hits and acrobatics opened nicely, followed by Rule and O'Brien who went strong in the dance spot. This pair when they discard published numbers will be eligible for spots on the big bills.

The lower floor was solidly sold out with a few vacant only in the upper boxes visible.

RIVERSIDE

With the Dolly Sisters headlining and a rather light, but entertaining, supporting bill, the Riverside drew a big gathering Monday night. Opening their current American engagement at the Palace last week, the Dollys apparently realized the folly of carelessness, for this week they are offering something on a par with their reputation and popularity. The male dancing assistant is kept from view until the final dance, a speedy affair that closed a well-chosen routine and earned the girls a half dozen legitimate bows and a farewell speech. This week the girls have discarded the excess material and have trimmed their specialty down to something resembling the repertoire shown on their previous engagements here. And Julius Lenzow didn't miff a bit, consequently the success of the Dollys was doubly assured.

"An Artistic Treat" opened the show, a posing act carrying two women and one man, the trio working in white cast. Some striking figures with the principals balancing immovably on toes earned intermittent applause, and at the finale the trio gathered a brace of curtain calls.

The Murray Sisters (Evangelina and Kathleen) have popular numbers, harmonizing nicely and contrasting the "straight" lyric with the semi-comic. They were all well received and the girls got away to a little better than the usual results attained by a No. 2 act.

Another slugging act and one that temporarily stopped proceedings was Burke and Durkin, the latter a pianist, while Burke handled a

series of character numbers. Burke has a corking conception of song delivery, a reasonably good voice, clear diction and a goodly share of stage personality. Miss Durkin (formerly of the Durkin Sisters) adds a touch of genuine class to the picture, and her solo earned her an individual bit. They scored on a par with the balance of the supporting program.

"The Family Ford," formerly a "Follies" attraction with W. C. Fields, Fanny Brice, etc., is now vaudeville with J. Harkins and Co. Harkins, with his natural style of delivery, earned a bundle of laughs and gave the bill the essential touch of comedy. It's a good comedy turn, and in the hands of Harkins well taken care of.

Jack Benny with chatter and a few short violin solos filled in rather well, his Hebrew references, seemingly deliberate for the Riverside clientele, getting the expected returns. Benny might dress a trifle better, for in a specialty of this nature appearance is one of the important requisites.

The Swor Brothers were elected to close the show, and managed to hold all but a sparse few in for their blackface skit. They gathered an immediate laugh with their pantomime opening, and from then on kept the house laughing continually. Anderson and Pony, returning to this side, did nicely.

Wynn.

WINTER GARDEN

This is the third week for the second Jimmy Hussey revue feature for Shubert vaudeville this season. His first turn ran over 20 weeks, it having played several repeats. Now with "The Promenaders" which moved over from Brooklyn, he will easily swing around the circuit before the season wanes. The Monday night house was fairly good, the first night draw being noticeably under that of the "Midnight Rounders" last week. The balcony was comfortably filled.

Hussey's first revue had a similar name, and last week's revue held the same title. It appears that the current "Midnight Rounders" and "The Promenaders" have both taken a part of the Eddie Cantor "Rounders," which was made up of Century roof bits and numbers. The Hussey "Promenaders" has something more added, one scene coming from his own revue, "Tattle Tales," which was fused into the Century Roof show and then sent out of town.

At least three numbers were cut out from the "Promenaders" as seen in Brooklyn and were probably removed after the first matinee at the Garden. The revue, which takes up the entire second section of the bill, ran 64 minutes as against 80 minutes last week, and the night show was finished for 10:55. One or two of the deleted numbers were marked for possible reintroduction during the week.

"The Promenaders" opened oddly and inappropriately with an Apache pantomime by Kathleen and Theo Zambouni. The bit called for half lights. The Apache murders his lover, and, taunted by her spirit, leaps from the window. The prolog, "The Knockers," was out entirely. Hussey and Eddie Hickey, with the soldier dialog, were sent on next, and that bit furnished the first laughter of the evening. "Old Fashioned Waltzes," one of the roof numbers, took the revue into full stage for the first time. The number can stand rehearsals, one or two couples not being sure of their assignments. Miss O'Hanlon and Zambouni were easily the stepping winners here. In fact, the team worked unusually hard all the way through the show and they carried the evening's dancing honors.

O'Hanlon and Zambouni were on as a team three times. That included a five-minute specialty of tango and acrobatic one-step, which was on third in the first section of the bill. Always graceful and spectacular, their first brief appearance drew down walloping applause. They are remembered as sure-scoring in the Century Roof shows. Their early success was won despite following Burns and Foran, two clever soft shoe dancers. The boys were used several times in the "Promenaders" section, also doing very well, but handicapped late because being assigned to step with Miss O'Hanlon (her fourth appearance) and then sent out for a double number a few minutes later.

"When the Cat's Away," a farce with Hussey and Ethel Davis in the leads, may have been "adapted" from "Under the Red," one of the Florence Moore hits in "The Music Box Revue" and credited to Frances Nordstrom. There isn't a heap of difference and it is one bit that was not in the former roof shows. Hussey's dialect work lifted the farce to value, with the groans of the hidden sweethearts one of the best laughs. Miss Davis' "Sarah" supplied a capable foil for the comedian.

The three figures about the funniest bit in the "Promenaders," Hussey with it and alone for a two-song single came through with the comedy punch. He was better with "Mighty Like a Rosenbloom" than with the newer "Far Rockaway," though the first named is a more familiar lyric.

Hussey's "Police Station," done first as an act, is the bit contributed from "Tattle Tales." Miss Davis

again drew attention, handling the slimy bit and song originally handled by Rae Samuels (the show played the road but not New York). There was a bigger chorus used here than at any other time, but the number of girls in the "Promenaders" counts under that in new "Rounders" revue, and they are not used nearly as much or to the same advantage.

"The Strike" a comedy scene and "My Lady of the Cameo" were both out of the revue, though programmed and the bits switched around considerably therefore. "Beautiful Shoulders," one of the striking novelties when the "Rounders" was the Roof show, was retained. Dagmar Oakland led the number, looking well there when he was singing the number for the old fashioned waltz scene. Lou Edwards used in various bits again delivered with his own acrobatic dance specialty.

There were seven acts in the first section of the big four doubling in the Hussey section after intermission. George and Dick Rath, appearing fourth, went for a smash. Their athletics furnish a superb exhibition. They are of the original roof hits appearing either in the Hussey or the "Rounders" revues. For encore, the Raths did their stuff down on the apron and it was telling.

Miss Davis' on next for her specialty waited entrance until the brothers responded for a forced additional bow. Her clever handling of lyrics sent Miss Davis over exceptionally.

Ray Miller's jazz orchestra and Cliff Edwards were an added feature to the olio section. They lifted up the early part of the "Rounders" revue in Brooklyn two weeks ago and turned the trick again Monday. The Miller band and Edwards are playing their third week at the Garden in five weeks, their last appearance here being a holdover. Cards were shown for most of the numbers played, also for one of Edwards' songs, the cards also saying the numbers were by request. There were eight numbers in all, three being encores. Edwards dished a new one that tickled. It was "I Wonder Where She Went and When She's Coming Back Again Blues." The Miller-Edwards outfit shaded the Raths for the first section's honors and made that portion of the bill important, even though it was virtually empty of comedy.

Buddy Doyle was another added turn, he showing to a real measure of success on fourth. Hussey was programmed for a single but was not on until the revue started. Doyle has been nursed along by the Shuberts for a season or so. He started as a cabaret singer and went into one of the musical shows on tour. He is singing Lou Silvers' "April Showers," one of Al Jolson's favorites. Doyle gave imitations of Jolson and Cantor but did best with an impression of Eddie Leonard.

Lipinski's Canine Novelty furnished a lively opening. This turn is repeating, having been with the first Shubert vaudeville units, but is worth while in the spot.

81ST ST.

An interesting six-act bill took up somewhat over the usual running time, due to the Gertrude Hoffman production. Previous to the elaborate presentation the bill strengthened as it proceeded, with Frawley and Louie, next to closing, terminating substantially. The mixed duo are offering a new routine, having benched the cigar stand episode. The present turn has Frawley selling "Hoak," so labeled upon a satchel, and his partner continuing her assignment of being a good-looking "straight." The conversation has a leaning toward a wise classification that fairly bristles at intervals, with Frawley's clowning and manner of delivery in getting the gags away fast running away to the extent that the neighborhood patrons were about one behind most of the time. A trio of "pop" melodies are also in the routine for appreciation. One allows the girl to make a becoming change of costume. It's a breezy entertainment from a nice appearing couple. The house took to it immediately, besides putting a final O. K. on the team.

Major Jack Allen gave the evening its start by his illustrated description on capturing wild animals alive, through roping, touched up with more or less kidding offered from the side of the stage. Various parts of the film were deemed of sufficient merit to draw applause which led to a final response that labels the act as being an interesting interval for any vaudeville house. Cornell, Leony and Zippy followed, with the acrobatics of the male half of the team gaining the most recognition. Mandi Earl (New Acts) was No. 4, having Elsa Ryan just ahead of her. Miss Ryan continues to add lib very much as she pleases through the act, while many new lines have been inserted, though the "business" of the sketch remains the same.

The Hoffman revue held the final spot, crashing through on all three assets of ability, illusion and orchestration. It's a pleasure to listen in on what Max Hoffman has done with a twice daily orchestra through the addition of extra pieces and an arrangement of the score, which is as much a feature of the act as anything else. The music, alone, is enough to put a poor

dancer across, though none of the company of 10 lack in their respective specialties or when together. The act is dressed as well as when it initiated, and looks equally as good, besides building up to a final enthusiastic outburst. Miss Hoffman lent plenty of fervor to her work, predominating above the routine without that physical faculty of forcing any one into the background. It's showmanship to the nth degree, which permits the fullest possibilities of the individuals to stand out while collectively summing up as a production turn that is both a credit to vaudeville and the principals involved. The house figuratively "ate it up."

Skig.

COLONIAL

The vaudeville bill at the Colonial for this week holds no name that could be accounted to draw the very close to capacity attendance the theatre held Monday night. And this in the face of reports the Colonial had very bad business last week. If correct, that no individual act drew, then the explanation must be in the show's themselves. It's an old thrashed out theory about a vaudeville show that a show does more than a headliner. That may be true when such shows are the rule instead of the exception. A headliner is required when business falls away, that is, a headline drawing name, or when the policy is to promote names for a continual draw.

If anyone cares to go to the trouble and parallels the names of last week's Colonial show with those of this week, they may get the idea. The current show holds standard names known to vaudeville fans in a general way, but the show as a whole looks new and possible. It's not full of repeats, its acts have not been hammered around New York continuously, in the houses and in the ads. If it's just a booking break, it's too bad those kind of breaks do not occur more often, speaking now not from the inside but the outside of vaudeville, along the lines vaudeville patrons have been talking.

When vaudeville goes sitting alongside and in the lobby may be heard to express themselves about vaudeville and its acts in the most familiar terms, the certainty is there that they know what they are going to see before they see it. That leaves them wanting what they want—as Con says, they go shopping.

The bill in its running order Monday evening had Beagy and Clauss, Spencer and Williams, Arnaud Bros., Donovan and Lee, DeLyle Alda and Co., intermission, Tempest and Watson, Bobby Higgins and Co., Margaret Young, Flying Henrys, Mildred Harris did not appear.

The hit of this collection were James B. Donovan and Marie Lee. They were No. 4 and the only turn to get the concerted clap of the Colonial's chaps. It's the high mark of approval there. But Donovan and Lee did not afford the most entertainment. Their score was secured through Jim Donovan's gags and old Irish songs. Miss Lee greatly aided throughout and was in strong at the finish with her jiggling reel that really did the trick, as Jim hummed the melody.

The amusement bit came from Bobby Higgins and Co. in their new comedy playlet, "Oh Chetney" by Lewis Allen Brown. It's a sure fire hoke piece, a bedroom comedy really, that couldn't fall down ordinarily, but as played by Mr. Higgins in particular, it's about the surest sure fire in vaudeville, for laughs. Often the laughs turn into howls, all through the situation, and Mr. Higgins' playing of a refined rural boob on his honeymoon. The rube and the boob have been done many ways in vaudeville, and Bobby Higgins before he did this, had a rep as a comedian, but neither the rube nor the boob has been done before the way Higgins does it, nor has Higgins ever done anything that for comedy characterization, commences to touch this role he makes a laughing gem of in a perfectly legitimate manner. There may be hoke in the skit but there's none in Higgins' work. The cast takes in Betty Pierce as the pretty and wordly bride, with George Callahan and Agnes Gildea in character roles. "Oh Chetney" is a laugh compeller and a repeater. Second after intermission the house thoroughly enjoyed it. Those who may have given it thought must have given the players credit as well for handling a delicate situation so workmanlike and for laughs that the delicacy thought never entered.

Another entertaining turn, but of a different type, and the variety of the Colonial's show this week is another point in its favor, was that of DeLyle Alda's closing the first part. Here's a splendidly constructed vaudeville turn with a good looking girl owning a real voice at the head of it. It's called "Sadie, One of Those Girls," another act suggested by the "Solly" hit. Well written, well staged, it runs through to evenly balanced entertainment, with nothing overdone in the 32 minutes. Aside from the entertainment there is sufficient technical kidding on vaudeville that runs in a strain of itself that will make for extra enjoyment to those who have gotten the frailties of vaudeville as they usually fall. Miss Alda was fortunate in hitting upon so well knitted a bit for her variety debut, made by a girl who is a fenced handler

producer, to its stager, Bert French, and with Arthur Swanson and Carey Morgan, the writers. Miss Stewart beat the Keith rule against the name of the producer being programmed by having some opening comedy slides upon which her name first appears.

Another new act to the Colonial with names not so new was that containing Florence Tempest and Bobby Watson, with George Harris at the piano. This is a two-act, saved from conventionality by Mr. Watson. In fact Miss Tempest said early in the turn, in the running, that she always wanted a man in the act (referring to Tempest and Sunshine). The audience recognized the truth of that long before the new turn ended. It ended very lightly as well. Mr. Watson had carried it from the outset, but it couldn't hold up, for Miss Tempest, whether in girl's or boy's dress, seems to lack that something necessary to make her stand out. Watson has a good song he does in a nance way, "I Like Funerals," so good a lyrical idea it may be English. Unless the Tempest-Watson combination's name is deemed enough in itself, this act will have to be fixed up, in arrangement or material, before it can get the time or money it wants. It's produced well enough and there is a slight look to the setting as well as clothes, but when two names are billed, each should be there.

Next to closing was Margaret Young, a single singer, with little variation to her style except when singing a "coon" blues. The blues she did as her third song got her something. It was the single moment that raised itself above water. Instead of retiring (it was after 11) Miss Young, who had Rube Bloom at the piano, returned for an encore and sung again. Her first numbers were all done in the same key and style. They were pops and without variation meant nothing. She is strictly a "song singer" and without material, has little to depend upon. Snappy blues stuff would help her but when it's too snappy, they cut it out.

Before the Donovan-Lee riot, the Arnaud Bros., returning over here and doubling this week at the Palace, ran up a nice string of laughs with their clown acrobatics with music and the bird twittering. The new Arnaud, although he may have been with the turn before, at least he is the smaller of the pair, has a nice conception of comedy and never flops with it. There is a new and attractive drop for the bird work. They enter for it in a comedy breakaway boat. Together the couple made the turn look so new no one will regret seeing it once more.

No. 2 held Spencer and Williams, man and woman. It was some time before Chester Spencer could convince the house he was funny. One bad gag, often repeated, finally did it. Whether Spencer assumes his loud voice isn't known, but to make the loudness universal is an error, at least in the Colonial, too small for the noise as it became. Spencer sings and talks like a blackface comedian, putting gags over with his foot on the gutter rail, but he's in white face. Lola Williams had a single song she couldn't do anything with. Spencer as he came out on the conclusion of it remarked, "Big success." This may have been just between them but the orchestra got it and that didn't help either. If an audience gets Spencer early, they will like him all the time but if it's late in the turn when that happens, it's much harder earlier for both of them. A little less ad libbing, even No. 2, won't hurt either.

Beagy and Clauss on roller skates did a neat skating-dancing turn to open, with the girl's appearance capable of being bettered through knowledge of make up. The Flying Henrys closed, to a departing audience at 11:15, after ordinary aerial work of its kind, including the long swing by the girl, held by the man hanging from the trapeze.

Since.

STATE

The first half bill at the State was worth 50 cents, the admission charge at night. The State appears to be set as far as attendance is concerned. It has built up its own local clientele and is always sure of a certain number of transients. It appears that a popular priced vaudeville house will cater a neighborhood following, no matter what part of the town it is in. This has been proven by the State and the Broadway, both having their followers who attend regularly.

Monday night's business was satisfactory, although not heavy. The vaudeville section had a Chinese act as its feature, with the picture end given over to a program five-reel, a two-reel comedy and a news reel. Combined, they provided satisfactory entertainment.

Blake's Miles, including six animals, opened the show, following a well-handled Slavische thapsody used by the orchestra for an overture. The State orchestra has established itself on Broadway. The animal act worked up good returns with feats that display expert training. The riding of the bucking mule at the finish lost some of its effectiveness, largely due to a quiet animal. The riding stand with the plants has been used on Broadway. (Continued on page 24)

"THE CIRCUIT OF OPPORTUNITY"

SHUBERT VAUDEVILLE

ANNOUNCING 35 WEEKS OR MORE NEXT SEASON

CONTRACTS ARE NOW BEING ISSUED TO VAUDEVILLE ACTS FOR

30 CONSECUTIVE WEEKS

starting around Labor Day, with further time beyond that also expected to be consecutive. The contract stipulates 35 weeks. It is now believed that by us that Shubert Vaudeville will have 40 weeks next season.

THE SAME SALARY EVERY WEEK

Every vaudeville act signing with Shubert Vaudeville for next season on its 35-week contracts will receive the salary mentioned in the contract each and every week it plays. No *cut-salary weeks*; no *lay-off weeks*, no *split weeks*. Our present play of routing may possibly call for one split week. That is even now doubtful but may become necessary.

NO EXCESS BAGGAGE CHARGES

Artists appearing in Shubert Vaudeville will have no excess baggage expense. Nor will they have to look after the handling of their baggage unless they prefer to. We intend having each theatre take care of all baggage.

These are the different things we can promise now. We expect to submit others in the future as they may come to us, which will also help toward making a Shubert Vaudeville tour next season for the artists profitable and agreeable.

LEE and J. J. SHUBERT

Consult with our vaudeville booking office, the SHUBERT VAUDEVILLE EXCHANGE
at 233 West 45th Street, New York City, in person or by mail before placing
your services for next season

ARTHUR KLEIN, General Booking Manager

NEW SHOWS

(Continued from page 22)

ally for so many years it appears to have worn out its welcome even with pop audiences. Phil Fein and Flo Tennyson (New Acts) added class to the bill in the No. 2 spot. Crafts and Haley (New Acts) appeared No. 3.

Fred Schwarz and Co. in "The Broken Mirror" provided a comedy punch with a vehicle that has seen much service. Schwarz develops his pantomime comedy strongly, with the laughs worked up in rapid order.

Sylvester and Vance late in the bill had little difficulty in registering. The act is one of the standard man and woman combinations of the three-a-day and can be relied upon to deliver in practically any house of that grade. The Royal Pekin Troupe, with six people, was the first half feature act. The act contains all of the ingredients of the better brand of Chinese magic and acrobatic work, making it a suitable flash for houses on a par with the State. The audience appeared interested throughout the routine.

Alice Lake in the Metro feature, "The Golden Gift," and a Larry Semon comedy rounded out the show. *Hart.*

CRESCENT

Another Shubert unit of the combined revue and vaudeville type, "The Whirl of New York" at the Crescent, Brooklyn, this week. It made the third in a row of the combination style of entertainment, the Jimmy Hussey "Promenaders" show and "Midnight Rounders" having played the house last week and the week previously. The routing arrangement which brought the three shows to the Crescent in the order named might be changed to advantage if the three shows are to follow each other consecutively in other Shubert vaudeville houses. Instead of the Hussey show falling in between the "Rounders" and "Whirl," it would be much better, judging the entertainment values of each on their respective showings at the Crescent to have the Hussey show play a given house first, with the "Whirl" following and "Rounders" next.

"The Whirl" (which opened some weeks ago at the Winter Garden) is arranged much along the lines of the "Rounders," considerably more so than the Hussey show. The "Whirl" chorus gets into the going early, which appears to be an excellent idea for the olio and after-piece combination thing, as proven by the manner in which a simple singing and dancing number spotted No. 2, pepped up the early section of the "Whirl's" olio Monday night. The first part aside from an ensemble introductory sung by the principals and the chorus number mentioned was made up of straight vaudeville, playing with a rising crescendo movement and holding two strong comedy turns in Bard and Pearl and Roy Cummings. Another act that registered and which also helped along the comedy average of the first part was Keno and Green, who in addition to scoring with their dancing singles and doubles, kept the laughs popping with refreshing frequency in the third spot.

Frank and Ray Purcell, a pair of likely hoofers, lived up No. 2, getting away from the conventional double by dancing with shackles on their legs. Nancy Gibbs, assisted by Pierre De Reeder, programmed also as musical director for the unit, was next to closing the olio with a straight singing turn, that was a trifle drawn out. Miss Gibbs is a peach of a looker and sings in an average way. She would be better spotted further up. Kyra, classical dancer and a good one, was fifth. She was assisted by several choristers in the three dances offered, the girls, like Kyra, wearing "costumes" that left little to the imagination. There's more to Kyra, however, than a mere display of bare legs and almost bare torso. She's graceful, doesn't waste time in useless pantomime, and marks her dancing with individuality. An East Indian cobra dance with Kyra suggesting the sinuous movements of the reptile by means of contortionism was effectively staged. The Crescent had a theatre party Monday night and most of the boys had their wives with them. Perhaps that may explain why Kyra's applause returns were a trifle less than the merit of the dancing warranted, although she went very well at that.

Roy Cummings, assisted by Billie Shaw, made an ideal turn to close the first half. Cummings with his rough and ready comedy methods and dare-devil falls working up the laughs in hurricane fashion. An encore bit had Cummings and five of the male principals out for a burlesque singing sextet, familiar but always funny, if properly handled, and a woe as done by Cummings and the five, with another immediately following which had the sextet crawling over the stage after Kyra, in a sort of travesty of her previous snake dance. Miss Shaw has little to do other than fill out the stage picture as a foil for Cummings. She does that excellently, scoring strongly on appearance, with a cute knicker costume figuring importantly.

The olio ran from 8.30 until 9.55, pictures filling in the inter-

SHAPIRO, BERNSTEIN

GEE BUT I HATE T

By JOE GOODWIN
DOUBLE VERSION OF

FANNY BRICE'S BIG SONG. STILL THE OUTSTANDING HIT OF THE ZIEGFELD FOLLIES.

Second Hand Rose

By GRANT CLARK and JAMES F. HANLEY

HERE IS ONE OF THOSE REAL SOUTHERN BLUES. IF YOU HAVE ROOM FOR THIS TYPE OF SONG, GET A COPY AND LOOK IT OVER

Brother Low Down

By AL. BERNARD and LARRY BRIERS

ONE OF THE CLEVEREST LYRICS EVER WRITTEN. SUITABLE FOR MALE OR FEMALE, AND PLENTY OF EXTRA CHORUSES WITH REAL LAUGHS IN THEM.

My Mulberry Rose

By BERT HANLON and JAMES F. HANLEY

THIS IS THE NUMBER THEY ARE ALL TALKING ABOUT. HAVE EVERY KIND OF VERSION IMAGINABLE ON THIS IN YOUR ACT WITH. WE ALSO HAVE A MARVELOUS PAT

ON THE GIN GI

By EDGAR LESLIE

SHAPIRO, BERNSTEIN

JOE GOODWIN, C

NEW YORK
GEORGE PIANTADOSI
Professional ManagerCHICAGO
BILLY STONEHAM
Grand Opera House BuildingPHILADELPHIA
RENNIE CORMACK
25 South 9th StreetSAN FRANCISCO
FRANK SNOWDEN
Pantages Theatre BuildingCHAF
240

BROADWAY

It may be they're fighting shy of the Tom Mix feature, for Mix has never had a "look-in" with metropolitan picture fans at any time, thus accounting possibly for the slack gate receipts Monday night, but to Mix's credit be it said his latest release, "Chasing the Moon," is a pleasant surprise.

The show was of average grade, somewhat below the Broadway par, although playing smoothly enough. The orchestra made itself evident in spots with its jazzy delivery. Maxine and Bobby, man and trained dog, started the bill interestingly, but slowly. The canine is put through his paces of rather good, intelligently. The dumb animal won't really respond on nearly every stunt. The big three, one of the oldest vocal trios in vaudeville, twisted. The man is big in stature, making nice appearances collectively in Tux delivering a snappy 12-minute pop song cycle. Dolly Grey and Bert Byron

opened flirtation in "one," and carried their crossfire to "three" smoothly. The woman, while not exactly an Amazon, tops her male partner in height, making him look under-sized by contrast. Miss Grey's popular paraphrase on the "Souvenir" clicked, leading into the love-bench stuff. A "one-word" conversation, through coincidence was a bit also employed in the Tom Mix feature. An eccentric dance topped it off, the woman supplying the eccentricity.

Howard and Lewis crossed vigorously to good purpose, the comic making more than sufficient of rather average material. When over the act needed bolstering it attained it through the simple expedient of a cracking slap on the cheek with the resulting comedy in the recipient thereof. The boys have learned much about delivery, since last year all acts looking is distinctive material.

Jay Vello, with his "Milk and Honey" musical act, has a new supporting female quartet. They are Kathleen Hitchens, Kathleen Robinson

mission. The "Whirl of New York" made up of three scenes, two full stage and the other in one constituted the second half. The first is an interior, and the second a street scene, with the third showing a Chinatown exterior. The last mentioned has the old "Follow On" number of the "Belle of New York," which show the "Whirl" was founded on. Miss Gibbs leads the Salvation Army number and makes it stand out. Kyra was also on again in the first scene leading a dancing number.

J. Harold Murray the juvenile did "When We Are Married" with Dolly Hackett, the ingenue, and the old Casino duet was made to sound like a new song, which suggests that many another of its day might be dug up and interpolated in other Shubert units, making it as this one went so well.

Mr. Murray, a manly, upstanding chap and a good acting juvenile also put over Kipling's "Road to Mandalay" in a baritone that was much above the average in quality and range.

Keno and Green were allotted the "Belle of New York" waltz song, backed up by the choristers in typical stage "tough" garb of the 90's, and they sent it across for a resounding wallow.

Clarence Harvey plays the up-state reformer with his usual experienced comely touch, and Florence Shubert lends a couple of numbers capably. In the scene in one, which looked like a house drop, Bard and Pearl and Miss Shubert gave the comedy score a big boost with a flirtation bit, that disclosed just how funny such familiar stuff can be made when performed by people who understand how to put it over.

Jack Pearl inserted another comedy punch in the last scene with his telephone bit, and Cummings kept the first scene filled with laughs every moment he was on with erratic nonsense.

The "Whirl" on the whole is a splendid show, with everything that's needed including comedy, numbers and clever people. Near capacity Monday night. *Bel.*

CO.

MUSIC PUBLISHERS
LOUIS BERNSTEIN President

BEEN WAITING FOR. NOT
AIR, BUT A REAL HONEST TO
H IN EVERY LINE, AND A
OR A COPY AND CONVINCE

GO HOME ALONE

JAMES F. HANLEY
DESCRIPTION READY

WATCH THIS ONE GROW. WE HAVE BEEN WAITING FOR ANOTHER "BEAUTIFUL OHIO," AND FINALLY GOT
ONE BY THE SAME WRITER, MARY EARL. THIS IS THE WALTZ MELODY YOU ARE HEARING EVERYWHERE.
IF YOU USE A REAL HIGH-CLASS NUMBER, SEND FOR A COPY. WE ALSO WISH TO CALL THE ATTENTION
OF EVERY MUSICAL ACT TO THIS MARVELOUS SONG.

OHIO SHORE

By BALLARD MacDONALD and MARY EARL

THE "MAMMY" OF THEM ALL. THE BIGGEST BALLAD HIT IN THE MARKET, AND GETTING BIGGER EVERY
DAY. YOUR AUDIENCES WILL LOVE TO HEAR YOU SING THIS ONE. NO MUSICAL ACT SHOULD OVERLOOK
THIS, AS THIS MELODY IS BEING HUMMED AND WHISTLED ALL OVER THE COUNTRY. STRAIGHT AND
COMEDY VERSIONS TO FIT ANYBODY. WE ALSO HAVE A WONDERFUL OBLIGATO FOR HARMONY ACTS.

I WANT MY MAMMY

By GEORGE B. WEHNER and LOUIS BREAU

SITIVELY ONE OF THE QUICKEST HITS ON RECORD. WE
R. JUST THE SONG YOU ARE LOOKING FOR TO CLOSE
ORUS ON THIS.

GINNY SHORE

ALTER DONALSON

CO.

Broadway and 47th Street
NEW YORK CITY

Professional Manager

BALTIMORE SAM TUMIN LOS ANGELES BARNEY WEBER MINNEAPOLIS VINCENT MARQUISE ST. LOUIS STEVE CADDY
1405 Madison Avenue 313 Superba Theatre Building 329 Lumber Sales Building 7th and Chestnut Streets

and the Blossom Sisters. The act breathes musical comedy class and makes for classy flash for the small big time houses. Velle, if memory serves right, was in one of the "Mary" companies. He has a novel opening, stating that his \$1,000 act salary nets him little after the girls' weekly stipends, railroad fares and author's royalties are paid, the girls admonishing the feminine audience to hang around at the stage door because "he hasn't got a cent." The staging of the act is of a high order.

Robinson and Pierce, man and woman, were the second team to open their act on the bill. The woman finally recognizes him as her husband with his mustache shaved off. This leads in a "humorous" crossfire session, the man complaining in a topical number he is a convict and his wife is the ball and chain. A telling line is also used to the effect "where didn't no more seasons", standing up at just the right moment. Their non-sense (that's what they call it in the encore bit), for it is nothing

else than that, serves as tangible material for numerous laughs as they handle it.

"Shadowland" is a step forward in silhouette invention. The dances and poses are made secondary to the beautiful effects behind the scrim. A corking act; it will probably be a permanent closer because of the mechanical means involved, although it would interest in any spot.

The Pathe News came on at 10:50, the feature concluding near midnight. The acts not seen this evening were Al Raymond and Lilian Herlean.

JEFFERSON

With two acts predominating the bill at the Jefferson the first half of the show possessed all of the necessary ingredients to furnish a satisfactory evening's entertainment. Minus the custom of flesh turn, the rest of the show was well received, with Bert Fitzgibbon, leading and placed next to closing, taking first money. The Three Leas, a

male trio of hat throwers and club jugglers, opened the show. The audience work with the hats is immense for the 14th street house, the audience falling all over to take part in the throwing. The turn gave the show a corking push off, with Payton and Ward, a male team, producing some comedy and crack-jack acrobatic dancing that kept things on the move. The sure-fire finish is sufficient to keep them working. The early comedy chatter passed by to light returns with all dance work being capped with a song.

With dancing of a different order, Doregan and Allen provided a real long offering in the No. 3 position. Miss Anna displays exceptional ability in her acrobatic and acrobatic dancing. Her arm manipulations in the latter are of the highest order. This couple should endeavor to create more speed in their act. The dancing school idea is slowly worked out with the 18 members at present employed being a bit over the limit for an act of this nature. The Jefferson audience placed their stamp of approval

on it, which necessitated an encore in which was developed the first comedy work by the couple. It proved a pleasing contrast to the other lines.

No. 4 held George Moore and Mary Jayne. Moore with his English character work whanged out the laughs in fast order. The Tuesday night audience displayed exceptional intelligence in the manner in which the talk was received. The house has had a reputation for having an audience that failed to accept talking acts. The English chatter by Moore hit them right, with Miss Jayne landing nicely with her vocal efforts and looks that are above the average.

Edith Miller with a boy piano player helped in the vocal division. Miller can be relied upon to develop things with his numbers, the downtown audience rating it up all of the while. Following a few standard numbers Miller anchored a couple of her novelty songs and ballads that hit the mark.

Ernest Anderson and Marjorie Best in their mount in closing hit

were equally as successful with a talk routine as the earlier team. The Anderson and Best act is comprised entirely of chatter. It is pointed and meaty. The Jefferson audience never missed a bet. They got every point and that being true the act should have no fears, no matter where they go. This couple secured all of the returns they could desire, with Fitzgibbon, next to closing, continuing the laugh getting. Fitzgibbon clowning in his usual manner and they yelled for more when he finished.

The El Rey Sisters with a young man at the piano closed the show with a roller skating offering that possesses all of the elements of a satisfactory big time closing act. Business good but not big Tuesday night. Hart.

AMERICAN

The roof Tuesday night held rather a large gathering, considering the cold weather and the light show, nothing of a pretentious nature being on the card in so far as the vaudeville section was concerned. The feature picture closing the show was Constance Binney in "Midnight."

The bill opened with the conventional comedy, the vaudeville introducing the Brightons with their novelty rag pictures to start proceedings. Apparently the Americanites are on receptive terms with this duo, for they greeted the carded announcement. The pictures, molded on the board from rags, are well formed, and the combination provides a good small time novelty, notwithstanding their Hippodrome engagement, where they were carded among the features. They did well.

Allen and Moore, a song and dance team, man and woman, have the stereotyped single and double routine, the "jazz" numbers getting a fair return, likewise the dancing. In a ruffled topknot for the finale with a double number the couple reached their highest mark and got away to a few well-earned bows. They should brush up their material and aim a little higher.

Little Pipifax and Co. have one of the uncountable "Bumpety-Bumps" affairs with the straight man and clown, a third member adding something to the stage picture. The latter, an attractive girl with an abundance of hair, does little, but what she does is well done. The clown does the conventional table tumbling while the straight man handles the ground work. The finale is crude. It left the trio with a flat exit, the drop falling to the stage without anything even approaching the semi-sensational to accompany it. This should be corrected.

Wilson and Kelly, two men, one a nut comic, are wasting time with their present material. They have ability and voice, likewise a novel "bit" in the trombone accompaniment to the ballad, but the patter is away off. At that they did surprisingly well, but they should build up.

Cardo and Noll were the hit of the bill with their singing specialty, closing intermission. Opening in "one," they got a flying start and were never in danger thereafter. The harmony pleased the American gathering and the finish earned them an encore, the sole one registered during the show.

After intermission the Broadway Duo, a musical team, gave the bill some speed with instrumental work, the piano-acordion solo getting the best of the results. The jazz numbers were liked and the combination can be credited with a hit.

Russ Leddy and Co., in the former Roger Imhoff act, provided the comedy, the comic doing well for the small time, but of course once Imhoff has been seen the edge is trimmed for any successor. It scored a fund of laughs and helped the bill out to a great extent.

Bigelow and Clinton, piano and song, held the next to closing spot, their double numbers carrying them over successfully. The Black number topped all others and assured their safety. Judge and Gail, with their familiar ring act, closed the vaudeville department, the Binney picture following.

MARRIAGES

Chester Blackwell, assistant to Billy Delaney of the Keith Cee, to Fritz Gindlach (non-professional), at the Fifth Presbyterian Church, New York, Feb. 25.

Harry F. Storin, manager of the Paul Gerard Smith studio, and Blanche Gelinas, non-professional, in Pawtucket, R. I., Feb. 27.

Elba Wood, age 20, of Cincinnati, a member of "The Rose Girl," which disbanded at the Shubert, Cincinnati, several weeks ago, was married at Chicago to Albert H. Lueders, age 27, manager of a steel company, at Aurora, Ill.

Ben Soxwell, legit, to Edna Murry, non-professional, Oakland, Cal., Feb. 22.

BIRTHS

Mr. and Mrs. Harry White at their home in Brooklyn, N. Y., Feb. 23, son. The mother was formerly of Black and White; the father is a blackface single turn in vaudeville.

Mr. and Mrs. John J. (Jack) Schaller, at their home, Milwaukee, N. J., Feb. 17, son. Mr. Schaller is manager and owner of the Bell-Thayer Trio.

Mr. and Mrs. Tom Chambliss, at their home in Chicago, Feb. 18, daughter. The father is the owner of the Green Mill Gardens, Chicago.

BILLS NEXT WEEK (MARCH 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 manager to 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

John Steel
Florence Reed Co
Dolly Sis
Margaret Padula
Kane & Herman
"An Artistic Treat"
"Family Ford"
Franklin Heath
"Pappito, Coronado"
Powers & Wallace
Keith's Riverside
Mosconi Bros
Elyse Clark
Florence Nash Co
Tolo
Thanagan & M'ria's
Moore & Jayne
Pierce & Goff
Gordon & Rika
(One to fill)

Keith's Royal

Gilman & Marg'rite
"By Bernard Co"
Margaret Young
Frawley & Louise
Russell & Devitt
Faber & Bernet
Vaughn Comfort
Edington & Grnt
El Rey Sis

Keith's Colonial

Dolly Sis
Olsen & Johnson
Walters & Walters
Hawthorne & Cook
Smith & Barker
Greenlee & Dryton
Johnson Baker & J
Keith's Alhambra
Glenn & Jenkins
Lew Dockstadter
Storey & Clark
McLaughlin & M
White Sis
Bobby Higgins Co
Harry LaVail & Sis
The Stanleys
(One to fill)

Moss' Broadway

Dove & Hoofard
"Stars of Yesterday"
Miller & Stanley
Fisher & Hurst
Alexander
Mary Lawlor Co
Burns & Lynn
Sultan
Great Leon
(One to fill)

Moss' Culicium

Langford & Fricks
F & O Walters
Williams & Taylor
"Toyama"
(Two to fill)
Spencer & Williams
Vadie & Gail
Tuscano Bros
(Others to fill)

Keith's Fordham

LeMaire & Hayes
Marion Harris Co
Spencer & Williams
Tuscano Bros
Gilbert W'ia
(One to fill)
Norwood & Hall
Morgan Powers
Bert Walton
"Build Own Home"
(Two to fill)

Moss' Franklin

Hackett & Delmar
Wm Sisto
Leo Edwards Co
Mechan's Animals
(Two to fill)
Leavitt & Lockwood
Marion Harris Co
Robison & Pierce
Boyle & Bennett
Marion Jack Allen
(One to fill)

Keith's Hamilton

D D H
Signor Fricke
Wells Virginia & W
Arnaut Bros
Leo Donnely Co
Saw Thru Woman
(Two to fill)
Keith's Jefferson
Leavitt & Lockwood
Claire Vincent Co
Boyle & Bennett

Hampton & Blake

"Girl in Moon"
(Others to fill)
1st half (6-8)
Murray Kissen Co
Man Off Ice Wagon
"Patchy"
Kafka & Stanley
W & M Rogers
(Others to fill)
2d half (9-12)
"Enlight Co"
Cahill & Romaine
Orren & Drew
Doris & Lyon Sis
(Others to fill)
Proctor's 125th St.
2d half (2-5)
Morris & Shaw
Gilbert Wells
"Gordon & Rika"
Rowland & Meehan
Breen Family
(One to fill)
1st half (6-8)
Mullen & Francis
Kay Hamlin & K
Hilbright
"Arthur Finn Co"
"Carson & Kane"
(One to fill)
2d half (9-12)
Kane & Graut
Jack Goldie
Potter & Hartwell
(Others to fill)
Proctor's 58th St.
Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)
Proctor's 22d St.
2d half (2-5)
Bert & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 58th St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Mine Ellis

(Others to fill)
Keith's Prospect
2d half (2-5)
Hawthorne & Cook
Claire Vincent Co
Renard & West
P & O Walters
Kay Hamlin & K
"Paul Specht's Co"
1st half (6-8)
Frank Mullane
U S Jazz Band
(Others to fill)
2d half (9-12)
Jack Norworth
Mullen & Francis
Hail Hart Co
Carlo De Angelo Co
3 Renards
(One to fill)
Moss' Riviera
Juliet
Norwood & Hall
Hilton & Norton
Rudell & Dungan
Major Jack Allen
Werner Amicus
2d half
John B Hymer Co
Hilly Shine Co
Valda Co
"Toyama Co"
Newhoff & Phelps
(One to fill)

ALBANY

Proctor's
3 Lords
Pierce & Ryan
Arnand Kall Co
Dooley & Sales
Morton Jewell Co
(One to fill)
2d half
Sankus & Silvers
Davis & Barnett
Olcott & Ann
La Graciosa
(Two to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 5th Ave.

2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

Proctor's 22d St.

Wm Hallen
"Jed's Vacation"
Cook & Sylvia
Robinson & Pierce
(Others to fill)
2d half
"Viola Gillette Co"
Pelot & Zimmer
Carmen Erolle
Williams & Taylor
Bert Fitzgibbon
(Others to fill)
Proctor's 5th Ave.
2d half (2-5)
Paul Shine Co
Healey & Cross
"For Pity's Sake"
Hilton & Norton
Adonis Co
(Others to fill)
1st half (6-8)
Burke & Durkin
Wrothe & Martin
Potter & Hartwell
Princess N Tai Tai
Thalero's Circus
Carlo De Angelo Co
(Two to fill)
2d half (9-12)
F & O Walters
Quinn & Caverly
Man Off Ice Wagon
4 Aces
(Others to fill)

II Herbert Co

Patricia
G Hoffman Co
Joe Darcy
Willie Rolis
CHARLESTON
Victory
Larsen & Noble
Lillian Gonne Co
Josie Heather Co
Black & O'Donnell

CHARLESTON

Victory
Larsen & Noble
Lillian Gonne Co
Josie Heather Co
Black & O'Donnell

CHARLOTTE

Lyrie
Harris & Willis
Edna Bennett
Sullivan & Meyers
Coley & Jaxon
Andrieff Trio
2d half
Earl & Sunshine
Philon & Duncan
Lee & Cranston
Frank Sabini Co
CHATTANOOGA
Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

CHATTANOOGA

Rialto
1st half
Joe Decker
Frances Arms
Sully & Houghton
Stan Stanley Co
Minetti & Sidell

GRAND RAPIDS

Empress
P Reat & Bro
Henry Moore
B & B Wheeler
Dotson
Gordon & Day
HAMILTON, CAN.
Lyrie
Herbert & Dare
Kirby Quinn & A
Duffy & Keller
Kaufman Bros
"Little Cottage"

HARRISBURG

Majestic
Markell & Gay
Leona Varvara
H Bessford Co
Schwartz & Clifford
Berrick & Hart
2d half
The Herberts
Dixie Hamilton
W Plisher Co

NASHVILLE

Princess
(Louisville split)
1st half
Walton Duo
Strand Trio

MT. VERNON, N.Y.

Proctor's
2d half (2-5)
D D H
Margaret Padula
Kate & Wiley
John B Hymer
Braun & Dryer
(Others to fill)
1st half (6-8)
Brown & Weston
Orren & Drew
Mankin
(Others to fill)
2d half (9-12)
Langford & Fricks
Doris Duncan
Thalero's Circus
U S Jazz Band
(Others to fill)

2d half
Daley & Barlow
(Others to fill)

LEXINGTON, KY.
Ben All
Palermo Canine
Gleason Sls
Laypo & Benjamin
Chuck Haas
2d half
Wanda
Embs & Alton
Billy Beard
DeWitter & Rose
(One to fill)

MIDDLETON
Gordon
Stanley & Winthrop
(Others to fill)

Cleveland & Dowry
Moran & Mack
(One to fill)

2d half
Low Wells
(Others to fill)

RICHMOND, IND.
Murray
Kennedy & Davis
McGrath & Deeds
Kennedy Mas'n & S
(One to fill)

2d half
Stanley & Winthrop
(Others to fill)

SAGINAW, MICH.
Jeffers-Strand
Willie Mossen Co

Muldoon F & Rose
Carson & Willard
Ledum & Gardner
Tarzan
Fred Lindsay
Tennessee Ten

Orpheum
Ruth Howell Duo
Fred Hughes
Trixie Friganza
Doris Humphrey Co
Rockwell & Fox
James C Morton

LINCOLN, NEB.
Orpheum
Sallie Fisher
Lydia Barry
Lane & Byron
Al Wohlman
Rasso
Beatrice Sweeney
Pink's Mules

Daniels & Walters
Hal Skelly
Bostock's School
Klino

SACRAMENTO, CAL.
Orpheum
(6-5)
(Same bill plays
Fresno 9-12)
Dave Harris
Keegan & O'Rourke
Libonati
Howard's Ponies
Boyce Combe
Dress Rehearsal
Leo Zarrell

ST. LOUIS
Orpheum
Santos & Hayes Rev
Stone & Hayes
Brown & O'Donnell
Vera Gordon
Galletti's Monkeys
Ritter & Knapp
Bialto
Brisser & Baldwin
Harbette
Frank Farron
Gautier's Toy Shop
Lyons & Yosko
Harry Conley Co
Moody & Duncan
Jack Joyce

Connors & Boyne
Golden Bird
Morris & Shaw
Stevens & Lovejoy

2d half
Russell & Hayes
Collins & Dunbar
Al Shyne
Thina Co

Orpheum
Flying Henry's
Harvey Lewis & G
Harry Mason Co
Henry Frey
Santiago Trio
2d half
Lind Bros
Dave & Tressa
Maudie De Long
Lane & Freeman
De Wolf Girls

BOSTON
Orpheum
J & B Altken
Cooper & Lane
Sani Lebert Co
Bigelow & Clinton
Anita Diaz Monas
Thina Co

2d half
Frank Shields
Makarenko Duo
Dorothy Burton Co
Fox & Britt
Jack Powell Five

BUFFALO
State
Three Cliffords
Du Tiel & Covey
Gulliani Trio
Lubin & Lewis
"Oddities of 1921"

Bentley Hanks & G
Lew Hawkins
"Playmates"

2d half
Hashi & Oasi
Mack & Castleton
Douglas Flint Co
Malton & Clinton
Kalaiah's H'w'ins

LOS ANGELES
State
(Sunday opening)
Stanley & Blva
Fiske & Fallon
Al Lester Co
Eddie Cassidy
"One Two Three"

ST. LOUIS
Loew
Fred's Pigs
Curry & Graham
Honyymoon Lam
Monte & Lyon
Rose Rev

2d half
Harvard & Bruce
Manning & Hall
Kerr & Ensign
Driscoll Long & H
Downing & Lee Key

SAN ANTONIO
Princess
Diamond & Daigh'r
Lehr & Bell
Jas Grady & Co
Caroline Carbone Co
Melody Festival

DELAWARE
Gosler & Lushy
Lester & Moore
Al Richards
4 Roaders

DETROIT
Columbia
Maud Fox's Canines
J & B Mills
Simms Jamison 3
4 Chocrons
Webb & Hall
Big Jim
Rising Generation

LYRIC
Marguerite & H
Welton & Marshall
McKenna & F'z'uk
Song Cycle
Howard & Norwood
Australian Cho'pers
4 Florian Girls

Arliss & Boys
2d half
Dancing Sextet
Howell & Gear

TOLEDO, O.
Rivoli
The Arrowmiths
Victoria Trio
Bob Milliken
4 Chocrons
Webb & Hall
Big Jim
Rising Generation

WATERTOWN, N.Y.
Avon
Bill's Circus
Howell & Gear
Fairbanks & Major
D Fitch's Minstrels

BOB CARRIE

AUSTIN and ALLEN

"BROADWAY TO THE ORIENT"

2d half
Palermo Dogs
Laypo & Benjamin
(Others to fill)

PADUCAH, KY.
Orpheum
Tyler & St. Claire

Twyman & Vincent
Daley & Barlow
(One to fill)

2d half
Ollie Young & A
A Dwarack
Kahn & Boone
Roscoe Midgets

LOS ANGELES
Orpheum
Four Marx Bros
Ben Bernie
Ward Bros
Lang & Vernon
Adams & Barnet
Nathane Bros
Lyndell & Macy
Palumbo's Bears

MEMPHIS
Orpheum
Valesia Suratt Co
Kramer & Boyle
Ed Morton
Bowers Walters & C
(Others to fill)

ST. PAUL
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

SHUBERT CIRCUIT

This Week (Feb. 27)

NEW YORK
Winter Garden
Lipinski's Dogs
Burns & Foran
O'Hanlon & Z'burn's
Ethel Davis
Jimmy Husey
Rath Bros
Ray Miller's Band
The Frobenaders

CLEVELAND
Ohio
(Sunday opening)
Horton & La Triska
Mullen & Correll
Bobby O'Neill Co
White Way Trio
"Lunatic Bakers"
A & F Suedman
(Clay Crouch of 1921)
Sawyer & Edly
(Others to fill)

DETROIT
O. H.
(Sunday opening)
Fred Santley
"Dread Sweet"
Rigoletto
Emanuel
Beck & Stone
Milo
Jack Merlin
Francis Renault
Fernando & Shelly

SALT LAKE
Orpheum
Nat Nazario
Cliff Nazario
Planders & Butler
Eddie Buzzell
La Pilarica Trio
Garetelli Bros
Boyce Combe

ST. LOUIS
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

BROOKLYN
Crecent
"Whirl New York"
Nancy Gibbs
Florence Shubert
Kyra
Purcella Bros
Clarence Harvey
Dolly Hackett
Bard & Pearl

HARTFORD, CONN.
Grand
Ford & Truly
Harper & Blanks
General Plesano
Marie Stoddard
E A Wellman Co
Charles Howard Co
Billy McDermott

DETROIT
O. H.
(Sunday opening)
Fred Santley
"Dread Sweet"
Rigoletto
Emanuel
Beck & Stone
Milo
Jack Merlin
Francis Renault
Fernando & Shelly

SALT LAKE
Orpheum
Nat Nazario
Cliff Nazario
Planders & Butler
Eddie Buzzell
La Pilarica Trio
Garetelli Bros
Boyce Combe

ST. LOUIS
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

BALTIMORE
Academy
Desert Demons
Ormonde Sisters
Medial & Cuckoo
Fred Allen
Frank Stafford
"Spangles"

NEWARK, N. J.
Shubert
Lucy Gillette
Seymour & J'netie
Bert Melrose
Dolly Connolly
Hanneford Family
Rice & Rice
Bert Barie Co
George Price
J & K DeMaco

DETROIT
O. H.
(Sunday opening)
Fred Santley
"Dread Sweet"
Rigoletto
Emanuel
Beck & Stone
Milo
Jack Merlin
Francis Renault
Fernando & Shelly

SALT LAKE
Orpheum
Nat Nazario
Cliff Nazario
Planders & Butler
Eddie Buzzell
La Pilarica Trio
Garetelli Bros
Boyce Combe

ST. LOUIS
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

BALTIMORE
Academy
Desert Demons
Ormonde Sisters
Medial & Cuckoo
Fred Allen
Frank Stafford
"Spangles"

NEWARK, N. J.
Shubert
Lucy Gillette
Seymour & J'netie
Bert Melrose
Dolly Connolly
Hanneford Family
Rice & Rice
Bert Barie Co
George Price
J & K DeMaco

DETROIT
O. H.
(Sunday opening)
Fred Santley
"Dread Sweet"
Rigoletto
Emanuel
Beck & Stone
Milo
Jack Merlin
Francis Renault
Fernando & Shelly

SALT LAKE
Orpheum
Nat Nazario
Cliff Nazario
Planders & Butler
Eddie Buzzell
La Pilarica Trio
Garetelli Bros
Boyce Combe

ST. LOUIS
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

BALTIMORE
Academy
Desert Demons
Ormonde Sisters
Medial & Cuckoo
Fred Allen
Frank Stafford
"Spangles"

NEWARK, N. J.
Shubert
Lucy Gillette
Seymour & J'netie
Bert Melrose
Dolly Connolly
Hanneford Family
Rice & Rice
Bert Barie Co
George Price
J & K DeMaco

DETROIT
O. H.
(Sunday opening)
Fred Santley
"Dread Sweet"
Rigoletto
Emanuel
Beck & Stone
Milo
Jack Merlin
Francis Renault
Fernando & Shelly

SALT LAKE
Orpheum
Nat Nazario
Cliff Nazario
Planders & Butler
Eddie Buzzell
La Pilarica Trio
Garetelli Bros
Boyce Combe

ST. LOUIS
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

BALTIMORE
Academy
Desert Demons
Ormonde Sisters
Medial & Cuckoo
Fred Allen
Frank Stafford
"Spangles"

NEWARK, N. J.
Shubert
Lucy Gillette
Seymour & J'netie
Bert Melrose
Dolly Connolly
Hanneford Family
Rice & Rice
Bert Barie Co
George Price
J & K DeMaco

DETROIT
O. H.
(Sunday opening)
Fred Santley
"Dread Sweet"
Rigoletto
Emanuel
Beck & Stone
Milo
Jack Merlin
Francis Renault
Fernando & Shelly

SALT LAKE
Orpheum
Nat Nazario
Cliff Nazario
Planders & Butler
Eddie Buzzell
La Pilarica Trio
Garetelli Bros
Boyce Combe

ST. LOUIS
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

BALTIMORE
Academy
Desert Demons
Ormonde Sisters
Medial & Cuckoo
Fred Allen
Frank Stafford
"Spangles"

NEWARK, N. J.
Shubert
Lucy Gillette
Seymour & J'netie
Bert Melrose
Dolly Connolly
Hanneford Family
Rice & Rice
Bert Barie Co
George Price
J & K DeMaco

DETROIT
O. H.
(Sunday opening)
Fred Santley
"Dread Sweet"
Rigoletto
Emanuel
Beck & Stone
Milo
Jack Merlin
Francis Renault
Fernando & Shelly

SALT LAKE
Orpheum
Nat Nazario
Cliff Nazario
Planders & Butler
Eddie Buzzell
La Pilarica Trio
Garetelli Bros
Boyce Combe

ST. LOUIS
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

BALTIMORE
Academy
Desert Demons
Ormonde Sisters
Medial & Cuckoo
Fred Allen
Frank Stafford
"Spangles"

NEWARK, N. J.
Shubert
Lucy Gillette
Seymour & J'netie
Bert Melrose
Dolly Connolly
Hanneford Family
Rice & Rice
Bert Barie Co
George Price
J & K DeMaco

DETROIT
O. H.
(Sunday opening)
Fred Santley
"Dread Sweet"
Rigoletto
Emanuel
Beck & Stone
Milo
Jack Merlin
Francis Renault
Fernando & Shelly

SALT LAKE
Orpheum
Nat Nazario
Cliff Nazario
Planders & Butler
Eddie Buzzell
La Pilarica Trio
Garetelli Bros
Boyce Combe

ST. LOUIS
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

BALTIMORE
Academy
Desert Demons
Ormonde Sisters
Medial & Cuckoo
Fred Allen
Frank Stafford
"Spangles"

NEWARK, N. J.
Shubert
Lucy Gillette
Seymour & J'netie
Bert Melrose
Dolly Connolly
Hanneford Family
Rice & Rice
Bert Barie Co
George Price
J & K DeMaco

DETROIT
O. H.
(Sunday opening)
Fred Santley
"Dread Sweet"
Rigoletto
Emanuel
Beck & Stone
Milo
Jack Merlin
Francis Renault
Fernando & Shelly

SALT LAKE
Orpheum
Nat Nazario
Cliff Nazario
Planders & Butler
Eddie Buzzell
La Pilarica Trio
Garetelli Bros
Boyce Combe

ST. LOUIS
Orpheum
(Sunday opening)
Three Melvins
Dorothy Victor
De Havu & Nice
Jimmy Lucas
"Modern Cocktail"

DAYTON
McVicker's
Ella La Vail
Davis & Bradner
"Mary's Day Out"
Babe La Tour
5 Musical Patches

NEW ORLEANS
Crecent
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
2d half
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

MEMPHIS
Loew
Leon & Mitzel
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower 3

ROCHESTER, N.Y.
Victory
Panzer & Sylva

WESTERN VAUDEVILLE
ATLANTIC CITY
Orpheum
Harron Co
Herron & Arnsman
Gillroy Haynes & M
Hugo Lutgens

BALTIMORE
Academy
Desert Demons
Ormonde Sisters
Medial & Cuckoo
Fred Allen
Frank Stafford
"Spangles"

NEWARK, N. J.
Shubert
Lucy Gillette
Seymour & J'netie
Bert Melrose
Dolly Connolly
Hanneford Family
Rice & Rice
Bert Barie Co
George Price
J & K DeMaco

A DISTINCT NOVELTY COMEDY HIT

CHAS. ROGERS and CO.

in **"THE ICE MAN"**

Opening March 18 for Tour of the Pantages Circuit

Direction EDDIE RILEY

CHARLES ROGERS and CO. (3) Skit
17 Mins.: Three (Special Exterior) Jefferson
Charles Rogers and Company's skit, "The Ice Man," is packed with laughs, capably presented by the two men and the woman. No. 3 on the big time should be their spotlighting.
Abcl.

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	31	NEW ORLEANS	28
BOSTON	38	PHILADELPHIA	32
BUFFALO	32	PITTSBURGH	30
CLEVELAND	37	PORTLAND, ORE.	39
DETROIT	37	ROCHESTER	38
INDIANAPOLIS	39	SYRACUSE	30
KANSAS CITY	34	TORONTO	32
MONTREAL	31	WASHINGTON, D. C.	28

NEW ORLEANS

By O. M. SAMUEL

TULANE—Ruth Chatterton in "Mary Rose."
SHUBERT ST. CHARLES—"Take It from Me."
LYRIC—Bennett's Colored Carnival.
STRAND—"Back Pay" (film).
LIBERTY—"Moran of the Lady Letty."

The Liberty billing for the picture, "Moran of the Lady Letty," reads "Rudolph Valentino with Dorothy Dalton," etc. As far as this city is concerned Dorothy Dalton is 10 to 1 against Valentino in point of popularity.

Little commendation for "Back Pay" when it opened at the Strand here Friday.

The races closed Tuesday a winter season of over three months. Their leaving will not be relished by the theatres. The thousands of people who follow the fickle game mean something to the local box offices.

The best show of the year at the Orpheum this week with four acts, the top in their respective divisions, and striking thunderously. Business was not so large as during

AT LIBERTY—CLASS—
GEORGE DUPREE
STRAIGHT COMEDIAN
N. V. A. CLUB, NEW YORK

former Mardi Gras periods, which does not lend optimism to the spring outlook.

Kara opened and did better than any juggler has in years. He has added several new feats which gained early reward.

Joe Bennett just about made it. His moment is running too long. Perhaps the deleting some of the talk would help. The dance at the end brought the most.

Grace Huff sold her sketch, "Trimmer." Like a past mistress of comedy stressing the high lights, suavely the gent playing the rouse like nobody else has before or since in vaudeville, divided the honors.

Whiting and Burt, who lyricize marvelously, swayed the auditors at will. Pearl Regay disclosed the premier dancing of the reason and a jazz band that hit them between the eyes. Ward DeWolf, too, gained hearty response for his debonair playing. Miss Regay occupies a niche all her own since Lucille Cavanaugh stepped out as an athletic dancer.

Jack Rose was another voluminous success, sprinkling his sparkling matter for a ten-strike. He plugged a song of his own which was not half bad.

Gautier's "Bricklayers" had them calling it the peak of all production dog acts. It has several addendums since playing here last at Pantages, giving it solid value throughout.

Diverse program at Loew's the

first part of the week, with business held down Sunday through a torrent of rain. The auditors were lacking in ardor and enthusiasm at first, but warmed some as the bill progressed. Colonel Diamond and his granddaughter lent color to the opening spot with dancing of various sorts, the pair gaining more appreciation during the first few minutes than afterward. The cakewalk used to close could be supplemented by something modern. Lehr and Belle were in and out, missing some at first, but gaining acclaim conclusively. Their animation and evident desire to please helped along in the general score achieved.

James Grady and Co. in a bucolic sketch romped along pleasantly for a while, but the length of the turn militated, the crowd tiring. Several minutes too much. Could stand some pruning. Altina Carbone, a statuesque blonde, registered soundly with her two male assistants. The act has the sort of foolery relished in the small-timers.

Melody Festival ran much to the accustomed form of the less pretentious girl acts, gathering approbation and holding them in nicely. The feature was Tom Mix in "The Rough Diamond."

Colorful program at the Palace the first part. Full capacity for all performances. Gertrude Barnes and Hunting and Frances are in lights.

Walton Duo held much more than the average opener and should have been moved down second. The costume of the feminine member worn at the end made quite a flash. Strand Trio found scant appreciation; the comedy member spilled almanac humor that bored the Palace throng because of its antiquity. They like hoke at the house, but not the hokist of hoke. The straight members relieved the ennui created to some extent.

Hunting and Frances were liked and might have done even better with several punches interlarded. Lots of humorous things happen in photograph parlors that would find welcome if projected in comedy guise.

Gertrude Barnes had the girls staring at her handsome costumes. They were expressly built for her

cycle and are complete to the minutest detail. She uses a vamp gown and headdress that would make Rudyard himself gaze open-eyed.

WASHINGTON, D. C.

By HARDIE MEAKIN

Belasco (Shubert)

John Charles Thomas' success was a triumph. He sang nine numbers. Mr. Thomas was placed in the middle of the program preceding intermission, and the rest of the show didn't have a chance, their "death" being made even more certain by the fact that most of them were repeats. Had the bill been left as originally programmed all would have fared considerably better.

The show was opened by the Franklin Duo, two splendid acrobats, doing exceptional work. Frank Jerome with his dancing went over very well, while the Everest monkeys, a repeat, also scored. Bert Hanlon, following, also a repeat, did not go quite so well. Mr. Thomas followed. After intermission Vinie Daly, still wearing the dress as on her previous appearance, worked hard to little results. Libby and Sparrow, though repeating, fared well. Ray Hughes and Pam on next left the house wondering what it was all about, while General Edward La Vine, still another repeat, succeeded in holding fairly well.

Gradually the theatres closed by the Commissioners are being reopened. The National got things into shape in the middle of last week, and presented the Irish Players in "The White-Headed Boy." This week White's "Scandals" opened Sunday night to a fine house. The Shubert Garrick, unaffected by the closing order, has Fay Bainter in "East Is West," and a good week is assured. Poli's still remains dark, but will open next Monday with Margaret Anglin in "The Woman of Bronze."

The Cosmos resumed Monday with "In Argentina," John C. Wade and Co., Julia Kelly, "The Sheikh of Araby," Matthews and Blakely, Clark and Verdi, feature film. Loew's Strand has "The Gay Boulevard." Jean Maddock and Winifred Winslow; Zeno, Moll and Carr; Irene Trevette, George Stanley and Sister; feature film.

Loew's Columbia reopened Monday with the film, "3 Live Ghosts." Loew's Palace is showing "The Four Horsemen," which was to have been last week at the Columbia. Moors Rialto has "Her Husband's Trade-mark," while Crandall's Metropolitan is still dark.

The Gayety has "Town Scandals," while the New Capitol is offering "The Victory Belles."

Pavlova and her ballet is appearing in the auditorium of the Central High School on March 10, where the Washington Opera Co. appeared Feb. 23 in "Samson and Delilah," due to the closing of the National.

KEITH'S—From the advent of the first act to the closing the bill is highly interesting and of splendid

quality. William Rock, assisted by Nancy Welford and Helyn Eby, are a pleasure to witness. Singer Midgets, second week, went over just as big, and are not only proving an excellent matinee attraction but at night as well. The show is opened by Elmer el Cleve, who got over very well. Two clever female impersonators, Liddell and Gibson, followed and registered a solid hit. Howard Langford and Ina Frederick in "Shopping" are most pleasing and scored, as did B. C. Hilliam, assisted by I. A. Rowe. Singer's Midgets preceded intermission, after which Edwin George had a little difficulty in getting started, but finished big, followed by Rock, who closed the show.



RUSSIAN BOOTS

The sudden demand for this latest Parisian Vogue is being met almost exclusively by the ever enterprising Shops of I. Miller.

I. MILLER

NEW YORK
BROOKLYN
CHICAGO

And at Shops of Distinction throughout the United States.

ARE YOU SICK? DISCOURAGED? POOR?

CHRISTIAN SCIENCE

SERVICES AT

NINTH CHURCH of CHRIST, SCIENTIST

11 A. M.—TWICE EVERY SUNDAY—8 P. M.

MOROSCO 45th STREET THEATRE
WEST OF BROADWAY

"Ye Shall Know the Truth and the Truth Shall Make You Free"

AT B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (FEB. 27)

GREAT LEON

WORLD'S FAMOUS ILLUSIONIST

INTRODUCING "FIRE AND WATER"—THE MODERN MIRACLE

AT B. S. MOSS' BROADWAY, NEW YORK, NEXT WEEK (MARCH 6)—SECOND TIME IN FOUR MONTHS

AT B. F. KEITH'S, WASHINGTON, WEEK OF MARCH 13

Direction JOHN C. PEEBLES

A. ARNAUT Presents

ARNAUT BROS.

"THE INIMITABLE"

AT B. F. KEITH'S PALACE and COLONIAL, NEW YORK, THIS WEEK (FEB. 27)

AT B. F. KEITH'S HAMILTON, NEXT WEEK (MARCH 6)

ARNAUT TRIO

"THE MUSICAL NOVELTY OF 1922"

AT B. F. KEITH'S 81st STREET, NEW YORK, NEXT WEEK (MARCH 6)

Managers Invited to See the Latest Novelty Act

ORPHEUM EARNINGS

(Continued from page 3)

ject in which the security holders are most interested at this moment. The failure of the president to comment in any way upon this paramount subject, from the stockholders' viewpoint, put a highly depressing complexion upon the whole statement. The financial survey of the business was discouraging enough, although no worse than had been expected.

Stripped of expert accountants' terms, the fact stands out that at the end of 1920 there was an earned surplus after full dividends for both common and preferred of \$1,168,657, while at the end of 1921 this earned surplus had been reduced to \$571,022, representing a decline in the earned surplus account of nearly 50 percent.

Added to the company's obligations was nearly \$8,000,000 of new outstanding paper, representing mortgage bonds and notes all involving the financing of the new Orpheum Jr. circuit. There were, of course, added to the concern's assets certain new resources, such as land, buildings and equipment, but the computation is too complex for an outsider to pass snap judgment upon.

These things, of course, have long since been discounted in the open market trading in the stock and the coming out of the statement had no effect on the ticker quotations. On Wednesday the stock moved in small volume around 15½, the level

for the past two weeks. What has been happening within the company or has been occasioned by outside trading growing out of company developments has had its effect and is history. The future of the stock is problematical.

Orpheum's Future

If it is worth 15½ at the end of a highly unsatisfactory year of operation, and was worth about 28 after its first year of operations as a consolidation, its future worth is a matter of judgment based on what the individual investor or speculator knows or thinks of the commercial possibilities of the business and his estimate of its directors and executives. In all the new considerations that hang upon the statement there is no light upon the source of selling which broke the stock from better than 30 last April to less than 13 last January. To an outsider it would appear that some understanding of this trading would be essential to a fair estimate of the stock's potentialities. If there has been some interest, either within or without the company, which is able and willing to capitalize information about the company's affairs, that situation can arise again, and this possibility is intimately related to the speculative aspect of the issue.

Famous Players touched a new high on the movement this week of 83, but lost part of that advance on the same day (Monday). It was Monday's trading that aroused the suspicion that the managers of the new pool were letting the general list rule quotations for the amusement leader. On that day a group of pools mostly operating in the motor stocks ran their issues up to new high marks. Famous Players participated in this trend, although it is not apparent on the surface why motor pools should communicate optimism to a film security. However, the facts are that Famous Players got to its new mark during the morning hours, when the motor advance was most active. In the afternoon of the same day followers of all the pools became nervous under the impression that the upward movement of more than two

weeks had put the market in a technical position for a reaction and there was general profit taking, accelerated by short selling.

How Bull Market Figures

This reversal brought on recessions of from 2 to 4 points in the motors and Famous Players sold off from 83, the day's high, to the day's low of 81, at which it closed. The point of all this is that the Famous Players pool is not playing a lone hand, working its stock back and forth regardless of what happens in the rest of the list, but is using the ups and downs of the list as an index. It stands to reason that it takes a lot of capital to force the movements of a specialty stock against the movement of the list.

If Famous was able, probably at considerable expenditure, to drive its favorite past 80 when the rest of the market was dropping, it can work prices much higher when the whole community is engaged in a bull campaign. It is upon this basis that film trade observers stand firm in their conviction that "F. P." is scheduled for something better than 85 and probably will touch 90. This view is predicated, of course, on the belief that the whole structure of prices is due for a substantial revision upward.

The summary of transactions Feb. 24 to March 1 inclusive are as follows:

STOCK EXCHANGE

Friday—	Sales	High	Low	Last	Chg.
Fam. Play.—L...	5800	82	80½	81½	+½
Do. pf.....	240	93½	93½	93½	—
Loew, Inc.....	1300	18½	18½	18½	—
Orpheum.....	100	15½	15½	15½	—
Saturday—					
Fam. Play.—L...	2400	81½	81	81½	+½
Do. pf.....	300	94	94	94	+½
Loew, Inc.....	700	18½	18½	18½	+½
Orpheum.....	400	15½	15½	15½	+½
Monday—					
Fam. Play.—L...	13800	83	81	81	-½
Do. pf.....	300	94½	94½	94½	+½
Loew, Inc.....	2800	18½	18½	18½	+½
Boston sold 90 Orpheum at 15½					
Tuesday—					
Fam. Play.—L...	4700	82½	81½	82½	+1½
Loew, Inc.....	200	18½	18½	18½	—
Orpheum.....	200	15½	15½	15½	—
Wednesday—					
Fam. Play.—L...	14600	82½	80½	81½	-¾
Do. pf.....	150	93½	93½	93½	+½
Loew, Inc.....	1300	18½	18½	18½	+½
Orpheum.....	600	15½	15½	15½	—

THE CURB

Friday—	Sales	High	Low	Last	Chg.
Goldwyn.....	100	4½	4½	4½	+½
Monday—					
Triangle.....	1000	20	20	20	—

• Cents a share.

ROSNER WILL HAVE JURY

George Rosner, editor of Rosner's "Pan," will receive a jury trial opening March 17 in the Court of General Sessions. The last edition of "Pan" was confiscated by the Society for the Prevention of Obscene Literature.

Rosner is a vaudeville artist playing the Shubert circuit. He announces that the publication will be increased to magazine size immediately following the trial.

CLOSING VERY EARLY

Early closings for the season last week included the Keith booked house at Erie, Pa., and the Sun, Springfield, Ohio. The latter house was playing musical comedy tabs and may reopen later with stock. Erie is now without vaudeville.

NO WARRANT FOR KIDNAPPING

Carnival Man Will Not Be Charged With Having Stolen Girl

Syracuse, March 1.

Kidnapping warrants will not be issued against Frank Henry, Fulton, N. Y., carnival man, and Mrs. Margaret Greenwood of Syracuse in the case of Addie Comfort, age 11, found in this city in the custody of the woman after she is alleged to have been missing for two years from Hawley, Pa.

Henry, according to the story told by Mrs. Greenwood, took the child with the intention of training her as a dancer for one of his show ventures. The child was living with an aunt at Hawley, N. Y., and had been permitted by the relative to visit Henry and Mrs. Greenwood, then stopping in Hawley. In the middle of the night Mrs. Greenwood declares Henry directed her and the child to leave the place with him.

Certain incidents in the case make it impossible to prefer kidnapping charges, the district attorney's office here rules.

William Harrigan, grandfather of the little girl, insists that she was kidnapped. He came from Johnson City, Pa., to bring the child back to her home and declares that state troopers have been searching for Addie ever since her disappearance. In August, 1920, the child was taken away from the home of a woman to whom she went to live while her grandmother was ill. Mr. Harrigan declared that he was told that the girl had been brought away by "Mr. and Mrs. Henry," to whose house the girl had been allowed to go to spend the night after notifying the state troopers. A general alarm was sent to police of eastern cities and Mr. Harrigan continued the search for the child without avail until he received word from Syracuse.

Mme. Nikitina Going to London

Paris, March 1.

Harry Max is unable to join De Courville's New York revue, owing to previous engagements.

Cochran has booked Mme. Nikitina for London. She formerly appeared in Paris with Balleff's Bat troupe.

MINERS MAKE UP

Est. Henry C. Miner, Inc.

HORWITZ-KRAUS JUDGMENT

In the Municipal Court, New York, this week, Frederick E. Goldsmith, the attorney, successfully applied for the vacation of a judgment for \$580 that had been entered by default against Horwitz-Kraus, Inc.

The judgment was an echo of the former agenting partnership of Arthur J. Horwitz and Lee Kraus. Two checks, one of \$500 and the other for \$80, both signed by Kraus as treasurer of the corporation, were said to have been the cause of the judgment being entered. Service was made on Kraus with Horwitz having no knowledge, it was claimed. Before the court Mr. Goldsmith alleged he would prove collusion between the signer of the check and the person the check passed to, who obtained the default finding.

Horwitz & Kraus dissolved early in the fall. Each of the partners continued in the agency business, at different addresses.

THEY DO SAY

It takes time for a new idea to take root, but it is certainly remarkable how fast JAMES MADISON'S WEEKLY SERVICE has 'caught on.' Among the latest subscribers are Eugene and Willie Howard who have sent me \$50 for which they will receive the WEEKLY SERVICE one year. Other recent subscribers are Fred Allen, Roy Clair, Billy Glason, Frank Tinney, Charles Semon, etc. And best of all, my new WEEKLY SERVICE is giving splendid satisfaction. Harry Mays told me he gave one of the SERVICE rags to a team at the Alhambra Theatre, New York, and it was a knockout. Also a big laugh in the Shuberts' 'Midnight Rounders' about the Packard gland being grafted on a Ford, came from my publication.

JAMES MADISON'S WEEKLY SERVICE

is intended exclusively for successful comedians who want to add new "inflections" from time to time to their act, and who understand fully the advantage of buying their comedy material by the laugh rather than by the pound. They will find in JAMES MADISON'S WEEKLY SERVICE my latest monologue, double routines, gags, parodies, wise cracks, etc. — all brand-new and original.

TERMS

ONE YEAR, 52 ISSUES.....\$50
3 MOS., 13 ISSUES.....\$15
SINGLE COPIES.....\$2

My suggestion is that you start with a 3-months' trial subscription beginning with No. 1 so you can keep a complete file. Or I will send any 2 issues for \$3; any 3 for \$4; or the first 5 for \$6.

JAMES MADISON

1493 Broadway New York
Why, yes, certainly, I write all kinds of acts to order.

TAYLOR

BACK TO PRE-WAR PRICES

TRUNKS

See the \$50. Full Size Fibre Wardrobe Trunk.

CATAYLOR TRUNK WORKS
210 W 44th St. | 28 E. Randolph St.
NEW YORK | CHICAGO



Guerrini & Co.
The Leading and Largest
ACCORDION
FACTORY
in the United States.
The only factory
that makes any set
of Reeds — made by
hand
277-279 Columbus
Avenue
San Francisco Cal

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York.

Phone: Stuyvesant 6136-6137.

DAVE NEWMAN Presents

A LITTLE CAFE

"THE GIRL ACT WITH THE THOUSAND LAUGHS"

TWO SEASONS ON THE PANTAGES CIRCUIT

AT POLI'S, NEW HAVEN, FIRST HALF, THIS WEEK (FEB. 27-MARCH 1)

AT POLI'S, BRIDGEPORT, LAST HALF, THIS WEEK (MARCH 2-5)

Direction LEW GOLDER

ANNOUNCING

FRANK WILCOX

IN HIS NEW COMEDY PLAYLET

"HURRY-UP JACK"

By VINCENT LAWRENCE, Author of "SSH-H"

AT B. F. KEITH'S HAMILTON, NEW YORK, THIS WEEK (FEB. 27)

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Lyceum, "By Right of Purchase"; Aldine, "Tracked to Earth"; Duquesne, "Little Lord Fauntleroy" (second week); State, "Molly O" (second week); Liberty and Grand, "Seventh Day"; Alhambra and Blackstone, "Peacock Alley"; Savoy, "Traillin"; Regent, "A Certain Rich Man"; Cameraphone, "Eden and Return"; Olympic, "Back Pay."

Florence Lloyd, local dancer, is a feature in conjunction with the showing of "Peacock Alley" at the Blackstone, imitating the dance of Mae Murray.

Billy Glason, despite throat trouble all of last week in the next-to-finish spot at the Davis, helped a local newsboy's home by selling papers in the heart of the city one afternoon.

The Davis, with Irene Castle headlining, chalked up the second

biggest week in its history, with sell out all week and S. R. O. for half of it.

"Honeydew" opened to fair attendance at the Alvin, with George Bancroft programmed, but John Goldsworthy playing the title part. "Bamboo Tree" next.

"Lightnin'" with Milton Nobles in the lead, opened to near-capacity at the Nixon. It will stay two weeks instead of one, as originally announced. Advance sales unusually big.

The Hotel Henry cabaret is featuring "Professional Night" every Thursday. It is the first cabaret here attempting to imitate the Little Club by catering to professionals. Howard Brothers and Ernest R. Ball have been "honor guests" on different nights, the plan being to feature a well-known artist each week.

Mrs. Margot Asquith rubbed the fur of some local reporters the wrong way in interviews preliminary to her scheduled lecture here, with the result that the dailies gave her none the best of it and attendance was below the expected mark.

Allan Davis, local playwright, wrote a one-act for the benefit of the Jewish Drive here, depicting gruesome conditions abroad.

Clever three-sheets distributed here in advance of "Back Pay" this week at the Olympic in films. They were captioned: "To All Workingmen: You are entitled to Back Pay."

"Unloved Wife" opened at the Pitt Monday afternoon, with daily matinees for ladies. Top rates are a dollar. It is the first legit show of the cheaper sort that has played here in a long time, and bids fair to prove an unusual success through low rates and ever-popular sex appeal.

Despite agitation by local ministers against the scheduled showing of "Salome," the opera will probably be shown unless city authorities are induced to interfere.

Davis (Keith's)

In the wake of the second biggest week in the history of the house, current lineup played to slightly subnormal attendance. While Bessie Clayton's act measures up better than anything of its kind seen here this season, it seemingly doesn't have the magnetism of the Castle name. Walthour and Princeton and Charles Oleott and Mary took the place of Willie Rolis and Morgan and Moran, both of the latter originally scheduled. The Mary part of the Oleott act really carries it across with a brilliant singing voice, the male's clowning a true muncifal and too rapidly done. Hegedus Sisters make a good classical violin act, each accompanying the other at the piano, their poise a great asset. George Jessel has a prepossessing, peppery start to his single turn and a clever bit of business with a beautiful kid, whom he hasn't made enough of in a comedy way as yet. As it was, he tied things in the semi-windup. Valerie Bergere and Co. took five curtains in "O Joy San," a modern playlet with an-

tique technique. Jed Dooley had a hard time rousing the mob after Walthour and Princeton opened without a ripple, and the Recktors kept half in with their equilibristic act at the finish.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Dark all week. Next week, first half, "Tickle Me," with Frank Tinney.

BASTABLE—First half, "Step Lively Girls." Vast improvement over the Lew Kelly show which held forth last week and was generally hailed as the worst show to hit here as a Columbia offering this year. Just one suggestion to Art Pearson: Pay a little more attention to the costuming of the "Lively" chorus. Present outfits mar the performance.

B. F. KEITH'S—John Steel, late of the "Pollies," broke all encore records for a vaudeville vocalist at the Monday matinee. They simply wouldn't let him go. Two weak spots on the bill. "Build Your Own Home," offered by Courtney and Erwin, is a new idea, but its value is lost by talk. Act dies on its feet. Second poor one was Morgan and Moran, substituting for Powers and Wallace, off because of illness. Flopped horribly at Monday opening.

STRAND—All the week, "Ten Nights in a Barroom" picture. Opened to good business. Strand's display advs. carried warning against imitations, and also notation that this Arrow production is being booked in the State by A. N. Webster of this city, acting for the Courtney Theatre Co. Another tie-up in the Strand copy was announcement of booking of film for Quirk Theatre, Fulton, next week.

OBBS-ECKEL—First half, "A Prince There Was."

EMPIRE—First half, "Determination," a new Joseph Lincoln starring vehicle. This was the first public

engagement of the film. Played to tremendous business Sunday. Necessary to stop sale of tickets at 7:45 p. m. Sunday until 9:30 to permit handling of crowds.

SAVOY—"French Heels."

CRESCENT—"The Infamous Miss Revell."

"Scotty" Matraw, for 12 years manager of the old city Opera House here, now the Avon, will appear on the March 20 bill at the Avon, contributing a comedy monolog written by himself. Matraw left the theatrical game several years ago to conduct a restaurant here.

Watkins' (N. Y.) only theatre suitable for read attractions is scheduled to pass from the theatrical map. The Watkins opera house, owned by C. N. Cole, will be reconstructed for business purposes, and will leave Watkins one small picture theatre.

Madeline McEwen Christo, 15-year-old child bride, who fled from her husband here to join a burlesque troupe, secured her freedom from her husband, Stephen Christo, by a decree handed down by Justice Claude B. Alverson granting an annulment of the marriage. The girl, who later deserted her husband for the stage, and Christo were married in Rome, the bride claiming to be 19, although she was four years younger. A year ago she fled from home, leaving a note advising her husband she had joined a burlesque

show. Her sister was already on the stage.

Control of the Strand, Watertown, passed to the Nova Operating Co., represented by Charles Se-sonke, manager of the Avon. The operating company bought outright the entire equipment and lease held by Peter C. Vournakis. The Strand will be closed at once. An organ will be installed and orchestra added when house is reopened early this spring. The purchase of the Strand is regarded as another chapter in the contest for theatrical patronage that has been waged between the Robbins interests, owners of the Olympic, Palace and Antiqua, and the management of the Avon. Both have been striving for patronage, with the result Watertown has been furnished with amusement seldom found outside the larger centers.

SOPHIE TUCKER

NIGHTLY AFTER-THEATRE
With ART FRANKLIN at the piano

THE BEST DINNER \$2
Served 6 to 9 Daily NO COVER

IN PARADISE NIGHTLY
HARRY ROSE
AND HIS ENTERTAINERS

REISENWEBER'S

COLUMBUS CIRCLE & 58th St.

MADAME BOGART

Exclusive Styles in Gowns and Millinery

AT MODERATE PRICES

123 West 45th Street

NEW YORK CITY

BOOKING MANAGERS!!

NAT "CHICK" HAINES IN "YES MY DEAR"

Can Do for Your HOUSE What MR. PANTAGES
Claims It Did for His Circuit

This Attraction Is COMING EAST

No OPEN Dates Right NOW, but You Can Make
RESERVATIONS FOR THE FUTURE

VAUDEVILLE PRODUCTIONS, Inc.

160 West 45th St., New York City

AIMING

At a better spot
than opening or
closing shows

WILFRID

DUBOIS

"JONGLEUR"

Touring on
The Orpheum Circuit

ST. PAUL NEWS:

"Charm is an adjective not ordinarily suggested by a juggling act, but Wilfrid Du Bois, who opens the program, works with an almost incredible speed and delicacy, which combine to make the performance actually a charming one."

Direction ALF T. WILTON

BERT

RULE

and

O'BRIEN

THE SINGING COMPOSER

JOHNNY

THE SINGING COMEDIAN

AT B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (FEB. 27)

Direction HARRY FITZGERALD



TWIN STAR INTERNATIONAL SONG FOX-TROT HITS!

"REAL MUSIC" FOR "REAL" PERFORMERS!

A PLEDGE

Our various TRADE-MARKS shall be "QUALITY" Signs, distinguishing "REAL MUSIC" from "NOISE" and "PLAGIARISM."

Music can have ORIGINALITY, "PEP", FOX-TROT or any good DANCE RHYTHM and still be "REAL MUSIC." "REAL MUSIC" is the INTERNATIONAL BRIDGE.

WARNING! Music, Lyrics, Titles, Trade-Marks of all INTERNATIONAL and AMERICAN HITS, Designs of "REAL MUSIC", etc., All Duly COPYRIGHTED and REGISTERED. ANY UNAUTHORIZED USE OF SAME WILL BE PROSECUTED.

NO. 1
**SAL
-O-
MAY**

NO. 2
**NO
USE
CRYING**

TWIN STAR AMERICAN SONG FOX-TROT HITS!

NOW READY

Artist's Copies and Song Orchestrations for these 2 INTERNATIONAL HITS and TWO AMERICAN HITS—FREE to ALL RECOGNIZED PERFORMERS. (All others 10c. each).

FINEST FOX-TROT ARRANGEMENTS of 2 International—2 American HITS, including Saxophones, 25c. each (worth \$1). Other Popular Dance Tunes:

EDDIE LEONARD BLUES
HONOLULU HONEY
JAZZ-IT BLUES
WHO'LL BE THE NEXT ONE
SOMEONE IS TEACHING ME
GYPSY ROSE

25c EACH

NO. 1
**OLD
SWIMMIN
HOLE**

NO. 2
**THE
LITTLE RED
SCHOOL
HOUSE**

EDW. B. MARKS MUSIC CO.

NOW LOCATED IN OUR NEW BUILDING
46TH ST. NEAR BROADWAY NEXT TO N.Y.A. NO STREET ADDRESS NECESSARY.

BALTIMORE

FORD'S — "The White-Haired Boy."
AUDITORIUM — "Greenwich Village Follies."
LYCEUM — "The Ski Game."
PALACE — "Abe Reynolds' Revue" (burlesque).
GAYETY — "Burlesque and pictures."
CENTURY — "Forever."
NEW — "Midnight."
PARKWAY — "Boomerang Bill."
RIVOLI — "enrod."
GARDEN — Joe Termini and his band, Harry Buely and Co., Burke and Burke, Bobby Heath and Co., "Earth to the Moon." Film attraction, Tom Mix in "Chasing the Moon."

LOEW'S HIPPODROME — Cowboy Williams and Daisy, Wahl and Francis, Weston and Eline, Renne Noel and Co., "Dance Follies." Film attraction, Harry Carey in "The Fox."

MARYLAND (Keith's) — Another corking all around bill this week with honors divided between Juliet, Al Herman and Frankie Heath. Others, Consino Brothers and Marion Wilkins, "Dummies" Pressler and Klais, Houston Ray, Milliecent Mower, Elsie and Paulsen and Samaroff and Sor.

ACADEMY (Shubert) — Feature, "Spangles," condensed version of Bedini's burlesque show. Bedini

does his old-time juggling specialty in the olio with Cuckoo Morrissey in Arthur's old role. The rest of the bill includes the Seven Desert Demons, Fred Allen, Ormande Sisters, Frank Stafford and Co. The film feature is a King Vidor production, entitled "The Jackknife Man." Business is not so good here, the locals not taking kindly to the new scheme of vandeville and pictures at \$1.10.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S — "The Merry Widow." Next week, Robert Mantell.

PRINCESS — Gus Edwards and Co., Claude and Fannie Fisher, Bobbe and Nelson, Wylie and Hartman, "Sassy," Herbert and Dare, Teshow's Cats, Burton Holmes' Travogue.

ORPHEUM — Orpheum Players in "Three Live Ghosts."

GAYETY — "Harvest Time."

LOEW'S — Beatrice Morrell Sextette, Hilson Sisters, Lela Shaw and Co., Philadel and Devcan, Dora and Peggy.

ST. DENIS — Picture, "The Eternal Light."

CAPITOL — Capitol Opera Co., "Thais"; "Boomerang Bill," film.

ALLEN — Allen Concert Co. Film, "Thunderclap."

IMPERIAL — "Ten Nights in a Barroom"; Imperial Concert Orchestra.

William Desmond was created an Indian chief by the Caughnawaga tribe on Saturday evening. Desmond will make his next picture in Montreal.

"The Merry Widow" Savage attraction playing His Majesty's pulled down the record advance sale this season. Capacity business for the first four nights of the week.

was guaranteed before the show arrived in town.

Muriel Greer, a 16-year-old West-mount girl, won the beauty contest which was put on by Loew's Theatre here. She is now en route to New York for a week's visit, the capital prize.

COVERS FOR
ORCHESTRATIONS
AND LEATHER BRIEF CASES
ART BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY



H. HICKS & SON

675 Fifth Avenue, at 53d Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing

J. GLASSBERG
SHORT VAMP SHOES
\$8.85 FOR STAGE AND STREET AT MODERATE PRICES
Satin Strap Pump Catalogue 225 W. 42d St. Stage Last Pumps, Flats, Ballets—Box
Black, White, High Y FREE New York or Soft Toe. Reliable Mail Order Dept.

JACK DEMPSEY GETS A LETTER

New York City, Feb. 25, 1922.

Jack Dempsey, Esq.,
Hippodrome,
New York:

Dear Pal Jack:—

Here's success, old pal, on your opening at the New York Hippodrome. Sorry I could not remain in town to cheer for you because the managers and agents insist upon keeping me busy.

My 110th week is being spent in Philadelphia, notwithstanding that I was told by the managers in the West that things were "terrible" in the East. Up until now I haven't been able to see it.

Well, old pal, I know you're there with the wallop in anything you undertake, and as the "Champ" you can show them a thing or two at the Hippodrome. Please give "Doc" and Teddy my very best, and should you happen to write our old pals, Ed. Milne, or Tim O'Neil, be sure to remember yours truly to them, and in the meantime believe me to be, as ever,

Your Pal from the West,

NAT "CHICK" HAINES

In Vaudeville in "Yes My Dear"

P. S. By the way, Jack, I still use the title you gave me, "The CHAMPION HEAVYWEIGHT LAUGH PRODUCER of the WORLD," and ready at any time to meet all contenders. **CHICK.**

BUFFALO

By SIDNEY BURTON

Inept publicity, lack of good showmanship and greedy overreaching on the part of controlling stockholders were the outstanding features of this week's most important local theatrical event, the opening of the new Lafayette Square theatre. With an investment of over a million to measure up to, the opening Monday was little short of childish. The opening bill of pop vaudeville is said to have been recruited by the management after a wide tour of personal inspection. Premiere audience was politely bored. The new outfit needs at least one real showman.

Unusually heavy bills at all local houses this week to combat opening of Lafayette. Loew's, using

twice usual amount of newspaper space and snipe, with George Beban heavily underscored over a strong vaudeville card. Strand capitalizing personal appearance of Mary Carr at Lafayette by running "Over the Hill" (second run). Shea's Hip, in addition to its regular film features, offers Irving and Jack Kaufman. This is the first time the Hip has presented a vaudeville feature, although the innovation has been threatened repeatedly.

Statements that the State Motion Picture Commission was responsible for the delay in passing upon "ale Face," the Buster Keaton film, caused Secretary Joseph Levenson of the commission to become exceedingly wrathful. In a letter to First National, Levenson wants to know who is placing blame for delay at the commission's door and makes direful threats. "You can readily understand that creating an adverse sentiment of this kind will have to receive proper consideration by this commission."

Is this a part of an organized movement to try to heap contempt and abuse on the commission? We regret to say that we feel it is. Of course, we shall spare no effort to counteract any such movement on the part of producers and we shall make it our business to call the attention of the trade and the general public to this contemptible scheme."

Current attractions include Robert Mantel at Majestic and Harry Lauder and Jane Cowl at Teck for first split week in several seasons. Mantel hurt somewhat by heavy advance billing of Sothorn and Marlowe for next week. Picture theatres offering: Criterion, "Orphans of Storm"; Hipp, "Rent Free"; Loew's, "Sign of Rose," with Geo. Beban in person; Strand, "Over the Hill"; Olympic, "Way of a Maid"; Lafayette, "Thunderclap" with Mary Carr in person.

TORONTO

PRINCESS—William Gillette in "The Dream Maker."
ROYAL ALEXANDRA—Frank Tinney in "Tickle Me." Next, "Just Suppose," presented by Ed. H. Robbins' company.

GRAND—Wesley Barry in "School Days" (film).

UPTOWN—Vaughan Glaser Players in "The House of 1,000 Candles."
SHEA'S—Riggs & Witchele, Mme. Beason and other high-class vaudeville acts.

LOEW'S—Film feature, "Silent Years"; five vaudeville acts, headed by "A Dancing Surprise."
PANTAGES—Five vaudeville acts

FACE SURGEON
Face Lifting
Face Corrections
Crowsfeet
Eyelids Youthified

DR. PRATT
(40 West 34th St.)
(Phone 25 Penn)



Beautify Your Face
You must look good to make good. Many of the "Professionals" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Fees reasonable.
F. E. SMITH, M. D.
347 Fifth Avenue
N. Y. City Opp. Waldorf

REHEARSAL HALL

To Rent—Large Commodious Hall; Size 22x100; With Piano.
Can Be Used Any Hour, Day or Night Except Sunday. Absolute Privacy. Reasonable Rates. Inquire:
U. S. I. RESTAURANT, 108 WEST 45th ST., N. Y. CITY; Bryant 5669.

BEAUMONT
NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

ANOTHER LINK IN OUR CHAIN
THE DOWNTOWN OFFICE OF THE BEAUMONT STUDIOS IS NOW LOCATED AT 225 WEST 46TH ST.—JUST OPPOSITE TO OUR OTHER ADDRESS AT 230—AND IS IN PERSONAL CHARGE OF MR. BEAUMONT HIMSELF. THIS IS THE SIXTH OFFICE TO BE ADDED TO THE CONSTANTLY EXPANDING BEAUMONT ORGANIZATION. SUCH CONSISTENT GROWTH CERTAINLY SIGNIFIES SUBSTANTIAL SUCCESS. OUR SUCCESS MEANS YOUR SUCCESS—IF YOU ALLOW US TO SERVE YOU.
SAME PHONE—BRYANT 9418.
225 W. 46th ST., NEXT TO N. V. A., N. Y. CITY

and the film feature, Mary Miles Minter in "Tillie."
HIPPODROME—Rene Roberts & Co., the Transfield Sisters and other vaudeville acts. Film feature, Tom Mix in "The Rough Diamond."
EMPIRE—Frank Finney's Revue.
PARK—Vaudeville and film.
REGENT—Film, "Dream Street" (second week).
STRAND—Film feature, "What Do Men Want?"

The report in New York that "Dot" Barnett was dead was decidedly premature, as she appeared here in Lew Talbott's new show, "Harvest Time," and was one of the liveliest of the cast. She and Dolly Bates may do vaudeville next summer, as both are carrying boys' wardrobe and Dolly is doing a specialty in hers.

PHILADELPHIA

By ARTHUR B. WATERS

Universal's "Foolish Wives" opened at the Aldine this week for what is announced as a limited engagement. More was made of its exploitation than of any film seen here this winter except "Orphans of the Storm." No advance was made in the 75-cent scale of the house, which was jammed at afternoon and evening performances. One reason for this was the wholesale number of invitations sent out. The critics' notices were decidedly mixed. Only one paper ("Record") gave the film an entirely laudatory notice; the others panned the story and the heavy advertising given the \$1,000,000 cost. "Foolish Wives" was substantially cut here before its showing, the Pennsylvania Censor Board being even harsher than that of New York. The amour with the servant girl, the rape of the half-wit and part of the Count's night with the American lady were eliminated.

Films at downtown houses are: "Tol'able David" (Stanley), "Theodora" (Stanton, second week), "My Boy" (Kariton, second week), "Foolish Wives" (Aldine, first week), "Peacock Alley" (Palace), "A Virginia Courtship" (Arcadia).

B. F. Keith's.—Belle Baker, here for the first time in two years, was given a great reception by an extra large Monday night house. Her songs are nothing particular in themselves, but she knows every trick in putting them over, and she was given many encores. A dancing act liked way above the average was that presented by Jeanette Hackett and Harry Delmar. There is more bare flesh in this act than ordinary, but everybody works so hard, including notably Weeks and Morwick, the "sister team," that nothing but praise is deserved. Leona Stephens and Lee Hollister present their "Back in Beverly Hills" exactly as they have done it before, and its reception was naturally limited. The rest of the bill was passable—nothing more.

Shubert Vaudeville.—Alexander Carr with his familiar "Tobitsky" characterization kept the fun of the bill at a high level. The rest of the bill is featured by comedians and singers, pretty well mixed. Felix Barnard and Sid Townes were particularly well received, and Dickinson and Deagen got almost as many laughs as Carr. A particularly lively opening, the Pickfords, was a surprise feature of an above-average bill, which closed with the Ice Carnival act.

ENGAGEMENTS

Sibylla Bowhan, "The Rose of Stamboul."
Ellen de Lerches, "Midnight Frolic."
Mary Blair, "The Hairy Ape."
Elliott Taylor, Cynthia Perot, "The Hotel Mouse."
Eleanor Woodruff, "Back to Methuselah."
Eva Condon, "The First Man."
A. P. Kaye, "Back to Methuselah."
Belle Bennett, "The Demi-Virgin," to succeed Hazel Dawn.
Leslie Howard, "The Truth About Gladys."
Norman Trevor, "The Exquisite Hour."
Helen Shipman, Clarence Derwent, Eddie Garvie, A. J. Herbert, Leonore Novassio and Eunice Burnham, "Loia."
O. P. Heggie and Alexandra Carlisle, "The Truth About Gladys."
Marjorie Vonnegut, "The First Man."

EDWARD GROPPER, Inc.

**THEATRICAL
WARDROBE TRUNKS**

**HOTEL NORMANDIE BLDG.,
S. E. cor. 38th & W'way, N. Y. C.
PHONE: FITZROY 3848**

BEAUMONT
NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

VARIETY

WILL ISSUE

A SPECIAL

**SHUBERT
VAUDEVILLE
NUMBER**

IN MAY

It will commemorate the

FIRST SEASON

OF

**SHUBERT
VAUDEVILLE**

Its articles will outline the policy and plans of the Shuberts for their second vaudeville season ('22-'23).

Variety's Shubert Vaudeville Number will be exploited by Variety, and through the cooperation of the Shuberts, offices and forces.

Advertisements for the Shubert Number will now be accepted at any Variety office, at Variety's latest (and reduced) advertising rates, \$200 a page, \$110 one-half page, for players; \$300 a page, \$160 one-half page, managers and agents (including theatres). Commercial advertising rate, (excluding music publishers), 30 cents per line (1,050 lines to a page). Music Publishers, \$200 a page, \$110 half-page, \$3 per inch (no contract rate). The former size page (12x8) of Variety remains \$150 for players and publishers; \$200, managers and agents.

WELLS, VIRGINIA AND WEST

"TWO SAILORS AND A GIRL"

AT B. F. KEITH'S PALACE, NEW YORK, THIS WEEK, (FEB. 27)

Direction ROSE & CURTIS

BILLS NEXT WEEK

(Continued from Page 27)

PERONNE & OLIVER
4 Nights
2d half
Michon Bros
Flake & Lloyd
J & K Lee
Geo Morton

OKMULGEE, OK.
Orpheum
Follis Sis
Holiday & W'lette
3 White Kuhens

GLADYS GREENE CO
York & Maybelle
Frish Rector & T

OMAHA, NEB.
Empress
Hall & West
Reno Sis & Allen
Lewin & Rogers
Capt Betts Seals
2d half
Thelma
Jas Fulton Co
Stein & Smith
(One to fill)

PEORIA, ILL.
Orpheum
Bert Lewis
Sam Nann Co
Amarrath Sis Co
(Three to fill)
2d half
Standard 4
Lester
Galletti's Monks
(Three to fill)

QUINCY, ILL.
Orpheum
Ford & Price
Walton & Brant
"4 Jacks & Queen"

ST. LOUIS
Columbia
Hall & Dexter
Chamberlain & E
Chas Burkhardt Co
Marshall & Conner
Melody & Art
2d half
Dalto Fresse Co
Mudge Morton 3
Emmons & Colvin
"Smiles"

RACINE, ILL.
Rialto
Sternad's Midgets
(Others to fill)
2d half
Melva Sis
C & T Harvey

Mac Benard
Palm Beach Tramps
Playing W. V. M. A.

TAMS -- COSTUMES --
OF EVERY DESCRIPTION. FOR EVERY OCCASION.
318-320 WEST 46th ST., N.Y. CITY.
FOR HIRE—MADE TO ORDER
THE LARGEST COSTUMING ESTABLISHMENT IN THE WORLD.
We Furnish Everything for Motion Picture Productions, Masquerades, Amateur
and Professional Theatricals, Minstrel Shows, Pageants, Etc., Etc. Wigs,
Make-Up Materials, Make-Up People and Professional Coaches.
(MUSICAL and DRAMATIC)
TELEPHONE: LONGACRE 1913-14-15
ARTHUR W. TAMS
MUSICAL LIBRARY, INC.

OUR MOTTO: "A SQUARE DEAL FOR EVERYBODY"
WE LIKE NEW YORK—WE HOPE NEW YORK LIKES US

CHESTER LOLA
SPENCER and WILLIAMS
in "PUTTING IT OVER"

At B. F. Keith's Colonial, New York, This Week (Feb. 27)
NEXT WEEK (March 6-8) B. F. Keith's Fordham, New York
(March 9-12) B. S. Moss' Coliseum, New York

Direction HARRY WEBER

"Watch Out" for Our New "Elgin"—It's Some Car

GENE DABNEY'S ORCHESTRA

AT B. F. KEITH'S PALACE, NEW YORK, WITH THE DOLLY SISTERS

HARRY ROSENTHAL, Piano

JOE SAMUELS, Violin

GENE DABNEY, Saxophone

LOU HOFFMAN, Drums

JOE MARINERO, Banjo

PORTLAND, ORE.

Pantages
Pasquall Bros
Jap Sayden
Hall & Snyder
Jack Hallen
King & Irwin

OGDEN, UTAH
Pantages
(9-11)
Class Manning & C
Hayden G'win & R
Fields & Sheldon
Dr Pauline
Pantheon Singers

DENVER
Pantages
Pedrick & Devere
Glasgow Malda
P & T Hayden
Ishakawa Bros
Harry Lamore
Mrs Roy Gardner

KANSAS CITY
Pantages
Latoy's Models
Violet Carlson
Melodies & Steps
"Night Boat"
Foster & Ray
Six Tip Tops

ST. LOUIS
Empress
Jack Trainor Co
Harry Van Posen
Johnny Small Co
W & G Ahearn
M & M Humphrey
Noodles Fagin

MEMPHIS
Pantages
Lagana
Chuck Risner
Terminal Four
Broadway Revue
P Conchas Jr Co

CINCINNATI
Pantages
Three Alexs
Bernard & Ferris
Paisley Noon Co
Leo Morris
Arizona Joe
Hyul & Early

INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
Wills Gilbert Co

SALT LAKE

Pantages
Smith's Animals
Craig & Cato
Lunatic Bakers
Sampsel & L'hardt
Ferris Hartman Co

OGDEN, UTAH
Pantages
(9-11)
Class Manning & C
Hayden G'win & R
Fields & Sheldon
Dr Pauline
Pantheon Singers

DENVER
Pantages
Pedrick & Devere
Glasgow Malda
P & T Hayden
Ishakawa Bros
Harry Lamore
Mrs Roy Gardner

KANSAS CITY
Pantages
Latoy's Models
Violet Carlson
Melodies & Steps
"Night Boat"
Foster & Ray
Six Tip Tops

ST. LOUIS
Empress
Jack Trainor Co
Harry Van Posen
Johnny Small Co
W & G Ahearn
M & M Humphrey
Noodles Fagin

MEMPHIS
Pantages
Lagana
Chuck Risner
Terminal Four
Broadway Revue
P Conchas Jr Co

CINCINNATI
Pantages
Three Alexs
Bernard & Ferris
Paisley Noon Co
Leo Morris
Arizona Joe
Hyul & Early

INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
Wills Gilbert Co

Adler & Ross

The Gellis
FT. WORTH, TEX.
Majestic
The Rios
Panther Four
C Blackwell Co
Jack Clifford Co
Sammy Lee Co
Bessie Browning
Robbie Gordone

GALVESTON, TEX.
Majestic
(6-8)
(Same bill plays
Austin 9-11)
Nippon Duo
Ben Smith
Cressey & Dayne
Johnson & Mack
Rolle's Rev
Tracey & McBride
Bennett Sis

HOUSTON, TEX.
Majestic
Dewitt Young & Sis
Allen & Canfield
H B Toomer Co
Coscia & Verdi
Dobson & Sirens
Yorke & King
Sansone & Deillah

LITTLE ROCK
Majestic
Juggling Nelsons
Carleton & Balley

TULSA, OKLA.
Majestic
(Okla. City split)
1st half
Michon Bros
Flake & Lloyd
J & K Lee
George Morton
Chon & Moy

GRIFF

Is Not Going to Europe
as Yet—He's Half Way—
at Astoria

NOW (MARCH 2-5)

Direction, ABE THALHEIMER

BOOKING MANAGERS!!

For Your Business Depression
Get the SURE CURE

NAT "CHICK" HAINES
in "YES, MY DEAR"

JOHN STEEL

THE GREAT AMERICAN TENOR AND VICTOR RECORD ARTIST

AT B. F. KEITH'S PALACE, NEW YORK, NEXT WEEK (MARCH 6)

FEATURING

THE INTERNATIONAL FOX-TROT HIT

"TELL HER AT TWILIGHT"

By DONALDSON and GROSSMAN

PUBLISHED BY

JOE MITTENTHAL, Inc.

1591 Broadway, NEW YORK CITY

BURLESQUE ROUTES

(March 6—March 13)

"Big Jamboree" 6 Gayety Rochester 13-15 Bastable Syracuse 16-18 Grand Utica.
"Big Wonder Show" 6 Gayety Omaha 13 Gayety Kansas City.
"Bits of Broadway" 6-8 Bastable Syracuse 9-11 Grand Utica 13 Empire Albany.
"Bon Ton Girls" 6 Lyric Dayton 13 Olympic Cincinnati.
"Bowery Burlesquers" 6 Palace Baltimore 13 Gayety Washington.
"Broadway Scandals" 6-8 Cohen's Newburgh 9-11 Cohen's Poughkeepsie.
"Cuddle Up" 6 Miner's Bronx New York 13 Orpheum Paterson.
"Dixon's Big Review" 6 Allentown 7 Easton 8 Reading 9 Long Branch 11 Trenton.
"Finney Frank" 6 Gayety Montreal 13 Gayety Buffalo.
"Flashlights of 1921" 6 Columbia New York 13 Casino Brooklyn.
"Follies of Day" 6 Empire Brooklyn 13 Empire Newark.
"Follies of New York" 6 Howard Boston.
"Folly Town" 6 Hyperion New Haven 13 Miner's Bronx New York.
"French Follies" 6 Majestic Scranton.
"Garden Follies" 6 Casino Brooklyn 13 L. O.
"Girls de Looks" 6 L. O. 13 Palace Baltimore.
"Girls from Joyland" 6 Plaza Springfield Mass.
"Golden Crook" 6 Gayety Detroit 13 Gayety Toronto.
"Greenwich Village Revue" 6 Park Indianapolis 13 Star & Garter Chicago.
"Harvest Time" 6 Gayety Buffalo 13 Gayety Rochester.
"Hello 1922" 6 Star Cleveland 13 Empire Toledo.
"Howe Sam" 6 Empire Newark 13 Casino Philadelphia.
"Jazz Babies" 6 L. O.
"Jingle Jingle" 6 Gayety Kansas City 13 Gayety St. Louis.
"Kandy Kids" 9 Sandusky Sandusky 10 Ellyria 11 Opera House Loraine O.
"Keep Smiling" 6 L. O. 13 Star Cleveland.
"Kelly Lew" 6 Casino Boston 13 Columbia New York.

Donahue and Patrick

In "ODDS AND ENDS"

This Week (Feb. 27)
McVickers, Chicago

Direction: SAM ROBERTS

EDWARD and MIRIAM

ROOT

(DANCING ROOTS)

FEATURED WITH

ROONEY & BENT'S "RING'S OF SMOKE"

ORPHEUM CIRCUIT

"Knick Knacks" 6 Empire Providence 13 Casino Boston.
"London Belles" 6 Star & Garter Chicago 13 Gayety Detroit.
"Maids of America" 6 L. O. 13 Hyperion New Haven.
"Marion Dave" 6 Majestic Jersey City 13 Empire Providence.
"Pace Makers" 9-11 Academy Fall River.
"Peek a Boo" 6 L. O. 13 Gayety Omaha.
"Reeves Al" 6 Columbia Chicago 13 L. O.
"Record Breakers" 6 Olympic New York.
"Reynolds Abe" 6 Gayety Washington 13 Gayety Pittsburgh.
"Singer Jack" 6 Casino Philadelphia 13 Hurlig & Seamon's New York.
"Social Follies" 6 Penn Circuit.
"Some Show" 6 Empire Hoboken.
"Sporting Widows" 6 Hurlig & Seamon's New York 13 Empire Brooklyn.
"Step Lively Girls" 6 Empire Albany 13 Gayety Boston.
"Sugar Plums" 6 Empire Toledo 13 Lyric Dayton.
"Tit for Tat" 6 Olympic Cincinnati 13 Columbia Chicago.
"Town Scandals" 6 Gayety Pittsburgh 13 L. O.
"Twinkle Toes" 6 Gayety St. Louis 13 Park Indianapolis.
"Watson Billy" 6 Gayety Toronto 13 Gayety Montreal.
"Williams Mollie" 6 Gayety Boston 13 L. O.
"World of Follies" 6 Orpheum Paterson 13 Majestic Jersey City.

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTCARDS, ADVERTISING or CIRCULAR LETTERS. WILL NOT BE ADVERTISED. IN ONE ISSUE ONLY.

Adams Charles
Adams Jean
Akins Eddy
Alexander Manuel
Allen Harry
Anderson Bob
Anderson Pauline
Astor June
Ayers Patsy

Balwin Austin & G
Barry Johnny
Barnum Geo
Barry & Nelson
Barrie Albert
Beryl Beatrice
Blackwood Geo
Blade Milton
Bradford Alice
Brazil Hyram
Brown A
Brown James
Brumbaugh Bud

Carlson Miss I
Carter Mac
Cashill W
Chalfonte Sis
Claire Doris

Clarice A
Cadwell William
Clifton J
Cole Muriel
Collins & Dunbar
Collins Revolving
Cornell Mr
Coyne Ben
Croombe Leo

Dean Phyllis
DeVere Joan
Dion Helen
Dockson Evelyn
Dogman Dan
Dooley J
Dunn Miss T.

Erico Joe
Errol Bert
Escardo Trosie
Evans Harry

Fair Nancy
Fairchild Lillian
Feig Edw
Fentell Harry
Ferris Albert

Flynn Josie
Ford Ray
Foster Victor
Fox Eddie
Franklyn Wilson
Francis Ann
Fridkins John

Golden Maurice
Goodall Jack
Goodman Stern
Goodrich Madam
Goodrich Ruth
Gould Grace
Griffin Fays

Hahy Flo
Halle Eurnice
Hall Nelda
Halpin R
Hennings Joe

Herman & Kane
Herrison Gladys
Hillman B
Hollis Peggy
Honeymoon Ina
Hope Ruth
Hyde Mrs T
Hyams Leola

Jackson Warren
James John
Jewell Minnie
Joy Felix

Kaufman Walter
Kayne Agnes
Kelton Aryan
Keefe John
Kemp Stewart
Keppeler Otto

Lambert Eddie
Lawlor James
Lawrence Margaret
Lawrence Pam

Mack Al
Mahoney & Auburn

Mason Homer
Matthews Ray
Melnette Coral
Miller Fannie
Milne Robert
Mohr Paul
Montrose Geo
Morris Ray
Mostol Tommy
Moulton Gertie
Murray Clev

Orth Frank
Oliver Theo

Riberg Inez
Robinson Geo
Roode C M
Ross Leon

Samuels Maurice
Schubert II
7 Little Sweethearts
Simons Joe
Smilletta Pearl
Smith Billy
Southern Betty
Stearns Edwin
Stevens Dorothy
Stevens Flo
Storey Rex

Tripp Geo
Trivillon Fred
Turner Helen
Tomlinson Ruth

VaLere Vincent
Valerio Clem
Verga Gladys
Verona Countess
Vesta Dan

Wilbert Ethel
Williams Harry
Wilson John
Wilson Sis

Amble W C
Austin Bob
Avey West Mrs
Avey Charlotte
Australian Delois
Adams Rex
Alexander Bros
Arrell Bros
Armstrong Florence
Appler A A
Armond Ted V

Burt Vera
Beck Valeria
Bartram Gus Mrs
Bayer Robert C
Bally Hoo I
Banjoys The
Bolles Ned
Bello Lillian
Braase Stella
Burton Trip & B
Brown Betty
Burton Richard
Burgess W S
Blake Helen
Brown George
Bogdonoff Mme Tr
Barnes Stuart
Burnette & Lee
Bray Olive & L
Bolliger Robt
Binns & Burt
Byron Chas
Belmont Belle

Crone Miss
Corbley Madell
Carr Alexander
Cook & Vernon
Carpenter Bert
Cavanas Two
Calvert Marguerite
Cavanaugh E Mrs

Dainty Marie
Davis & McCloy
DeHaven Milo
Davitt & Duval
De Onsonne Nellie
Dissell R H
Davenport Paul

Edwards Buck
Floretti G A
Frulay Bob
Fox Eddie Bozo
Faranael Ricky
Fowler Dolly

Green Alex
Great Howard
Griffith June
Gruning Gene
Geiger John

Sieger Lillian
Selmer Jack
St Leo George
Spahman A Mrs
Summers Cecil
Trainer Jack
Thirty Pink Toes
Verona Countess
Valeno Don

Valli Arthur
Virginia Miss
Verobell Mme
Wise John E
Webb Merle Miss
Wallace Jean
Walter Anne
Ware Archie
Wastika & Ustudy
Williams Joseph J

Barclay Don
Brown Buddy
Coleman Harry II
De Bell Eugene
Floyd Elmer
Elliott-Johnson Rev

Lake Marjorie
London Louis
Little Joe
Roberts Jay
Romaine Ison
Vine Dave

San Francisco Office

Kansas City
By WILL R. HUGHES

SHUBERT—"Greenwich Village Follies."
GRAND—"The Brat," stock.
GAYETY—"Twinkle Toes."
CENTURY—"Follies of 1922."
PHOTOPLAYS—"Forever," Newman; "Three Live Ghosts," Royal.

Business at the Shubert was a disappointment to the management of the New York company playing "Irene" the early part of last week, but it picked up with the Wednesday matinee a sell-out, and continued big the balance of the stay. At the vaudeville and burlesque theatres as well as the big downtown picture houses the attendance was nothing to brag about.

The Grand, dark since Christmas, is trying permanent stock, and the Century changes its policy from American Burlesque Circuit shows to musical stock.

Jean LeBrun, prima donna with the "Kandy Kids" show, was compelled to leave the company here on account of a throat ailment. Her place was filled by Billie LaVerne, who stepped into the part without a rehearsal and got by. She will be retained in the part.

Silver, Duval and Kirby were unable to fill their engagement at the

HOME AGAIN
JACK CASE
"A Black Streak of Happiness"
Week Feb. 27, McVickers, Chicago.
Eastern Representatives:
HANLON & TICHMAN.
Western Representative:
SIMON AGENCY.

Knapp Bob
Kibben
Kall Sam
Kramer Clifton
Kublik Henry

Lubin Jack
Lee & Cranston
Larkin & Whitmore
Lubin Lew
Lee Bryan
Le Payne Babe
Lucier Fred
Le Vere Vesta
La Mert Sam
La Mert Louis

McCormack & L
McMahon Eva
Martini Joe
McDougal Mae
McCullough Carl
Morgan Marion
Morrell Frank

Newport Hal
Nippon Duo
Novak Henry

Olsmith Mary L
Oshea Timothy
Ostrowsky I. Mille

Poole Patricia
Poole Jack
Pfeiffer Richard
Patterson Helen G
Patton Joan
Patton Jeanette
Patricola Tom
Pembroke A Miss

Ray Hazel
Rogers Wilson
Roatkins Audina
Ryan Elsa
Rankin Walter Mrs
Rose Harry
Reno Sis & Allen
Rajah J A
Riedl G & A
Rely Evelyn

Suratt Valaska
Stanley Rose

Orpheum last week on account of sickness. Ray Fern and Maree were used instead.

The wire used in Nellie and Josephine Jordan's act broke at the Sunday matinee performance at the Orpheum. Both artists were thrown heavily to the stage, but no serious injuries resulted.

The "Irene" company, Walter Hampden and the Winter Garden show, with the Howard Brothers, are all on their way to the coast, following each other in the order named, from this city.

Eddie Britt, formerly assistant treasurer for several years at the Grand, has been appointed treasurer, and will look after the financial interests of the Drama Players, who open Feb. 26 in stock.

The Orpheum is advertising Trixie Friganza as its headline attraction for next week.

Orval M. Hixon, of the Hixon Studios, theatrical photographers, has formed a partnership with A. Kenyon Newman, and the new firm will be known as the Hixon-Newman studios.

The first attempt in the west to broadcast by wireless a concert of the magnitude of the St. Louis Symphony Orchestra was made here last week when the organization gave two concerts in Convention Hall. Both the "Star" and the "Post" opposition papers, announced that the broadcasting would be done under their supervision. Both also claimed that they were the originators of the plan.

JACK DEMPSEY SAYS!

THE nearest
KNOCKOUT ever
handed to ME
was by
NAT "CHICK" HAINES
in "YES, MY DEAR"

SPECIAL RATES
TO THE
PROFESSION

JOHN W. GRIFFITH'S
THEATRICAL TRANSFER
342 West 38th Street
NEW YORK CITY

Phone: 3585 Fitz Roy

AFTER YOU GET
YOUR CONTRACT
SEE ME AND
SAVE MONEY

Mr. ALEXANDER PANTAGES Says !! NAT 'CHICK' HAINES in 'YES, MY DEAR'

"Broke the *business* record of my Circuit for *two* consecutive seasons. Will be *glad* to *play* this attraction again as soon as I can get it."

POOLING COMBINATION

(Continued from page 13)

Combination has a Buffalo theatre they are ready to turn over for that policy. It is said the Shuberts are satisfied with their present vaudeville theatres in Washington and Boston.

Matters Remaining.

Many matters remain to be smoothed out in connection with the pooling. In the big cities, where the pooling will occur, with possibly other towns to be added to the 11 mentioned, the legit producers attached to either the Shubert or Erlanger offices insist they be considered through their contract-bookings contracts held with the offices of the two syndicates, as reported last week in Variety.

Smaller producers, with several

road show men among them, profess to see in the booking combination (not pooling) of the Shubert and Erlanger agencies that is to take in all bookings of either, an intent to drive out the road man, or, if not that altogether, to place the road men and smaller producers in a position where they will be helpless against the bookings of the combination. The smaller producers admit this is but a surmise on their part, but seem firmly convinced such a condition will arise. They are urging agitation against the combination to force a definite expression from the heads of the two syndicates in order that the road men and smaller producers may know what to expect or look for next season.

KELLERD'S ROMANCE

(Continued from page 14)

tion had toured the Middle West, where it found the going rough. Playing one city in that territory, the receipts were so small the Kellerd forces found it imperative to seek financial aid locally to enable them to move onward.

Kellerd on his last appearance in Central New York, when he played this and other nearby cities, found himself under the same evil star, although the papers, both dramatic columns and editorially, warmly praised his art.

Kellerd and Miss Brindley arrived in Syracuse last Saturday and registered at the Onondaga. Monday afternoon they quietly visited the City Hall and secured a marriage license. Kellerd swore that he was a widower, 52 years old, a native of England and now a resident of New York.

Miss Brindley, while giving her present home as Oakland, Cal., said that she was a native of Niagara Falls and was the daughter of George B. Brindley, founder of an electro-chemical industry at the Falls.

The marriage was performed by the Rev. A. A. Jaynes at Trinity Episcopal Church, with Mrs. A. G. Velasco and Miss Velasco of 2006 Bellevue avenue as witnesses. Immediately after the ceremony the couple left for New York.

Kellerd asserted that his bride's family were aware of their wedding plans and said that they had previously visited Mr. Brindley a Niagara Falls last week. He declared that he was a bosom friend of Brindley, senior, and that he had known his bride since she was 20 months old.

Kellerd was born in Kennington, London, Eng., in 1866. He was hailed as an infant prodigy when first appearing in England in 1879. He made his American stage debut in 1883.

WASH. THEATRES REOPEN

(Continued from page 14)

tion to Poll's, Crandall's Metropolitan and the colored house on Twelfth street still closed.

Hearings have been opened before the Grand Jury on the Knickerbocker disaster, and the mass of evidence being submitted against the seven men held is being slowly gotten together. A report is being prepared by a special committee of the Washington Chapter of the American Institute of Architects, and, although still in an uncompleted condition, it is understood it corroborates the detailed report of the joint board of the Army and Navy.

It is stated that 21 "evidences of inferior work" of the Army and Navy Board are agreed to by the committee of architects who have added additional faults both as to design and construction, the nature of which would not be divulged until the complete report is submitted to the Grand Jury.

Commissioner Keller is conducting personal inspections of the theatres here, and on Monday had special details at all theatres, including the new Lincoln, a colored house devoted to pictures and opened for the first time last night. This makes the third theatre of modern type and large seating capacity now

in operation exclusively devoted to colored patronage in this city.

District Attorney Peyton Gordon, after a three-day delay, heard further evidence on the Knickerbocker case yesterday, the first day of hearings being given over to the presentation with models as to the construction of the ill-fated house. Col. William Kelly, chairman of the joint army and navy board, occupied most of the time of the hearing yesterday with detailed statements as to reasons for the collapse of the theatre roof. John Ritchie, chief clerk of the building inspectors' office, presented the files of that department touching on the inspection of the ruined structure.

EARL CARROLL'S THEATRE

(Continued from page 14)

a complete lighting system, and an orchestra lift, which can be manipulated after the manner of an elevator, to raise the orchestra musicians into view or conceal them, if that is desired.

There are no boxes. Instead, where boxes would ordinarily be, alcoves are located on either side of the stage. These were utilized by the cast for the purpose of taking curtain calls. The ceiling contains a lighted dome, on the order of the style of construction of the modern picture houses.

On the mezzanine floor a smoking room has been fitted up in Chinese style, with all of the atmosphere of the Orient, including two Chinese girls in native costumes, Chinese paintings, bric-a-brac, etc.

The interior decorations run to blue and yellow, with a flowered carpeting that is tasteful without being ostentatious. All of the decorations, in fact, are marked by a quiet, restful style of coloring. The spaces between the seats allow for considerably more comfort than the average house of the better class

also. There is a picture booth in the balcony.

The system of starting the show, with a gong is followed, a la Belasco, instead of the regulation orchestra, the Earl Carroll has a balaika orchestra for the current piece, probably to furnish Russian atmosphere. While commodious, the new house is arranged in such manner as to carry an air of intimacy, as regards the seating arrangements.

The scale for the opening night of "Bavu" ran to \$5.50 top.

NEW ORLEANS BUSINESS PICKS UP THIS WEEK

New Orleans, March 1.

Business at the legit houses picked up this week. Indications now are that "Take It From Me" at the Shubert-St. Charles will do \$10,000 on the week.

Missing a Sunday opening, Ruth Chatterton, in "Mary Rose," will do \$8,000 notwithstanding at the Tulane.

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

HERCULES TRIO

BERT APOLLO, Mgr.

Gymnasts

Supreme-Non-Comparable

Under Personal Direction of

ALLEN SUMMERS

145 N. Clark St., Phone Central 8834 CHICAGO

Manager Wanted

FOR LARGE

City Auditorium, Cleveland

Seating 14,000

And to Be Employed by the City.

Applications will be received until March 5th.

Give experience and salary.

APPLY:

ROBERT McLAUGHLIN

Manager Ohio Theatre
CLEVELAND, O.

PRIMO VELLY and DOG

Playing W. V. M. A.

EDDIE MACK TALKS:

No. 72

EDDIE MACK Announces

that he has on display a complete line of

Spring Suits and Top Coats

of the newest materials.

COME IN AND LOOK AROUND

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

FOR SALE 2-BRAND NEW ACTS-2

Written and Staged by Well-Known Vaudeville Authors and Producers

A TIMELY SINGING AND DANCING NOVELTY ACT IN "ONE" FOR TWO YOUNG WOMEN,

AND

A PRODUCTION ACT FOR FIVE PEOPLE
For Scenery, Scripts and Rates, Address

ALBERT STONE

1452 THIRD AVENUE

NEW YORK

AT B. F. KEITH'S RIVERSIDE, NEW YORK, NEXT WEEK (MARCH 6)

GORDAN and RICA

ALWAYS SOMETHING NEW

LITTLE GREY SWEETHEART

Pub. by FRED FISHER, Inc., 224 West 46th Street, NEW YORK

LENTEN DROP BEGINS

(Continued from page 1)

Significant of the sub-normal times. Other signs of a waning season are in sight. Salary cutting in several Broadway attractions is reported to have been made. Coming in late February, that is exceptionally early. The Ash Wednesday matinees were away off, Times square holding a smaller matinee crowd than in years. This week started off poorly, Monday's takings being under expectations. In spite of managers discounting the slump following Washington's Birthday, takings of \$500 to \$600 for dramatic shows furnished a disappointment. Last Saturday night was plainly off, ticket brokers complaining they were unable to get rid of tickets for smashes even at 50 cents advance. That was partly reaction from the holiday.

Washington's Birthday was traditionally big. Business Tuesday

night (the eve of the holiday) was better than the usual Saturday. Attendance at the holiday matinee beat out the Wednesday night business all along the line. Grosses last week moved upward because of the holiday support and the best takings since the first of the year were drawn. All but a few attractions played but eight performances last week, but business easily bested the takings of Lincoln's Birthday week, when most shows gave an extra performance.

An idea of the strong draw for the two performances may be judged from the day's grosses by some of the leading attractions. "Bombo," the Al Jolson show, claimed over \$3,500. "Sally," the record musical show at the New Amsterdam, was around \$3,000 for the day. "The Music Box Revue" grossed \$7,000, which was all that the house could play to, and the same figure goes for "Good Morning Dearie" at the Globe. "The Cat and the Canary" pulled \$4,700 into the National and many other grosses were only limited by the capacity of the houses. A drama that has been in doubt moved from \$5,000 to \$7,800 on the week. Its Wednesday performances played to \$2,700, with \$1,400 of that drawn at the matinee, the difference between afternoon and night being typical of many others.

"Bombo" has established a record at Jolson's, the new Shubert house this season that is designed to berth the Winter Garden type of shows. An average of \$25,000 weekly is claimed for the entire 22 weeks of the run thus far, which is reliably said to beat Jolson's Garden record. At the latter house these were cutting after the eighth or ninth week because of the exceptional lower floor capacity at the Garden. No cutting has yet been done at Jolson's and "Bombo" appears easy of continuance through the season if the star so desired.

"Back to Methuselah," the Shaw play, given premiere at the Garrick Monday by the Theatre Guild, is the first attraction there at a \$3 top scale. The piece in total will be

presented in three weeks, it being a cycle. The critics credited the Shavian wit and brilliant satire, but predicted the long tedious performance would hardly hit a popular chord. The performance for the first third of the cycle is running over four hours, with the curtain time set back to 7:30 after the opening night.

"To the Ladies" at the Liberty is regarded as having the best chance of the newest non-musical arrival. Its first week went over \$15,000, and this week started off ahead of the other fresh offerings. The piece was written by two newspapermen (George S. Kaufman of the New York "Times" and Marc Connelly).

"Your Woman and Mine," which replaced "Lilies of the Field" at the Klaw Monday, was not kindly treated by the dailies. The "Lilies" show could have continued until Easter, but was forced out through litigation that has been bubbling since the show opened. A portion of the stock was ordered sold at auction by the court, though the show wound up at a profit last Saturday. "The Rose of Stamboul," listed for the Century, was set back until next week.

"Bavu," a drama of Russia, opened the new Earl Carroll theatre last Saturday, the house being one of the prettiest on Broadway, but the show is in doubt. "The French Doll" at the Lyceum opened to profitable business, but proved weak in its balcony draw (true of other attractions arriving since the first of the year). "Rubicon," a French adaptation at the Hudson, was roundly panned, with business for the first week indicating no run. "For Goodness Sake" at the Lyric drew fairly well for a musical show, but must build to be profitable.

This is the final week for "A Bill of Divorcement." The Times Square will go dark for a week and then "The Law Breaker" will move over from the Booth. At the latter house "The Truth About Blady's" will succeed March 14. "Desert Sands" was suddenly withdrawn from the Princess, staying two weeks, and that house is now dark. Next week will see the premiere of George M. Cohan's "Madeline of the Movies" and "Broken Branches" at the 39th Street, Yvette Gilbert having the house for four performances only this week. Besides the opening of the "Stamboul" show at the Century, the Garrick will stage the second part of "Back to Methuselah."

"The Hairy Ape," a Eugene O'Neill drama, centers attention in co-operative circles for the premiere at the Neighborhood Playhouse Saturday night. The revival of "The Pigeon" is a good draw at the Greenwich Village and it may move uptown after another week, it being mentioned as a successor of "Dulcy," which has one more week at the Frazee. "Mrs. Warren's Profession" is also a current revival at the Punch and Judy.

It's a fifty-fifty split as to the

number of attractions on sale at cut rates this week and the number that are held in the agencies on outright buy from the theatres. There were 25 in each list on Wednesday. With the business in the advance agencies off during the early part of the week, it was strange to note that in the cut rates the biggest midweek matinee business of the season was recorded.

Two of the buys of last week, "Blossom Time" at the Ambassador and "Pins and Needles" at the Shubert, were off this week. In their place there were four of the attractions that arrived in the last two weeks added. They were the "Chauve Souris" at the 49th Street, with 300 a night; "He Who Gets Slapped," at the Fulton, 350 a night; "The French Doll" at the Lyceum, 250 a night, and "For Goodness Sake," at the Lyric, for a like number. The buy for "Marjolaine," at the Broadhurst, was cut down as to the number of seats taken.

The total list in the advance agencies has "The Blushing Bride," Astor; "Kiki," Belasco; "The Dover Road," Bijou; "Marjolaine," Broadhurst; "The Perfect Fool," Cohan; "Capt. Applejack," Cort; "The Demi-Virgin," Eltinge; "The Czarina," Empire; "Up in the Clouds," 44th Street; "Chauve Souris," 49th Street; "He Who Gets Slapped," Fulton; "Good Morning, Dearie," Globe; "Six Cylinder Love," Harris; "The National Anthem," Miller; "Bombo," Jolson's; "Bulldog Drummond," Knickerbocker; "To the Ladies," Liberty; "The French Doll," Lyceum; "For Goodness Sake," Lyric; "Music Box Revue," Music Box; "Sally," New Amsterdam; "Drifting," Playhouse; "Lawful Larceny," Republic; "Blue Kitten," Selwyn, and "Bill of Divorcement," Times Square.

The 25 attractions that were listed in the cut rates were "The Blushing Bride," Astor; "Monmartre," Belmont; "The Law Breaker," Booth; "Marjolaine," Broadhurst; "The White Peacock," Comedy; "Bavu," Earl Carroll's; "The Nest," 48th Street; "Up in the Clouds," 44th Street; "Dulcy," Frazee; "Elsie Janis and Gang," Gaity; "The

Pigeon," Greenwich Village; "The National Anthem," Miller's; "The Rubicon," Hudson; "Your Woman and Mine," Klaw "Bulldog Drummond," Knickerbocker; "For Goodness Sake," Lyric; "The Mountain Man," Elliott; "Just Married," Bayes; "Plant, Fay's Fables," Park; "Drifting," Playhouse; "The Deluge," Plymouth; "Pins and Needles," Shubert; "Shuffle Along," 63d Street; "Guibour," 39th Street; and "Bill of Divorcement," Times Square.

A. H. Woods is sending "Gertie's Garter" on tour, the farce opening Monday at the Riviera, New York, and playing the balance of the Seaway circuit. The piece ran at the Republic during the fall, but was withdrawn pending better read conditions.



Make-up comes off almost as easily as Bottom's head, in Midsummer Night's Dream, when you use

ALBOLENE

Cuts right into the grease and does the skin good instead of harming it, preventing make-up poisoning. Has practically superseded the sticky or watery old-fashioned creams.



in 1 lb. and 1 lb. cans for the dressing table. At all druggists and dealers

McKesson & Robbins
Manufacturing Chemists
31 Fulton Street, New York

On 34th Street

A. RATKOWSKY

INC.

FURS

A chance to buy advance models in the most stylish pelts for the coming season at below the wholesale prices.

Special Discount to the Profession

Furs Repaired and Remodeled

PRE-PUBLICATION ANNOUNCEMENT

TO ALL SINGING ACTS—

We offer you an opportunity to secure some absolutely

NEW UNPUBLISHED SONG MATERIAL

and identify yourself with the introduction of one of the many good song numbers we are in a position to offer you. If you have room in your act for one or more good numbers, visit our professional department at once, as we are prepared to supply songs that will fit most any occasion. Out-of-town acts may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

Frank A. Brady, Prof. Mgr.
1317 Broadway, N. Y. City

KNICKERBOCKER HARMONY STUDIOS

H & M PROFESSIONAL TRUNKS

Made by HERBERT & MEISEL of St. Louis

Can Now be bought in New York City

Prices Reduced, \$55 Up

Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.

Used trunks and shopworn samples of all standard makes always on hand.

Hartman, Indestructo, Belber, Oshkosh, Taylor, Murphy, Neverbreak, Bal, F.

SAMUEL NATHANS SOLE AGENT FOR H & M TRUNKS IN THE EAST

1664 Broadway, N. Y. City Phone Circle 1873 Bet. 51st and 52d Streets.
531 Seventh Ave., N. Y. C. Phone Fitz Roy 0620 Bet. 38th and 39th Sts.

OLD TRUNKS TAKEN IN EXCHANGE

NOW Playing LOEW'S STATE, New York (March 2-5)

MAYBELLE WHITMAN

AND COMPANY

DISPENSING HAPPINESS AND SUNSHINE THRU DARK CLOUDS

ALWAYS WORKING

CELEBRATING OUR FIFTEENTH SEASON TOGETHER

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels

GRANT—AND—LORRAINE

CHICAGO

300 HOUSEKEEPING APARTMENTS

(Of the Better Class—Within Reach of Economical Folks)

Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all looking offices, principal theatres, department stores, traction lines, "L" road and subway. We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS.

HILDONA COURT

341 to 347 West 43rd St.

Phone Longacre 3500

A building de luxe. Just completed; elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchens, kitchenettes. These apartments embody every luxury known to modern science. \$13.00 weekly up, \$35.00 monthly up.

THE DUPLEX

330 and 325 West 43d St.

Phone Bryant 6131-4293

Three and four rooms with bath, furnished to a degree of modernness that exceeds anything in this type of building. These apartments will accommodate four or more adults.

\$9.50 Up Weekly

YANDIS COURT

211-217 WEST 43d STREET

BRYANT 1912

New Housekeeper in Charge.

One, three and four room apartments with kitchenettes, private baths and telephone. Directly off Times Square. Unusual furnishings, room arrangement affords every privacy. All night hall attendant.

Rates, \$16.00 up weekly.

Address All Communications to M. CLAMAN, Principal Office—Yandis Court, 241 West 43d Street, New York. Apartments Can Be Seen Evenings. Office in Each Building.

McALPIN HOTEL

10th and Chestnut PHILADELPHIA. 8-Story, Fireproof. Streets. Phone in Every Room.

WIRE FOR RESERVATIONS. In the Heart of Theatre and Shopping District. Recently Opened: Beautifully Furnished. SPECIAL RATES TO PERFORMERS—ROOMS WITH TWIN BEDS.

THEATRICAL DOUGLAS HOTEL

BEN DWORETT, Manager. ROOMS NEWLY RENOVATED. All Conveniences. Vacancies Now Open. 207 W. 40th St.—Off B'way. Phone: BRYANT 1477-8

HOTEL NORMANDIE

38th STREET AND BROADWAY NEW YORK CITY

Special Rates to Professional People. ROOMS, \$10.50 PER WEEK

LOW RATES THE HOME OF THEATRICAL FOLK CIRCLE APARTMENTS

Formerly Reichenweber's. COLUMBUS CIRCLE & 58th ST. Phone CIRCLE 2882

Single Room and Bath, and Suites of Parlor, Bedroom and Bath, Light, Airy Rooms; Excellently Furnished; All Improvements; Overlooking Central Park; Five Minutes from All Theatres; Low Rates.

CLEVELAND

By J. WILSON ROY

HANNA—Sothern and Marlowe. OPERA HOUSE—Ziegfeld's "Midnight Frolic." Next, "Blood and Sand."

SHUBERT-COLONIAL.—Dark, STAR—"Sugar Plums." EMPIRE—"Beauty Revue." PRISCILLA—Chick Choo Maids, Walton Co., Lavigne Duo and pictures.

MILES—Carl Rosini, Dorla Blair, Charles Gerard, Chung Hwa Four, John R. Gordon and Co. and pictures.

GORDON SQUARE.—Crandall's Brazilian Circus, Paul Brady, Grand Comedy Trio and pictures.

FILMS.—Allen, "Grand Larceny"; Stillman, "Turn to the Right"; Park,

THE QUALITY WORKMANSHIP



COSTUMES MADE TO ORDER

We are equipped to furnish costumes on short notice at a moderate price. Write for sketches. Estimate cheerfully submitted.

Beco Manufacturing Co. OTTO POMMER, Prop. Late with Tama N. Y. 100 W. 46th STREET BRYANT 8883 NEW YORK CITY

NOTICE SEYMOUR HOTEL

ROCHESTER, N. Y.

Up-to-Date European — \$1.00 UP

Phone LONGACRE 3333

Furnished Apartments AND ROOMS

1-2-3 ROOM APARTMENTS \$10 TO \$18

COMPLETE HOUSEKEEPING

310 WEST 48th ST., N. Y. CITY

Phone: COLUMBUS 2273-4 1473

SOL R APTS.

33 West 65th St., New York City

2, 3 and 5 rooms. Complete housekeeping. Phone in every apartment. MRS. RILEY, Prop.

"Peter Ibbetson"; Liberty, "Peacock Alley"; Orpheum, "Smiles Are Trump"; Metropolitan, "The Right That Failed"; Moll, "The Old Swinmin' Hole"; Alhambra, "Queen of Sheba"; State, "Polly of the Polles"; Standard, "Tracked to Earth"; Strand, "Tolable David."

Lew Cody is at the Allen this week.

American wheel burlesque closes at the Empire Saturday. Starting Sunday, Billy Hexter will inaugurate a stock burlesque with 12 principals and a chorus of 24 to run through the summer.

Columbia wheel burlesque will be transferred from the Star to the Shubert-Colonial, starting March 19. The latter house is owned by Drew & Campbell, lessees of the Star.

Pupils of the Ohio School of Stage Art, for which Robert McLaughlin is largely responsible, gave a revue at the Opera House Sunday afternoon and night, over 100 pupils taking part.

Keith's Hipp

High-grade vaudeville on tap here this week. Chief honors ac-

"A Visit Becomes a Habit"

YORK CAFETERIA

Pure, wholesome food, tastefully prepared.

Popular prices.

158 West 44th Street

(Adj. Hotel Claridge) NEW YORK

Phone: Bryant 1944

Geo. P. Schneider, Prop.

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING.

323 West 43rd Street

CLEAN AND AIRY.

Private Bath, 2-4 Rooms, Catering to the comfort and convenience of the profession.

Steam Heat and Electric Light - - - \$9.50 Up

IRVINGTON HALL

335 to 359 West 51st Street

Phone Circle 6640

An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms, with kitchen and kitchenette, tiled bath and phone.

Address all communications to Charles Tenenbaum, Irvington Hall.

No connection with any other house.

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets

One Block West of Broadway

Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up Strictly Professional. MRS. GEORGE BIEGEL, Mgr. Phone: Bryant 8950-1

HOTEL ARLINGTON

COR. ARLINGTON, TREMONT, CHANDLER and BERKELEY STS.

BOSTON, MASS., U. S. A.

EUROPEAN PLAN

Five minutes' walk to the Theatre and Shopping Centre.

CATERING TO THE THEATRICAL PROFESSION

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, \$5 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.

The only No-Tip Hotel Dining and Check Rooms in America.

Club Breakfasts, 25c to

\$1—Lunch, 65c

11:30 A. M. to 3 P. M.

Table d'Hôte Dinner, \$1

5 to 8:30 P. M.

Sunday Dinner, \$1

12 to 8:30 P. M.

A la carte—7 A. M. to 11:30 P. M.



TO RENT

Two Beautifully Furnished Rooms and Bath. Hotel Service. \$100 Monthly, Up.

119 West 45th Street, N. Y. C.

corded Roscoe Ails and Kate Pullman for their comedy act. This is their first time here, and Ails made every antic count. Mildred Harris went over strong in "Getting the Money," a comedy. Beatrice Morgan and S. Miller Kent gave good support. Yvette Rugal stopped the show with her vocal numbers. Weaver Brothers registered with rube comedy and music. Harry Langdon pleased with his golf and auto turn. Billy Glason went over with a big snappy turn, and Vincent O'Donnell, youthful songster, made a favorable impression. Some aerial thrills were given by the Four Casting Mellos, and Madame Branda has a unique equestrian turn as a closer.

Ohio (Shubert)

"Chuckles of 1921" paid a return visit here Sunday, and Clark and McCullough repeated their previous riot as principals. Clark works hard and deserves his success; his lion tamer and boxing bits were big laugh getters. Emily Earle, Ruth Wheeler, Jack Edwards, Jim Buckley, Helen Stanley, good support. "Cuddle Up" chorus big asset; well costumed and talented. Bobby O'Neill and Co. landed with his "Four Queens and the Joker". White Way Trio got over nicely with songs and comedy; Horton and La Triska made good in the opening spot. Mullen and Correll pleased with their acrobatics, songs and humor, and A. Robins repeated

EVELYN BLANCHARD C. M. 1493 BROADWAY, NEW YORK CITY SEE US FOR BIG TIME RESTRICTED MATERIAL. ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED P. F.—Real Comedy Acts New in the East—Communicate.

his walking music store number to good results. Joe Boganny Co. walked away with the audience in their "Lunatic Bakers" tumbling act.

Keith's 105th Street

Four Mortons—Sam, Kitty, Martha and Joe—headlining here, and land solidly with their golf links number. Ivan Bankoff, Russian dancer, won high favor, but much of his success is due to Beth Cannon's assistance; she is a wonderful terpsichorean artist. Harry Adler and Rose Dunbar pleased with their imitations, while Betty Washington played the violin very acceptably. Norton and Nicholson connect safely with their comedy and tomfoolery, and Jack Hanley as an eccentric juggler ranks among the best seen here in a long time. John and Nellie Olms mystify with their clever magical tricks and bring heavy plaudits. Some clever and artistic posing is offered by Bessie Clifford.

DETROIT, MICH.

By JACOB SMITH

Irene Castle drew enormous crowds to the Capitol Sunday, where she opened a week's engagement. Lines formed at 12 noon and never broke until the last night show. Miss Castle is presenting the same dancing act that she did recently at the Palace, New York. In connection, the Capitol offered "French Heels," her latest picture, which was the first presentation in the United States. Next week the Capitol will have Wesley Barry in person.

Bert Williams in "Under the Bamboo Tree" at the Garrick. Next, "Honeydew." Otis Skinner in "Blood and Sand" at the New Detroit. Next week, William Gillette.

"Ten Nights in a Barroom" was held over for a second week at the Washington.

"Orphans of the Storm" opens an indefinite engagement at the Adams theatre March 12 at \$1.25 top. Only two shows will be given daily and all seats will be reserved. John H.

Hotels Catering to Profession

HOTEL LENOIR

1119 Walnut St., Philadelphia, Pa. A Homelike Place to Live While in Phila. Special Reduced Rates to Performers. DAVID F. EVANS, Prop.

HOTEL STRATHMORE

Walnut at 12th Street, PHILADELPHIA Near all Theatres. Seven floors; nice, warm rooms; beautiful suites. All rooms have running water or private bath. Rates \$1.50 single per day and up, double \$2.00 and up. Same management over ten years. R. F. CARILL.

HOTELS RECOMMENDED BY ORPHEUM CIRCUIT ACTS

SAVOY HOTEL

\$2.00 and Up Without Bath \$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 Bath; Rate: \$1.25 Single; \$3.00 Double. One Minute Walk from Orpheum Theatre. Opposite New Parthenon Theatre. THEO. GUSCOFF, Prop.

Kunsky booked it on a straight rental basis.

Metro is putting out two road shows in Michigan of "The Four Horsemen," playing at 50 cents top. Both companies are booked solid until next July. Harry Reavey heads one of the shows and Al Danke the other.

W. S. McLaren has purchased a half interest in the Orpheum theater, Jackson, which is now being remodeled. It will open late in March and will play road shows and big features. Mr. McLaren has severed his connections as manager of the Majestic and Colonial theaters and has been succeeded by Pete Frank, a former newspaper man.

The Plaza theater, Detroit, was raided last Friday night when the police censors found the house showing an indecent film and permitting a kooch-dancer. The theater had been rented to a fraternal association, and 1,500 men were present when the seizures took place.

The Avenue theater will change its policy next week, giving four shows daily. The burlesque will run about one hour and there will be a feature picture to round out the show. This policy is only temporary.

For the first time since Sothern-Marlowe have been playing Detroit they had empty seats during their engagement last week at the Garrick. It may have been the \$2.50 price, although it is more than likely that the real reason was the fact that just two weeks prior Walter Hampden was here, also presenting Shakespearean repertoire. Rather poor booking policy to bring both companies to Detroit within the same month.

Charles H. Miles has again changed the policy of the Orpheum. It is back to musical comedy shows, two shows daily, with pictures; 20-30 matinees, 25-60 nights. Jimmy Hodges company retained.

The engagement is announced of Lew Cohen, of Warren & Cohen, operating the Colonial, to a Boston young woman.

Claude Cady gives up the Colonial, Lansing, Mich., March 4. He still retains the Gladner in that city.

W. S. McLaren has leased and bought a half interest in the Orpheum, Jackson, Mich., formerly operated by W. S. Butterfield. He is closing the house for 30 days to make some alterations and will reopen it for road attractions and pictures. Mr. McLaren is managing director of the Majestic and Colonial.

Charles Hagedorn, for many years, manager of the National, Detroit, has purchased a half interest in the Lyric theatre, Mt. Clemens.

The New Central, Dowagiac, operated by L. E. Larkin, opened Feb. 27 with pop vaudeville.

J. C. Rishman has been re-elected president of the Detroit Board of Exchange Managers and W. E. Wilkinson, secretary.

Leading Detroit film men will give a dance at the Hotel Statler, March 25, to which exhibitors, employees of film exchanges and their friends will be invited.



DROP CURTAINS

CYCLORAMAS, STAGE SETTINGS IN THE NEWEST MATERIALS. EACH SET EMBRACING DISTINCTIVE FEATURES. AT VERY REASONABLE PRICES. CURTAINS ON RENTAL BASIS IF DESIRED.

NOVELTY SCENIC STUDIOS

Bryant 6517 220 West 46th Street, NEW YORK

THE ORPHEUM CIRCUIT

MARTIN BECK
President

MORT H. SINGER
General Manager

CHARLES E. BRAY
General Western Representative

FRANK W. VINCENT,

BENJ. B. KAHANE,

GEORGE A. GOTTLIEB,
Managers' Booking Dept.

Sec'y, Treas. and Counsel
S. LAZ LANSBURGH

FLOYD B. SCOTT

Associate Counsel
JOHN POLLOCK,

Publicity and Promotion

Press Department

O. R. McMAHON,
Manager Auditing Department

GENERAL OFFICES

PALACE THEATRE BLDG., NEW YORK CITY

BERT LEVEY CIRCUITS VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING, SAN FRANCISCO
PAUL GOUVRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager
5th Floor State-Lake Theatre Bldg., CHICAGO, ILL.

BEN and FULLER AUSTRALIAN JOHN CIRCUIT

VAUDEVILLE, MELODRAMA AND PANTOMIME

American Representative, A. BEN FULLER

DELGER BLDG., 1005 MARKET ST.
SAN FRANCISCO Phone PARK 4332

BOSTON

By LEN LIBBEY
Keith's

A day marked by a mean easterly drizzle, followed a slight snowfall, which combination made walking through Boston streets somewhat of an ordeal, was not sufficient to keep them away from the local Keith house Monday afternoon. The effect of the name draw of Florence Walton, Jack Norworth and Florence Nash was apparent at certain time when the house was about seven-eighths capacity, with some stragglers still appearing.

The bill as it runs is one sure to appeal to all those in the habit of patronizing vaudeville. The Planagan and Morrison act through word of mouth advertising, should bring into the house late. In the week many not in the habit of attending such entertainment and who will be drawn there by their love for the game of golf and the exhibition of Alex Morrison, of intense interest to everybody who has ever handled a golf club.

At the start the house was made to take notice by The Stanleys who opened the show. This pair, using very little hokum and that of the quiet variety, put over their act with all the class possible and got more curtains than an act of this sort in opening position has received for some time.

Following, Russell and Devitt in their dancing act held the lead the other pair had established and at the close they were running very strong.

Miss Leitzel in third position wasted a little time at the start by some preliminary capers that are a bit overdone and by her strict attention to the details of the little frilled piece of cloth that acts as her ballet dress. But when she got to working in the upper regions of

the full stage, especially with her closing twirling by one hand she woke up the house with a bang and again a strong closing was registered.

Little can be said about the Ellmore and Williams act except that instead of sticking to "one" they now have full stage for the major portion. There will always be an element that attends a vaudeville show that will like the stuff this pair trot out, the combination of soft and rough stuff, and as they are among the few on the vaudeville stage who now attempt it with anything marking success they must be given the credit that goes with it.

To the house, the Florence Nash act seemed to be a disappointment, at the matinee anyway. Miss Nash is not given a real chance to do any acting worth while in the Edgar Allen Woolf playlet, "A Breath of Fresh Air," and the tabloid comedy-drama was received with little enthusiasm. She can do better but not in this sketch.

Florence Walton introduced the real class. This tone is apparent from the time she steps on and does her song, and does it much better than she leads the audience to believe she is capable of doing. Then the violin solo of the Maximilian Dolin is another little bit of class with his second violin solo being just a bit heavy for vaudeville use and better suited to the concert stage. The three dance numbers that Miss Walton furnishes are gems of their kind, and the house could have stood for twice, yes three times as many, if she would do them.

The Planagan and Morrison act also adds to the tone of the show. Planagan's comedy stuff is perfect, nothing less, and it contrasts so nicely with the serious manner of Morrison. This act is of the sort that will appeal to those ordinarily not patrons of the theatres and will cause much comment and be good for plenty of publicity, if handled properly.

Jack Norworth had them all the way. He has shown good taste in his choice of songs and stays right on until the house gets their bearings and show their appreciation. For a close he sings what he terms a new number, following a few minutes spent with a resume of the songs he wrote in the olden days. He has the big spot on the bill.

The Cevene Troupe close the show. A real novelty, well staged, costumed with fine good slack wire workers it held the house to the finish which was something that the Keith people are always striving

AMALGAMATED VAUDEVILLE AGENCY

1441 Broadway, New York

PHONE BRYANT 8993

BOOKING 12 WEEKS

New York, Philadelphia, Washington, Baltimore
and intermediate towns

Marcus Loew's BOOKING AGENCY

General Executive Offices
LOEW BUILDING ANNEX

160 West 46th Street

New York

J. H. LUBIN

General Manager

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

for. The show closed fairly early, everything being run off at 4.30.

Majestic (Shubert)

The show as it runs this week is probably the nearest approach to a real vaudeville show, as Bostonians in general regard vaudeville, that the Shuberts have attempted here since they swung into the ranks. But the good business that should be done with such a show playing at \$1.50 was offset by the fact that out of the nine acts on the bill, five are repeats. This left it a question with the average patrons of this house of paying \$1 to see two feature acts and two fillers, and as a result the attendance Monday night was way off. To the casual visitor to the house the show was well worth the price asked, but Boston is not a city that is patronized very strongly by the theatrical casual at this season of the year.

After the matinee Monday it was wisely decided by Manager Taylor that the first half held too much punch to the detriment of the last half. Jack Conway and Co., Bob Nelson and the Charles Purcell act were before intermission, and this left the last half a little flat. As a result an attempt was to be made to switch Purcell to the closing position, with the Ernestine Myers dancing act, which carries four persons besides herself, closing the first half. Whether the Purcell contract would allow such a shift was all that would prevent it being made. The first half ran so late at the Monday night show it was necessary to cut the picture in the intermission period. It will be shifted from the intermission period to the end of the show when the other changes are made, and as it is planned to make up about five minutes in the running time, this will allow ample time for the showing of the film and allow the omnipresent commuter to get his late train.

Remka Brothers, one of the repeat acts, open the show. These boys spend too much time clowning and give too little attention to their real stuff, the gymnastic work. Rubini and Rosa, a couple of very fair looking women, are in second position. One uses a violin and the other an accordion in the opening of their act, and then the violinist switches off to singing. She should have stuck to the violin, for there she is much better. Even if the running time of the act was cut short because her song was out, it would be better for the team in the final analysis.

Jack Conway (another repeat), in third position, woke the house up with a snap. He doesn't waste any time, keeps things moving all the while and got over just as well as he did on his previous visit.

Bob Nelson in an expurgated version of his singing act was on next. This young man, who possesses enough ability and personality to get by strong always, somehow got

to cut the picture in the intermission period. It will be shifted from the intermission period to the end of the show when the other changes are made, and as it is planned to make up about five minutes in the running time, this will allow ample time for the showing of the film and allow the omnipresent commuter to get his late train.

Remka Brothers, one of the repeat acts, open the show. These boys spend too much time clowning and give too little attention to their real stuff, the gymnastic work.

Rubini and Rosa, a couple of very fair looking women, are in second position. One uses a violin and the other an accordion in the opening of their act, and then the violinist switches off to singing. She should have stuck to the violin, for there she is much better. Even if the running time of the act was cut short because her song was out, it would be better for the team in the final analysis.

Jack Conway (another repeat), in third position, woke the house up with a snap. He doesn't waste any time, keeps things moving all the while and got over just as well as he did on his previous visit.

Bob Nelson in an expurgated version of his singing act was on next. This young man, who possesses enough ability and personality to get by strong always, somehow got



E. Galizi & Bro.
Largest Professional
Accordian Manu-
facturers and Re-
pairs.
Incomparable Special
Works. New
Idea patented shift
keys.
Tel.: Franklin 526.
215 Canal Street
New York City

the idea that some "blue" stuff was necessary in his numbers. He used this "blue" stuff when last he appeared here, and as a result met with objection. On this trip here he was given fatherly advice and said he had cut it all. His opening performance showed this to be the case, and when he stops and considers that he stopped the show at the night performance, perhaps he will realize that as far as this city is concerned "blue" stuff isn't at all necessary.

The Charles Purcell act was received with open arms. Purcell was always a favorite here when in the legit and also as a vaudeville turn on the Keith time. Smith's orchestra is of no small aid to him in this present act, and the dancers he carries with him also help out to no small extent. This act was undoubtedly the high spot of the bill, was dressed that way and lived up to the arrangements. Seldom has a better "jazz" band been heard here than the Smith orchestra, and as for Purcell, he maintained his "rep."

Marguerite Farrell (another repeat), using her same act, opened the second half. The third singing act in succession, she would naturally be under a handicap, but she managed to overcome most of it and went over big.

To most of those in the house the Arturo Bernardi act was a surprise. The program of necessity is not very illuminating in regard to what is to be expected of him, but it was only a short time before he had put his material over in such fine shape that the house wanted more and more, and the encores he did were perfectly justified. Especially interesting to the house was the view he gave them of how he worked his lightning changes.

Matthews and Ayres in "Hard Boiled" was the quiet sort of act that the house needed at just this time. It struck oil in the first few minutes and held up all the way.

In closing position the Ernestine Myers act showed just a few changes since the time it showed at the house before, to conform with the ideas of the censor. The "breast plate" that Miss Myers wears is tacked down now so that it doesn't flop as it did before, all the girls wear fleshings, and one little significant nod that was part of the act before is out. Outside of this it was the same as previously shown. And it contains the same illuminating display of the abdominal regions of the young ladies, the same being not at all bad.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—"The Isle of Folly." Local Elk production, first half; dark second half.

GAYETY.—"Bit o' Broadway." FAY'S.—Gerald Griffin, Sinclair and Gray, Cullen and Cantor, Cameo Revue, Paul and Francis, Chester's Mannikins, Harry Carey in "The Fox" film feature.

FAMILY.—Nat Fields' company in "Hanky Panky Revue."

"Pictures.—"Way Down East." Strand.—"Turn to the Right." Star.

"Why Girls Leave Home." Rialto. "The Conquering Power," Piccadilly.

The formal opening of Kilbourn Hall in the new Eastman School of Music is to take place on Saturday evening of this week. The opening was postponed from last Saturday.

Margot Asquith gave her lecture, "People, Politics and Events" in Convention Hall Saturday under the auspices of the Rochester Press Club. Nearly a capacity audience heard her and apparently was much interested. The one disappointment was that her talk was too short, lacking a few minutes of an hour. However, the assumption is that the audience pays to see a character rather than to hear anything new on international politics.

Jewish Stock Displaces Sunday Bills

The Prospect, Bronx, has discontinued Sunday vaudeville, with a Jewish stock company in its place. The Jewish company plays Sundays only, with the house playing dramatic stock the remainder of the week under the management of the Blaneys.

HOLZWASSER & CO.

1421-23 Third Ave.
NEAR 80th STREET
NEW YORK

FURNITURE

For the Profession

America's finest designs
for dining room, bedroom,
library and living room.

CASH or CREDIT

H & M TRUNKS

AT FACTORY PRICES
From the Following Agents:

S. NATHANS
531 7th Ave., New York
1004 Broadway, New York

M. SUGARMAN
453 Washington St., Boston

BARNES TRUNK CO.
75 W. Randolph St., Chicago

J. M. SCHWEIG
Fifth Ave. Arcade, 232 Fifth Ave., Pittsburgh

Kansas City Trunk Co.
19-21 East 12th Street, Kansas City, Mo.

VICTOR TRUNK CO.
74 Ellis St., San Francisco

Herkert & Meisel T. Co.

918 WASHINGTON ST., ST. LOUIS

DROP CURTAINS FOR SALE AND RENT

BUMPUS & LEWIS SCENIC STUDIOS

245 WEST 46th STREET, NEW YORK CITY.

Cycloramas, Stage Settings in the newest materials, also velvet and plush

Phone BRYANT 2695

BACK IN THE KENNELS

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

COLUMBIA TO TRY

(Continued from page 11)

each of the Columbia controlled houses fitted with considerable of the electrical equipment now carried by the shows, such as spots, floods, bunch lights, etc.

Next season all of the traveling expenses of the Columbia shows to opening stands will be pooled, each producer paying a pro rata share of the total cost of transporting all of the shows, no matter whether opening in Jersey City or St. Louis.

Combined Press Department

A department to care for press matter for all of the shows, which will operate like the vaudeville press departments, furnishing photos, press matter, etc., for each show at each weekly stand, will be inaugurated at the beginning of next season. The producers will pay \$5 weekly for the press service.

The general press department was planned to go into effect at the beginning of the current season, but for some reason was abandoned. Next season it is a surety, however, according to plans laid at the Columbia producers' meeting last week.

The engaging of chorus girls will also probably be done through a central bureau for the Columbia next season. This was talked over at the meeting, but laid over until the next meeting of Columbia producers, to be called shortly.

While not so stated at the Columbia producers' meeting, at which the producers were informed of the concessions to be extended by the Columbia next season, it is understood the Columbia will announce further concessions before the season closes. The consensus of opinion among burlesque people credits the forthcoming invasion of the Shuberts into the burlesque field with the Affiliated with the Columbia's inclination to assume a conciliatory attitude to its producers, with the concessions mentioned serving as a general indication in that direction.

INDIANAPOLIS

By VOLNEY B. FOWLER

Thurston at English's all week and "The Woman of Bronze" and "The Great Lover," splitting the week at the Murat.

C. Roltaire Eggleston, manager of Keith's, is compiling material for a book containing biographies and sketches of stage folk hailing from Indiana. He has sent out a request that all those in the profession who claim Hoosier birth send a short biography and photograph to him. On his preliminary list are Marilyn Miller, Frank Davis, Valeska Suratt, Mae and Rose Wilton, Ernestine Myers, Frederick Burton, Marion Harris, Keeley Sisters, Earle Reynolds, Nellie Donegan, John Olson, Bert Kenny, Billy Clark, Julius Tannen, Stuart Barnes, Mme. Cahier, Orville Harold, Elsa Ryan, Hart Sisters and Norma Gregg.

Walter D. Hickman, dramatic critic of the Indiana "Daily Times" alread a peevish at E. H. Southern last week, asserting in his column he had heard the Shakespearean producer had said he would not come back to Indianapolis on his next American tour because of poor box office returns. He was at the Murat

We Want Performers

To send for FREE catalogues of all Boarding Schools for children, instead of carrying them on jumps.

AMERICAN SCHOOLS ASSOCIATION

116 Masonic Temple, CHICAGO; or 10 Times Building, NEW YORK.

KYRA

Shubert Vaudeville

ERNEST HIATT

in "Nothing Serious"

The Pseudo-Critic's Slogan:—"I Come to (razz)bury Caesar Not to Praise Him."

Direction EARL & PERKINS

JACK NORTON & CO.

in "RECUPERATION," by HUGH HERBERT

Direction: CHAS. MORRISON

LAURIE ORDWAY

IRENE FISHER, At Piano

two weeks ago, Hickman said that Southern was trying to "punish" Indianapolis and pointed out with favorable comment that Robert Mantell, the following week at English's played to "good business," and "has a loyal and devoted following in Indianapolis." Southern played at \$3 top and Mantell at \$2.

A. C. Zaring, president of the Motion Picture Theatre Owners of Indianapolis, is back at the helm of the North Star after a two week illness with appendicitis.

The Indiana State Board of Health has asked exhibitors to help it locate a smooth stranger who ran away with its six reel copy of the United States Public Health Service film, "The End of the Road." The board valued the film at \$200.

Shubert vaudeville comes into Indianapolis for a try-out at the Murat a week beginning with the matinee of March 6, Manager Nelson G. Trowbridge of the Murat announced. Lew Field's "Snapshots," will constitute the opening bill. Daily matinees and popular prices will prevail. The week was frankly announced as a trial of Shubert variety drawing powers here.

— AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

JOLSON'S 59th ST. THEATRE, at 5th Ave. Phone: Circle 3581.

Eves. 8:20. Matinees Wed. and Sat. at 2:20.

AL JOLSON

in "BOMBO"

AMBASSADOR 49th St., nr. B'way. Phone: Circle 8752.

Eves. 8:30. Matinees Wednesday & Saturday.

The Musical Sensation

BLOSSOM TIME

COMEDY 41st St., nr. B'way. Eves. 8:20. Pop. Mats. Thurs. and 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 Theat., 44th W. of B'y. Eves. 8:20. Matinees Wed. and Sat.

THE FUNNIEST FARCE OF TWO SEASONS

JUST MARRIED

With VIVIAN MARTIN and LYNNE OVERMAN

BIJOU Theat., 43rd W. of B'y. Eves. 8:20. Matinees Wed. and Sat.

—THE—

DOVER ROAD

By A. A. MILNE with Chas. Cherry

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 2820. Eves. 8:30.

MATINEES TUES., THURS. and SAT.

TRIXIE FRIGANZA

Next Week (March 6)

Orpheum, Kansas City

PORTLAND, ORE.

11111111—"The Bat."

BAKER.—Baker Stock Co. in "You Yonson."

LYRIC.—Lyric Musical Comedy Co. in "The Night Clerk."

Pictures.—Liberty, Charles Ray in "The Barnstormer"; Columbia, Sardou's "Theodora"; Rivoli, Bebe Daniels in "Nancy from Nowhere"; Blue Mouse, Fox's "Thunderclap"; Majestic, Connor's "Cameron of the Royal Mounted"; People's, "Four Horsemen of the Apocalypse"; Auditorium, "That Something."

Louise Lovely, picture star, who will spend the week of March 5 making personal appearances at the Rivoli theatre, has accepted an invitation from Dr. W. T. McElveen, pastor of the First Congregational church, to speak from the pulpit on Sunday evening, March 5. She will discuss some current topic, perhaps referring to the Hollywood scandals.

Ben Seovell, nephew of Sir Henry Irving and himself a well-known Shakespearean and war-time entertainer, was married on Wednesday at Oakland, Ore., to Miss Eula Flurry of Roseburg. Seovell is retired from the stage, but is just now engaged in directing a production to be staged by the Roseburg post of the American Legion, of which Miss Flurry's brother is commander.

Melvin G. Winstock, former local showman, now selling films for Metro, has received a letter of

WINTER GARDEN Broadway & 59th St. —TWICE DAILY—

SHUBERT VAUDEVILLE

WEEK OF MARCH 6

MR. ALEXANDER CARR

AND 10 OTHER STAR ACTS

Smoking Permitted in Boxes and Loges

44th ST. THEATRE, nr. B'way. Eves. 8:20. Matinees Wed. & Sat. 2:20.

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. 8:20. Best Seats \$2.50. Matinees Wed. and Sat.

A Carlton Production

JULIA SANDERSON

IN A MUSICAL COMEDY SATIRE

TANGERINE

ASTOR Theatre, 45th & B'way. Eves. 8:20. Matinees Wed. and Sat.

Cecil LEAN and CLEO MAYFIELD

In the "Laugh-Your-Head-Off" Musical Comedy

"THE BLUSHING BRIDE"

SHUBERT Theat., 44th W. of B'y. Eves. 8:20. Matinees Wed. and Sat.

ALBERT DE COURVILLE'S

LONDON GAIETY REVUE

"PINS and NEEDLES"

WITH HARRY PILGER and EDITH KELLY-GOULD, and LONDON'S BEAUTIFUL GAIETY GIRLS

LYRIC 42d St., W. of B'way. Eves. 8:20. Matinees Wed. & Sat. 2:20

The Smashing Musical Comedy Hit

FOR GOODNESS SAKE

With a Cast of New York's Favorites

thanks from President Harding for delivering 70 patriotic addresses in the Northwest since the day the disarmament conference was called.

A. C. Raleigh, manager of the Columbia theatre, editor of Screenland magazine and vice-president of Screenland Films, Inc., returned last week from a fortnight's visit in Los Angeles and Hollywood.

Joseph Singer, who was here as leading man with John E. Kellard

In Shakespeare repertoire two seasons ago, has returned to Portland to make his home and announces a plan to open a dramatic school here.

Schmar Jackson, leading man with the Baker Stock company, is expected to rejoin the popular east about next week, having now nearly recovered from the illness that caused his collapse three weeks ago as he was preparing to step on the stage for a Saturday matinee performance.

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. 8:20. Mats. Wed. and Sat. 2:20.

—THE MOST FAMOUS PLAY IN NEW YORK—

THE DEMI-VIRGIN

By AVERY HOPWOOD

EARL CARROLL THEATRE

7th Ave. and 50th St. Tel. Circle 5691

Eves. at 8:20. Mats. Thurs. & Sat. 2:20.

WITH A DISTINCTIVE PLAY

BAVU

By EARL CARROLL

"Thrills, chills, and laughter."

—Eve. Telegram.

SAM H. HARRIS Theatre, W. 42d St. Tel.: Bryant 6344.

Eves. 8:20. Mats. Wed. and Sat. at 2:20.

Six Cylinder Love

A New Comedy by Wm. Anthony McGuire

with **ERNEST TRUOX**

CORT WALLACE EDDINGER and MARY NASH

West 18th St. Eves. 8:15. Mats. Wed. & Sat. at 2:15.

in **"CAPTAIN APPLEJACK"**

MUSIC BOX West 44th 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—

GAIETY B'way & 46th St. Eves. 8:20. Mats. Wed. and Sat. 2:20.

BEGINNING MONDAY NIGHT

GEO. M. COHAN'S Production of **THE NEW COHAN FARCE**

MADLINE

AND THE **MOVIES**

with **GEORGETTE COHAN**

KNICKERBOCKER Theatre B'way, 36th St. Eves. 8:30. Matinees Sat. and Mon.

CHARLES DILLINGHAM Presents

"Bulldog Drummond"

A Real Melodrama, by "Ranger," 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 HOUSE CAFE OF MUSICAL SHOWS WITH A CHORUS OF 20 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

NEW AMSTERDAM W. 42d St. Eves. 8:15. Mats. Thurs. & Sat. 2:15.

MATINEES WEDNESDAY & SATURDAY

50c to \$2.50 —NO HIGHER

ZIEGFELD TRIUMPH

MARILYN MILLER, LEON ERROL

SALLY

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 44th St. Eves. 8:30. Mats. Thurs. and Sat.

E. RAY GOETZ Presents

The International Star

IRENE BORDONI

in **"THE FRENCH DOLL"**

A new comedy with a few songs.

Adapted by A. B. THOMAS.

From the French of Paul Armont and Marcel Gerbidon.

EMPIRE B'way & 40th St. Eves. 8:20. Mats. Wed. & Sat. at 2:20.

"DORIS KEAN

GLORIOUS IN

"The CZARINA"

—EVENING WORLD

LIBERTY Theat., W. 42 St. Eves. 8:20. Mats. Wed. & Sat. 2:20.

A NEW COMEDY

By the Authors of "DULCY"

"TO THE LADIES!"

with **HELEN HAYES** and **OTTO KRUGER**

GLOBE— BROADWAY & 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.

HIPPPODROME'S DOUBLE ATTRACTION

APPEARING TWICE DAILY

FOR THE SAME ADMISSION PRICE

"GET TOGETHER"

THE RECORD PAGEANT

JACK DEMPSEY (HIMSELF)

Same Prices Evenings 50c., \$1, \$1.50, \$2. Daily Mat., 2,000 Good Seats \$1

GEO. COHANTHEATRE— Broadway and 43d Street.

Eves. 8:15. Mats. Wed. and Sat.

ED WYNN

"The Perfect Fool"

HIS NEW MUSICAL RIOT

STRAND "A National Institution"—B'way at 47 St. Direction.....Joseph Plunkett

"THE SHEIK'S WIFE"

STRAND SYMPHONY ORCHESTRA

CARL EDOUARDE, Conductor

KLAW Theatre, W. 45th St. Eves. 8:20. Mats. Wed. and Sat.

LEE KUGEL Presents

YOUR WOMAN and MINE

A New Play by Cleyes Kinkaid.

With a Great Cast including Minnie Dupree, Reginald Barlow, Regina Wallace, Byron Beatty, Malcolm Duncan, others.

MOROSCO West 45th St. Eves. 8:20. Mats. Wed. & Sat. 2:20

THE BAT

NEWS OF THE DAILIES

(Continued from page 17)

Arata of Cincinnati. The marriage became known with the recording of the divorce granted to Miss O'Connor last summer. The bride has appeared in vaudeville for several seasons.

William Randolph Hearst has filed suit against the Dexter Sulphite Pulp & Paper Mill, in northern New York, to set aside the sale of purchase by him on the grounds that they paid commission to C. F. Zittel, Hearst's representative, and that the transaction was therefore illegal. A similar suit was started by Hearst some months ago.

Fred Beaulvais, the "Indian guide" of the Stillman case, is advertised as having written a 15,000-word story which will appear serially in the New York "Evening Telegram."

Nina Morgana, a former prima donna with the Chicago Opera Co., is suing that company for \$10,000, alleging her name and pictures were used without sanction after her contract had expired.

Flo Ziegfeld landed the largest sailfish of the season at Palm Beach recently. The fish measured eight feet in length and weighed 73 pounds, the second largest fish of that species on record at the winter resort. Ziegfeld landed his prize on a six-ounce bamboo rod with a 15-thread line.

Justice Bijur in the New York Supreme Court has approved, as an incorporated body, the Caruso American Memorial Foundation. The organization was formed to encourage and assist pupils in music who are especially gifted.

The District of Columbia Commissioners have authorized the reopening of two of the theatres closed in Washington as a result of the Knickerbocker catastrophe. The National and Cosmos houses were the initial duo to receive an o. k. from the commission, while Poli's will once more open its doors March 6 after additional fire exits have been installed.

The Pittsburgh Council of Churches, headed by the Rev. Dr. C. R. Zahnizer, has announced that it will attempt to prohibit the performance of "Salome" being given in Pittsburgh, March 11, by the Chicago Grand Opera Co. Dr. Zahnizer said the objection of the ministers to the opera was based entirely on reports of people who had seen it. A report issued from Chicago carried the rumor that the company would probably be dissolved because of the drive to establish a \$500,000 yearly guarantee fund for five years has met with a feeble response.

A new corporation has been formed which will build a new theatre in the Bronx. The plans call for a house seating 2,500 on 138th street, with the entrance and lobby on Willis avenue. Hyman Sonn, his son, Charles F. Harling and Louis F. Blumenthal formed the syndicate. A picture theatre will also be erected on the northeast corner of Southern Boulevard and Longwood avenue by Louis Gold & Co.

The faculty of Lafayette College has voted to abolish junior week at the institution due to the students inviting undesirable feminine guests and liquor to the house parties which take place during the festivities. Dean A. K. Heckel states that "Junior week is no place for New York chorus girls or the vile products of bootleggers."

Geraldine Farrar has received permission from the court for a commission to take the testimony of one or more witnesses now in California in her suit for divorce from her husband, Lou Tellegen.

The Little Club was the subject of a prohibition raid last week when two enforcement agents danced until they were tired and then arrested Nicholas Coole and Harry Volloft, said to be proprietor and manager of the establishment, on a charge the former had sold them a pint of whiskey. Patrons swarmed around the principals of the affair, with a majority of the diners verbally expressing their opinion of the incident.

The magazine section of the New York "Evening Journal" last Saturday carried a story of Teddy Gerard and the late Joe Raymond, her husband, detailing information of Miss Gerard and her foreign suitors, also mentioning her husband's recent death. The story alleged Miss Gerard had been haunted by the imbecile gaze of her husband through the bars of Ward's Island and that she had failed to apply for a divorce for that reason. Another story related how the former Mrs. Ben Teal had been revealed as Mrs. George B. Paddelford of California through a dressmaker's action against her to recover \$1,600. The story stated Paddelford is an oil millionaire who was unaware of his wife's identity and that they are now about to separate. The Teal

portion of the story mentioned the late Ben Teal and his sudden death after his wife had been released from prison, where she was sent for subornation of perjury in the Gould divorce, and Teal's action, started after that, for alienation of affections against a headwaiter at the Hotel Astor, New York. Still another story in the same section was of "white slaving" in the cabarets of Panama. Two girls, Ruth Baughman and Anna Mason, returning from Panama, told a weird story of their experiences down there, and the magazine played up the tale, mentioning six girls had gone there to appear in cafes and four had returned, the other two preferring to remain.

Sarell J. Willis, professionally known as John Scott, died at his home in Boston this week at the age of 92. Under the name of Scott he was a noted old-time actor, having appeared in the original cast of "Rip Van Winkle" with Joseph Jefferson and with other stars during the years from 1865 to 1876. He is survived by a daughter and two sons, his wife having died in 1915.

Mrs. Elizabeth Browne Casey, a former member of the Ziegfeld "Follies," is suing the United States Steel Corporation for \$12,500. She alleges that when a minor she induced a certificate for 100 shares of stock and offered it for sale. The verdict is asked for on the ground that, being under 21, the transfer was not legal.

In the nature of a test the Radio Corporation Westinghouse Station at Newark, N. J., announced that an attempt would be made to "catch" the music played at Princess Mary's wedding in Westminster Abbey, Tuesday morning. It was estimated that, should the attempt prove successful, 500,000 people would be able to listen in—somewhat of a hint as to how the radio phone has grown in a short space of time.

Supreme Court Justice Ford on Monday adjudged Ned Wayburn in contempt of court on the application of his second wife, Mrs. Helene D. Wayburn, on the ground that he failed to pay \$1,350 alimony at the rate of \$75 weekly while he supports his third wife in comfort at Bayside, L. I. Wayburn stated his business had shown a deficit of \$6,000 in the past 14 months and that he couldn't live with his second wife because of her extravagant demands which he could not meet, or make a star of her, as she requested.

The International Anti-Cigarette League has forwarded a plea to Will H. Hays for the elimination of cigarette smoking by women in moving picture films except "as the accompaniment of discreditable character."

Doris Keane, in "The Czarina," has leased a trio of apartments in a new co-operative apartment house on East 67th street. One will be used for living quarters, while built-in staircases will connect the two other apartments. They will be ready for occupancy around April 1.

Frank Fogarty, former monologist, and now secretary to Borough President Reigelman of Brooklyn, is the father of a son. The baby was born Monday.

John E. Keller, a former Shakespearean actor, and Fredda Brindley, of Oakland, Cal., were married in Syracuse, N. Y., Feb. 27. Mr. Keller is 61 and his wife 24.

Proctor's 23d Street theatre will celebrate its 33d anniversary next week. The house was opened by Neil Burgess in "The County Fair" March 5, 1889.

Harry Jentes, through Abner Greenberg, on Feb. 24 filed suit in equity in the local District Federal Court against Jerome H. Kemick & Co., Irving Berlin, Inc., and Irving Berlin, alleging infringement on "All by Myself." Jentes sets forth that Kemick published an "All by Myself" song in 1920 written by Eugene West and himself, and that Berlin's subsequent song infringed on title and melody. He asks for an accounting and an injunction.

The Ben Schwartz Music Co. is conducting its business in a novel manner. The music venture is really a subsidiary of the Paramount Publicity Corporation. The publicity unit has a number of contracts with various exhibitors' State associations numbering some 5,000 picture slide accounts. Through this medium the music end of it is afforded a big national "plug," including an illustrated cartoon service.

Samuel Insull, new president of the Civic Opera Association, has announced that Chicago grand opera stars will be paid less and more found for them to do hereafter.

The Actors' Equity Association building on West 47th street has

GIVE ME MY SON

A mother theme, six-reel independent production, distributed by George H. Hamilton, featuring Pauline Brunius and all-star cast. Shown at a special press exhibition at the Unity Pictures' projection rooms, it elicited mild interest as a feature. Miss Brunius works sincerely in her role, but to no striking purpose, impressing chiefly as being miscast. In age appearance about 40, personating a character of similar age, she is not altogether sympathetic as a "mother" character.

Bertha Brenner (Miss Brunius) married a young scapegrace in haste some 20 years before and begot a son of the union, her spouse dying in the Orient shortly after. The child is taken by Bertha's father and placed in an orphanage. Meantime she marries Richard Brenner, a wealthy shipowner, never disclosing her first marriage. All the 20 years she has been fruitlessly searching for her lost son until fate brings him, unconscious, reeling in at her door (so she thinks, because of a book in the boy's possession marked Howard Wall, able seaman).

The pseudo Howard is taken care of for several weeks by the Brenner family. An affection springs up between the boy and the Brenners' daughter Alice. Believing each to be half sister and brother to the other, the mother discourages the amour, the supposed punch twist being that the youth is not Howard at all.

The boy relates how Howard and he were chums from their orphanage days, growing up and running away to sea together. In flashback he recites of the accident through which the real Howard met his death. This boy is Paul Henning, the inconsistency of it being that, reared as a son for several weeks, his benefactors do not even know his name. True, the mother makes secret she harbored the thought he was her offspring, but she might have asked him his name to address him and introduce him to her daughter, Alice, and the guests of the girl's birthday party.

Such other inconsistencies arise. The titling of the production is replete with trite stock phrases such as "when dawn came," "that night," "the next morning," and then, too, there is an over-abundance of titles. The elimination of several could cut the picture down to five reels easily. The direction is jerky, employing too much flashback stuff. The production itself is cheap, employing a few interiors and lots of outdoor stuff. The cast makes the best of the weak story.

The pop price picture houses ought to provide a market for the picture if offered at a price.

Abel.

THE ABLE-MINDED LADY

Breezy Bright.....Henry B. Walthall
Widow McGee.....Helen Raymond
Daphne Meadows.....Ellenor Fair

A fairly good little western comedy drama filmed from the Saturday Evening Post story of William R. Leighton. The production is another of the releases of the Pacific Film Co. handled by Julius Singer, in the independent market. Ollie Sellers handled the direction and managed to turn out a fairly interesting little tale on the screen, with Henry Walthall as the principal selling point for the exhibitor.

Walthall plays a rather whimsical character, a tramp ranch worker—whole-hearted, with a kindly thought for others, but always his own worst enemy. Helen Raymond, who carries the title role, walks off with all the comedy honors of the production. It is she who is the widow, with three former husbands under the sod, who owns the ranch. Aggressive and competent, she rules the place with an iron hand, so much so that her three ranch men walk out on her and she manages to round up Walthall as the man of all work.

Her niece from the east has been sent to the widow to be cured of an affair of the heart, but the hero follows her westward, becomes a ranch man, and in the end wins out, while Walthall falls as victim No. 4 for the widow.

A well-told, fairly humorous tale that will be generally liked, although not exactly a picture to rave over. In a pinch it will fit almost in any of the smaller daily change houses and stand up on its own.

Fred.

been sold again. The building is valued at \$75,000, and is under lease to the Equity Association for about \$6,000 annually.

The Lyric, at Mt. Vernon, N. Y., a picture house, was destroyed by fire Tuesday night, with a two-story dwelling also going up in the flames. The damage was estimated at \$100,000.

Agents of the U. S. Secret Service, Tuesday, raided the Putnam building in Times square, confiscating presses for turning out \$20 counterfeit notes from an office on the third floor. Five arrests were made, with it being said that not more than \$1,200 of the spurious bills had been passed.

THE LIGHT IN THE CLEARING

Roving Kate.....Eugenie Besserer
Sally Dunkelberg.....Clara Horton
Barton Baynes.....Edward Sutherland
Amos Grimshaw.....George Hackathorne
Ben Grimshaw.....Frank Leigh
Horace Dunkelberg.....Andrew Arbuckle
Uncle Peabody.....Arthur Morrison
Aunt Deel.....Alberta Lee
Joe Wright.....John Roseleigh
Mrs. Horace Dunkelberg.....Virginia Madison
Squire Fullerton.....J. Edwin Brown

If fine spiritual quality and lofty ideals were all that were necessary to make a picture this screen version of Irving Bacheller's novel, produced by the Dial Film Co., directed by T. Hayes Hunter and released via Hodkinson, would be a world beater. But apparently those elements do not insure a sensational success, for the picture was shown at Loew's New York only this week, although it was released around the first of the year. At that it was not deemed sufficient to carry the program alone, but was hooked up with a Triangle reissue in a double feature bill. It is worth mentioning in passing that the Triangle, which had Douglas Fairbanks in a capital acrobatic melodrama called "The Americano," is a first-rate picture, even if it was done more than five years ago and comes out now as a warmed-over subject. The two pictures represented high quality unusual in a dual bill.

"The Light in the Clearing" is an epic of small town commonplaces, preaching a pretty deep philosophy of life and good American citizenship. It has dramatic values in good share, but it is the finer quality of its spirit that really marks it as distinct and unusual. Of course, it has its source in a fine book, and the only credit the screen gets out of this lofty presentment of sentiment and truth to life is that some one in the picture business was attracted to it and that some one or some one else got it translated to the screen in as nearly an adequate form as is possible.

Maybe if the screen itself originated material of this quality it would be making better film plays. In spite of the moving passages the picture holds, individual scenes and chapters both dramatic and sentimental, it is a loose and scattered play. This is almost invariably true of filmed novels. It doesn't seem practical to translate to the screen the soul and spirit of a written work with altogether satisfying completeness.

Perhaps if the best scenario writers thought in as high terms as the best writers of books do they might make as good continuities as there are books might put, for example, as exalted a philosophy as Bacheller's book in compact, expert screen form that would display its real values. That is not true in this adapted novel, nor is it true in nine out of ten fine books put through the film-making machine. Once in a while a good, sturdy play is made into a satisfactory film feature, but that's another matter. The truth of it seems to be that the film people cannot make a good picture out of a good book.

This dissertation is inspired by impatience that so excellent a book has not turned out into a better film, although it was not utterly destroyed. The scenario man (W. R. Lighton is credited) has handled the material reverently, but, except for several of the mob scenes in the preliminaries of a lynching party and in several of the sentimental passages, such as the meeting between the mad mother and the heroic old lawyer, the film was wearisome. It had too much detail, its interest was diffused and it tried to do too much. Portions dwell upon the vicious results of greed and avarice; next we observe the young man in the making of his character by strong and right decisions. Another angle is the high purpose of the political candidate who declines courageously to compromise for the sake of office. There is nothing to bind these elements together except the title and a position that this is a record of a life to teach that all striving is toward happiness and mere hoarding of possessions is a distorted concept of contentment.

The film has so many excellent points that one is averse to dwelling upon its deficiencies. Indeed it has material enough for several pictures. Maybe its defect is that it has too much that is individually good, but is poorly correlated. At any event, it is a genuine attempt to film a fine book; its tone is high-minded and its aim is right. And that ought to be enough to say of any film in these days when cheap sensationalism is exploited for profit and sincere and earnest effort "goes for the end book." More power to such pictures and may they get better and more numerous. The more there are of these and the fewer like "The Sheikh," "Foolish Wives" and "The Loves of Pharaoh" the better name and public good the film industry will have and in the long run the bigger public it will appeal to.

Rush.

A WIDE OPEN TOWN

Selznick production starring Conway Tearle, directed by Ralph Lee. This production has been made for program use with no attempt made to make it stand out prominently in the present-day crop of features. Whatever success may be gained by "A Wide Open Town" can be cred-

ited to Ince. The director displays rare discretion in his handling of a time-worn subject, for which the financial outlay was apparently placed at a minimum for a five-reel picture. The story of ancient vineyard centers around a reformed gambler who rescues the daughter of the mayor from a gambling house just as her father is leading a raiding party on the place. The ex-gambler kills the owner of the establishment, who has enticed the girl there, and is given a life sentence in the end with the customary happy ending with the ex-convict in an embrace with the mayor's daughter. The subject is one that has been rehearsed time and time again ever since pictures were created. In this production it is worked out in a ripping manner. Tearle runs through his role with apparent ease, with no exceptional work demanded of him. Faire Binney plays the leading female role. Others in the cast are Ned Sparks and Harry Tighe. Both appear to advantage on the screen, to which they are comparatively new. With many detrimental points, "A Wide Open Town" has been made into a good program release on the strength of its direction. Hart.

THE GIRL FROM ROCKY POINT

Samuel Hayden.....Milton Ross
Betty.....Oma Carow
Corrine.....Clara Joy
Daniel Williams.....Charles Spence
Timothy Smith.....E. G. Davidson
Robert Gilling.....Thos. Van Etta
Mignon.....Verna Brock
The David.....Wall Whitman

This is a light feature production released through the Pacific Film Co., which has its offices at Culver City, Cal., and handled in the east by Julius Singer. There isn't much to the story or the continuity, which was the work of Sherwood MacDonald, and much less contributed by the direction of Frederick G. Becker. As an independent production it will serve on a double feature program in the bigger daily change houses, providing that the accompanying picture is fairly strong.

The story deals with the simple fisher village folk along the Maine coast. There is an attempt in the latter part of the picture to introduce something of a Christian Science aspect, that bit failing to Walt Whitman's "Miracle Man" fame, but the thought comes rather too late to help the picture.

Types of village folk are drawn in the characterizations. There is the stern old sea captain with his two daughters; the hypocrite; the little crippled youngster and the "mystery man," who is termed The Devil by his neighbors. In the end he stands revealed as the most sincere devotee of the teaching of the Bible of them all. The hero is the society type, who is washed ashore from a wreck, and he in the end wins the heart and hand of the daughter of the stern old sea captain.

Had the story been handled in the proper manner and the direction and titling more carefully thought out, the feature would have been good program material, but in its present shape it is below the average cheap feature. Fred.

CHASING THE MOON

Dwight Locke.....Tom Mix
Jane Norworth.....Eva Novak
Milton Norworth.....William Buckley
Velvet Joe.....Sid Jordan
Princess Sonia.....Elsie Danbrie
Prince Albert.....Wynn Mac

One will find considerable criticism, if one is exacting, with the incongruity of the story, but action in film plots excuses many things. So far-fetched and almost improbable is the theme one sort of expects it all to wind up with a fade-in showing the action up as a "dream." However, it is delivered straight, evidently meant seriously. Mix is all over the lot in this Fox production, jumping off trains into autos and onto horses, etc. The title is aptly chosen, for the plot itself is really a "chasing for the moon" theme. Thinking he has drunk a poison which becomes fatal at the end of 30 days, he chases the only possessor of the antidote, a Prof. Sulphide, from America to Russia, into Spain.

Edward Sedgwick and the star supplied the story, the former also directing. Bennie Kline cranked the camera and Ralph Spence did the titling and editing, which is no small factor in the production. The captions are truly funny and in keeping with the zippy spirit of the theme. Spence has coined a couple of novel phrases, such as "beaut-logged" of 1922, referring to a chorus of coryphees.

Miss Novak is Mix's leading lady, although doing little in comparison to the star, who is literally all over the lot. Action is the only word to describe the plot. That predominates and to good purpose. It more than balances the incongruity of the plot.

Abel.

Ethel Clayton Going With Metro

Ethel Clayton is a possibility as a Metro star. She has been in negotiation with Marcus Loew for several days.

151

LOVES OF PHARAOH

Pharaoh Amenes.....Emil Jennings
Ramphis.....Henry Little
Theosis.....Daggy Servaes
Samlak, King of the Ethiopians.....Paul Wegener
Nakeda, his daughter.....Lydia Sannanova
Solto, architect.....Albert Basserman
High Priest.....Friedrich Kuehne
Menon, intimate to the king.....Paul Blensfeldt

A German-made film production parallel in most respects to Goldwyn's "Fedora." It has much the same sort of drama, the same grade of impressive mass production, a like weight of pictorial magnificence upon which could be based an exploitation campaign. The film world knows what happened to "Fedora." It was tried in New York and made a sensational start. In Pittsburgh and elsewhere it began with like favorable auspices. But it never made good for the long pull. It was a quick flash and a prompt die-away at high box office admission.

That seems to be the destiny of the elaborate foreign pictures brought to this side, and there appears nothing about "Pharaoh" to forecast any other fate, at least as a special at a high admission scale. It has a substantial background of dramatic appeal and it has in an unusual measure the value of spectacular mass effects. There are passages late in the picture which stand out powerfully for their mob effects, and throughout the film has picturesque qualities which make it interesting, but it is difficult to believe that it can be made into another world-beater like "Cabiria" or "Quo Vadis." Those two screen productions burst upon the American screen public as a novelty, but since then the fans have been made familiar with just plain enormity of film dramatic proportions. Mere bigness of mob scenes do not impress any more. To get the spectacle over there must be some special quality of popular appeal to turn the trick.

At the dollar scale such as prevails at the Criterion, New York, where the importation had its first viewing and where it is still current, it looks like a draw. On the evening late last week when it was seen there was a capacity crowd for the first evening show, but the second was less than a full house. The picture had had all the advantages of a costly metropolitan advertising campaign.

Except for the huge crowds of superumeraries the production does not look especially expensive. It obviously was designed for much more footage than in its present state. Toward the finish there has been drastic cutting, the story is jumpy and confused and there is a large amount of titling—usually the sign the film action has been cut severely. But its mob scenes are impressive, particularly in the desert fighting passages and in the assaults upon the city of Thebes. These bizarre scenes are tremendously effective, both because of the picturesque costuming and the romantic complexion of the story.

It is said to have cost between 16,000,000 and 18,000,000 German marks or between \$70,000 and \$80,000 in American money at the current exchange rate of .44 cents per mark.

The tale deals with the love of the Egyptian king Pharaoh Amenes for the slave girl Theosis, brought to his court by Samlak, king of the Ethiopians, when he comes to negotiate a truce, offering his own daughter in marriage as the means of binding the peace agreement. When the Egyptian makes the slave girl his queen and spurns the daughter of Samlak war breaks out between the two nations. Thebes is besieged and the destruction of the capital appears to be fated when the slave girl's young lover rallies the armies and, returning to the fight, drives the invaders off. The tyrant king is slain in the engagement, leaving the way clear for the happy culmination of the romance.

The picture is an Ernest Lubitsch production done in his familiar lavish way. It is put out under the sponsorship of the Hamilton Pictures Corporation and designated a Paramount release. It is given a fine, dignified but simple exhibition at the Criterion, preceded by a short dance by two girls in a dim temple setting, an exceedingly artistic bit of scenic embellishment. *Rush.*

LOVE'S BOOMERANG

Perpetua.....Ann Forrest
Perpetua, as a child....."Banty" Rose
Brian McCree, an artist.....David Powell
Ruseell Felton, a crook.....John Milner
Monieur Lamballe.....Roy Hyford
Madame Lamballe.....Lillian Walker
Stella Mender.....Geoffrey Kerr
Stella Dainty.....Lillian Walker
Charles, a convict.....Lionel Duragon
Madame Fourrelle.....Olla O'Brien
Jane Egg, a circus ruler.....Amy Willard
Auguste, a clown.....Tom Volbeuse
Cora, chambermaid.....Frank Stannore
Mrs. Bugle.....Ida Faine
Perpetua's Mother.....Sara Sample

One of those things, as the plot will tell. Made abroad by John S. Robertson, it was brought to the Rialto Feb. 26 by Adolph Zukor, with Ann Forrest and David Powell featured. The adaptation by Josephine Lovett is from the novel, "Perpetua," by Dion Clayton Calverton. We first see a little girl coming to Brian McCree's studio to pose and later, when her mother dies, proposing Brian adopt her as his daughter, which he does. And how happy they are together! It is like heaven till the serpent enters in the person of Perpetua Mary's

real father, who is a crook and no end of a bad lot. But exhibitors must not lose heart. Mr. Robertson and his expert assistants (they include Tom Geraghty) see to it that everything works out right in the end for the characters in the picture and Mr. Zukor's pocketbook.

But before the happy ending comes to pass, things look black. After touring foster father and daughter with a circus and getting a lot of good animal stuff into the film, Mr. Robertson brings them back to London, where a wealthy young man named Mender falls in love with Perpetua. But this young man is not only dying, but, alas, he is also under the influence of Felton, a crook and the real father of Perpetua Mary. Needless to say, hereditary plays no part in this film. None of father's wickedness has been inherited by Perpetua, in whom environment has triumphed over vicious antecedents. Goodness plays so big a part in her character, moreover, that she marries Mender to reform him, though really she loves her foster father and he, her Felton, meanwhile, for the sake of a fortune Mender has killed him, kills him with a poisoned drink, but the blame for this falls on Perpetua, not Felton. Felton gets his, though—never fear. Mr. Robertson knows the requirements of the picture market and he saw to that. You go away satisfied, because after Felton is disposed of, Perpetua and Brian are locked together in a kiss and a close-up and you are left with the comforting idea that they lived happily ever after.

Ann Forrest appeared with Thomas Meighan once in a film with a somewhat similar plot, and her work here is not so good. Her make-up is inept and as a 15-year-old girl she was anything but convincing. David Powell is a, he has been except that mannerisms are growing on him and he has adopted the slovenly manner of dress affected by the English, particularly since the war. Some of the scenes gave the actors concerned in them excellent opportunities of which they availed themselves.

This is the usual stuff, with a trifle and true plot, adequately produced. *Lead.*

BEYOND THE RAINBOW

Edward Malloy.....Harry Morcy
Marion Taylor.....Lillian (Billie) Dove
Henrietta Greeley.....Virginia Lee
Frances Gardner.....Diana Allen
Louis Kade.....James Harrison
Count Richard de Perion.....Macey Harlan
Mrs. Burns.....Ross Coghlan
Dr. Ramsey.....Wm. Tooker
Mrs. Gardner.....Helen Ware
Mr. Gardner.....George Fawcett
Escher.....Marguerite Courtot
Inspector Richardson.....Edmund Breese
Robert Judson.....Walter Miller
Col. Henry Cartwright.....Charles Clark
Virginia Gardner.....Clara Bow
Bruce Forbes.....Huntly Gordon

Robertson-Cole showed this ambitious feature to the trade in the projection room disclosing an unusually interesting feature. It has an impressive array of screen names and its story values are especially strong. There is a good romantic tale for the main plot and within the direct story a puzzling mystery develops such as will hold the attention of any audience of fans.

As against these points of excellence the story is slow in getting into its pace and in its introductory passages are confusing from the complexity of its threads and the number of persons involved in the action. The titling is rather crude also, but the good points of the production far outweigh the bad and the picture is bound to arouse interest.

The story is taken from Solito Solano's work, "The Price of Nine Feathers," and was adapted to the screen by Lolla Brooks and William Christy Cabanne, who also directed. There are no less than 16 principal characters and the work of introducing them one after the other is laborious, but once the situation has been "planted" the narrative runs smoothly and understandably notwithstanding its complicated nature.

The feminine characters form a galaxy of beauty. Lillian (Billie) Dove has a wealth of brunet loveliness and makes an attractive contrast to the other two beauties, Virginia Lee and Clara Bow, both blondes and both beauty contest winners. An actress of no less note than Helen Ware has a minor part and Rose Coghlan has a bit. Marguerite Courtot also is in the cast as well as other well-known players.

The list of men is even more impressive numbering Edmund Breese, Harry Morcy, Macey Harlan, William Tooker and George Fawcett. A recital of the names is sufficient guarantee of the quality of the screen acting.

The story is too elaborate to stand more than a brief outline in this place and besides it would be a pity to disclose the surprise solution of its mystery, but the situation is based on the plan of a young society man to make his cold sweetheart jealous by bringing to a reception a humble stenographer. During the ball two mischievous children of the hostess, peevish because they are forbidden to take part in the festivities, distribute half a dozen letters to the guests, reading, "Examine your conscience! Your secret is known!" There notes are received with varying sensations and when the confusion is at its height the lights suddenly are switched out and a pistol shot stabs the darkness.

The rest of the picture (it is an

even six reels, cut from much longer footage) is devoted to an interesting solution of the mysterious pistol shot and the development of a pretty romance between the humble stenographer and a handsome young soldier. The denouement of the crime story is a splendid surprise and the love story, involving as it does the saving of the heroine's baby brother makes excellent screen fiction.

The main story takes place in a luxurious home amid scenes of luxury and some elaborate settings are shown. The later passages shift to the Adirondacks where there are beautiful snow scenes. Altogether an interesting program picture with possibilities of exploitation as a special virtue of its "all-star" cast. *Rush.*

FRENCH HEELS

Palma May.....Irene Castle
Lieut. John Tabor.....Ward Crane
Keith Merwyn.....Charles Gerard
Jarvis Tabor.....Howard Truesdale
Camp Foreman.....Thomas Murray

A Hodgkinson picture at Moss' Cameo on 42d street, and a good picture. As a star it has Irene Castle, billed as "the best dressed woman in the world," which has something to do with its drawing power, but not all, for while Mrs. Castle, more than any other American, has what is most easily described in the French manner as chic, she has in addition that glenderness and grace of action, the short, bobbed curls, associated in men's minds ineradicably with the American girl of the accepted popular type.

The story is only average, but the production, especially the photography, could with difficulty be made more elaborately rich. Taken from "Knots and Windshakes" by Clarence Budington Kelland, the production was directed by Edwin L. Hollywood (what a name for a megaphone commander!) and shows the marriage of a successful cabaret performer, Palma May, to the son of a timber king. Up in the forests there is trouble with the men, and father-in-law Tabor let the young people fight out their own destiny in the woods together. The climax, with young John Tabor being beaten up by infuriated drunks, jams into too close action, and so is less effective. Spread out more the punch would have been increased, but the development till then is human and believable.

Mrs. Castle herself hasn't much range in expressing the emotions, but at her most restricted she has far more than the average picture queen to show, and she is besides so girlish a figure she is sure to appeal to those who prefer willowy youth to buxom maturity.

The support is capable. Mr. Hollywood got less from the rough crowd than should have been expected, but this came from considering them for camera purposes as a mass instead of singling them out and developing them, then coalescing the whole into that much more effective a mob scene. Thomas Murray made the most of the lesser parts, while the others are little to blame if they did not, the lines laid down for them being so cut-and-dried and according to formula. *Lead.*

GRAND LARCENY

Kathleen Vaughn.....Claire Windsor
John Anixter.....Elliott Dexter
Barry Clive.....Lowell Sherman
Franklin.....Richard Tucker
Harkness Boyd.....Roy Atwell
Emerson.....John Cossar

Goldwyn offered this production at the Capitol beginning Feb. 26, the picture having been elaborately advertised. The public response on Sunday evening turned out to be enormous. The house was crowded all evening by probably the most disorderly assemblage that has wrangled with film house ushers on Broadway for many a day. They accepted the picture mildly, but were tumultuously enthusiastic over the musical and dancing features of the program which were unusually interesting.

The picture itself is another forced effort to make a sophisticated problem play as contrasted with the straightforward romantic drama, and once again it fails of its purpose. These psychological social studies, labored clinical examinations of motives and intents of erring husbands and wives, are getting to be rather a bore.

This one is credited to Albert Payson Terhune as author, with Wallace Worsley as director. Mr. Terhune has always been identified with a more wholesome type of fiction, and it comes as a surprise to find him dealing in this sort of stuff.

Briefly the story covers this ground: John Anixter is committed to the austere principle that a thief must be punished, that anyone who deals with him on terms of mercy himself becomes an accomplice in a crime. In the working out of this belief he persists in prosecuting an employe who has stolen a sum of money. Subsequently Barry Clive (played by Lowell Sherman) falls in love with his (Anixter's) wife and the husband takes the position that he has committed the theft of her love. He allows her to secure a divorce and she marries Clive. Anixter lets her go, expressing in the presence of both the bitter conviction that a wife who can be stolen

from one husband can as easily be stolen from another and that a man who will steal one wife will be very likely to steal another. Thus he has planted suspicion and uncertainty in the minds of both.

Subsequently Anixter meets his former wife, who, of course, is unhappy in her new marital situation with Clive, and the general question is argued at great length by printed titles. It all ends in the woman packing up her belongings and leaving Clive—to what end or purpose the audience is left to conjecture, for the film begs the question in a long title addressed to the women in the audience and reading in effect:

"Women of the audience, what do you think? Should she remain with Clive? Should she return to her first husband? Or should she decide to have nothing more to do with any man?"

This sort of thing doesn't teach any sort of moral and doesn't get anywhere. It doesn't reflect any kind of attitude toward life. It's just a cheap and lazy effort to set a sensational sex problem. It isn't easy to see where this accomplishes anything. If a playwright or a picture producer has no definite convictions on moral right and wrong, why enter into a discussion of this kind? A playwright who just asks questions and dodges the issue is merely a literary trickster where he should be something of a preceptor, or at least an enlightened recorder of life. Altogether the picture is a hoax and a disappointment. One leaves the theatre with a feeling of having been cheated.

Just as a pictorial play the thing has been rather well done. It reflects in a pictorial sense a dignified record of the physical aspects of the social life it deals with. The interior settings are very real and lifelike and its backgrounds are always convincing. In a mechanical way, such as its photography and its artistic composition (disregarding the literary quality of the story) it is an intelligent bit of work and its acting is excellent. The trouble with the whole work is that its story wasn't worth doing at all. *Rush.*

WORLD'S CHAMPION

William Burroughs.....Wallace Reid
Lady Elizabeth.....Lois Wilson
John Burroughs.....Lionel Belmore
George Burroughs.....Henry Miller, Jr.
Mrs. Burroughs.....Helen Dunbar
Rev. David Burroughs.....Leslie Casey
Lord Brockington.....J. W. Cagney
Bowler.....W. J. Perkinson
Mooney.....Guy Oliver

In six reels Jesse L. Lasky, through Paramount, has released Wally Reid's latest based on the play, "The Champion," which shapes up as a pleasing light comedy feature for the better run houses. The film has not realized on the comedy value instances the show held, but on the other hand has come through for laughs where the stage presentation was unable to connect. The story is fitting for Reid, who ambles through without being called upon for any exceptional effort, though lending a deft touch to the character, possibly due to direction, that keeps the theme continuously amusing, backed, of course, by his appearance. Well dressed, having most of the action take place within interior sets, and nicely costumed, the picture has the punch laugh placed down near the finish previous to a non-clenching ending which leaves a satisfactory and wholesome impression.

The story's locale is England with Reid as William Burroughs, the youngest son of a family whose father is a fanatical social climber. He onsts the boy from his home for not apologizing to a peer. The prodigal goes broke, with the succeeding film showing him sneaking his way on shipboard, accidentally meeting a fight trainer, caught by officers of the ship and set to washing dishes as a means of working his way to the States. Lost sight of for a while, in revealing what goes on back home, the next flash at young Burroughs is when he returns to the fold, unannounced, to see his mother, with the old boy still holding out and again ordering him away, with his second departure being stayed by a calling contingent of the mayor and a trio of nobles who have come to pay homage to the middle-weight champion of the world, "Gumboat William."

The father dotes on the social side and announces his pride in his son, insisting he stay and giving a stag dinner in his honor for all the male social leaders he can think of.

The climax comes when Lord Brockington calls to take away Lady Elizabeth, financially necessitated to act as private secretary to the Burroughs family. Recognizing in young Burroughs the boy to whom he gave a beating some five years previous, he challenges him to come outside for another trimming. The champ's preparation for the affair in taking off his ring and following out the door whistling, the carrying in of the lord on an improvised stretcher, with the action of the fight being shown by proxy through the facial expression of the butler, provide the laughs inserted into the film which lead up to the conclusion.

The fight wherein "Gumboat William" takes unto himself the middle-weight crown is in the form of a switchback, not any too lengthy or convincing. It shows an outdoor ring, the attendant mob, the round in which the battle is won, and Kid

McCoy as the falling champion (very much overweight) and doing little but floundering around before taking the final dive for the count. The situation might have been worked up for much better results with possibly McCoy allotted some footage. He's of no little interest himself, remarks from men in the audience bearing out that statement. Despoils McCoy is much heavier than when he taught a red-headed kid to swim, he certainly is deserving of the program or subtitle mention, which is conspicuous by its absence.

The photography by C. E. Schoenbaum is adequate throughout. The supporting cast, outside of Lionel Belmore, who is prone to overplay the socially cringing father, upholds the action and lends valuable assistance to the interest of the story. Philip E. Rosen directed, carrying the picture along for good results though seemingly to have not developed the full possibilities of the tale, but maybe not entirely his fault, for J. E. Nash is listed as having done the scenario and Thomas Buchanan the supervising. The original story is by Thomas London and A. E. Thomas.

"The World's Champion" will not hurt Lasky, Paramount nor Reid. It is a program feature that doesn't infringe on the double-feature racket. It'll get over by itself and register for a society comedy the censors won't have to annoy anyone about. *Slip.*

WILD HONEY

Lady Vivienne.....Priscilla Dean
Henry Pugh.....J. W. Cagney
Frederic Sutherland.....J. W. Cagney
Sir Hugh.....Raymond Blatney
Joan Rudd.....Helen Raymond
Wolf Monague.....Landers Stevens
Kerry Burgess.....Robert Ellis
"Buck" Roper.....Wallace Beery
Liverpool Blackie.....Carl Stockdale
Ripington.....C. J. Frank

Billed as a Universal Jewel Special "Wild Honey" with Priscilla Dean as the star was brought to the Central Monday as the attraction succeeding "Foolish Wives." The latter was "the first \$1,000,000 picture." Beside it "Wild Honey" looks as though Carl Laemmle must have let Von Stroheim spend all his money and there wasn't any left for anything else.

At present "Wild Honey" is much too long for the single thrill there is in it. That thrill is as good if not better than the log jam in which Miss Dean appeared a few months ago. In the present picture it is the blowing up of a dam and the rush of the waters down through a canyon in which a number of colonists are located. The hero and heroine are caught in the swirl and carried away, but later saved in time for the final clinch.

If anything makes the picture that thrill will do it. The title of "Wild Honey" may make some of the fans that are U regulars wonder what it is all about. The story originally appeared in "The Ladies Home Journal" by Cynthia Stockley. The screen adaptation was made by Lucien Hubbard and Wesley Rugles handled the direction.

No money has been spent in sets and the greater part of the picture runs to exteriors. In detail and lighting there is much left to be desired. Tinting instead of lighting seems to be one of the regular stunts, as far as Universal productions are concerned.

There is one thing the lowering of salaries in Los Angeles has done and that is to make possible the gathering of mighty good supporting casts for Universal stars. This picture is noteworthy in that respect. Naturally Miss Dean has all the best of the scenes in the screen play but there is one point in the picture where Wallace Beery takes pretty much all that there is to be gotten in front of the camera. In some of the earlier scenes Noah Beery managed to handle a heavy in fine style. It was in this same portion of the picture that Helen Raymond also stood out.

Playing the lead opposite Miss Dean is Robert Ellis who did very well with a part that at its best was light-waisted. Others of the support worthy of mention were Lloyd Whitlock as a drunk, Landers Stevens and C. J. Frank. The latter was a heavy in the late scenes and impressed.

Other than the dam bursting episode there is absolutely nothing in the picture that shows a heavy expenditure. But that one bit is there. It shows the water comes thundering down the gap between the two hills with the hero and heroine running before the flood and finally the two are caught and drawn into the swirl, this being followed by some "tank shots" that help the illusion and the rescue bit is cleverly handled. There were several spots in the picture where the ardent love making of Miss Dean brought a laugh from the opening night audience.

"Wild Honey" is not a special by any means but will be a good program production which when cut to the proper length so as to eliminate the draggy portion in the earlier part and as such should get money on the strength of the star and the water stuff. *Fred.*

Hugo Riesenfeld is composing the musical score for the film feature, "Mistress of the World," which is to be shown in four installments. The picture is scheduled to open at the Rivoli and Rialto theatres March 5.

SELECTIVE DISTRIBUTION PLAN EXAMINED BY DOWNTOWN BANKS

**Combination of Independent Interests Operating in
Opposition to Hays' Group Foreseen—Warner
Bros.' State-Righting Methods Regarded as
Significant**

A combination of the independent picture producing interests who are opposed to the combination of interests to be headed by Will H. Hays seems to be gathering further force each day. Reports of experts are already before downtown banking houses particularly interested in the financing of picture projects, and their attention seems centered on a selective distribution system such as is employed at present by one of the bigger producing companies turning out product for the state rights market.

This week the banker were practically unanimous in agreeing that the success of the distribution plan now in vogue with this one company showed the way out in regard to financing independent productions, although none was ready to declare that they were in agreement with any group or association of independent producers as to a co-operative movement in opposition to the Hays faction, which it is understood is to be entirely under Zukor control.

One banking firm downtown, known by name to the trade and heavily interested in a big picture distributing and producing concern with foreign as well as American connections and holdings, is giving serious study to an exposition of the plan, and it is significant in this connection that the firm they control, though approached, has not yet assented to the Hays plan nor come in as a guarantor.

The plan, as outlined by a neutral executive, has three advantages, giving it an edge both on the old state-righting plan and on the established producer-distributor plan. (1) It takes into account the merit of an offering, (2) it keeps control of the product and (3) it is selective distribution in the full sense of the term.

The Warner Bros., who are interested, see to it before attempting distribution, that their offering has merit from the market standpoint and they pay particular attention to the exploitation possibilities of their film. This became particularly evident after an office scrap which resulted in the renaming of their latest picture, "Who's Your Best Friend?" Such offerings as they make, moreover, are not bunched with a lot of others of doubtful value, but are separate and distinct entities, sold on their own merits. This obviates carting a lot of dead weight.

Percentage Advance

The product is sold to state right distributors who advance to Warner Bros. a certain percentage of what the film is expected to gross. Every contract the territorial distributor makes with an exhibitor, however, is subject to change and approval by Warner Bros. as to price and other details. Thus the product is kept under control of the owner. After contracts are signed the territorial distributor gets back (1) his advance, (2) costs of prints and advertising, and (3) 25 per cent. for distribution. On all further sums the territorial distributor splits 50-50 with Warner Bros.

The significance of the selective distribution phase is best illustrated by realizing that the distributor of "School Days," for example, in all likelihood may not be the distributor of the next picture. Thus the local sales force is kept on the qui vive to make good and swell the gross.

Warner Bros. are by no means the only independent producers especially active which gives point to the forecast that concentration by a lot of independents on their distribution method would provide the opposition to the Hays-Zukor combination with heavy and effective ammunition.

There are almost a dozen new independent features in course of production at present. More and more activity is expected with the exhibitor, if not tied up, being put into a position to pick some plums

outside the regulation basket and at prices from which the heavy distribution costs and heavy and continuous studio costs have been completely shaved at a time when the major producers are still figuring with Mr. Hays on how to do this very thing.

Other Independents

Whitman Bennett is making "The Mysteries of Paris" and Joseph Shear "The Curse of Drink." Edwin Carewe is preparing "I Am the Law" for C. C. Burr, who has many other productions either planned for or on the way. The same is true of Arrow and other concerns in the independent market.

Warner Bros., of course, bulk largest. Though not generally known, they paid \$50,000 for "Main Street," the novel and play by Sinclair Lewis, and \$15,000 for "Brass," the novel about marriage by Charles G. Norris, brother of Frank Norris and husband of Kathleen Norris. They are also preparing "From Rags to Riches."

Warner Bros. this week purchased from A. H. Woods "Nellie, the Beautiful Cloak Model," "Broadway After Dark" and "Bertha, the Sewing Machine Girl," but not for immediate production, according to Harry Warner. Discussing interest in his distribution scheme, he declared his concern was not reaching out for product to distribute, did not wish to enter the distribution end of the game, were not interested in offers of that kind and merely sought the method most advantageous for marketing their product.

HER THIRD DIVORCE SUIT

San Francisco, March 1.

Jean Riley, a film actress, who gained a lot of notoriety recently by having her husband arrested for bigamy, charging that he married illegally a seventeen-year-old shop girl, last week filed her third suit for divorce.

Twice before she started an action of this kind, but in each instance "kissed and made up." Now she says she's in earnest. She is using the bigamy charge as her grounds.

"BOZO," NEW COMEDIAN

Warner Bros. are planning a new series of comedies featuring Bozo, a chimpanzee. These 13 two-reelers will be produced under the supervision of Jack Warner. One trout comedy has already been made, featuring Monte Stecher with the animal. Curley Stecher, who trained Joe Martin for Universal, is in charge of the development of this chimpanzee.

NEW RIVOLI, NEWARK

Newark, N. J., March 1.

The Rivoli, a new picture house, opened last week. It is located on Ferry street, in the so-called Iron-bound district in the extreme eastern part of the city. It is the only large theatre in this part of Newark.

The Rivoli seats 2,300. It will be devoted to pictures, operated by Gold & Hennessy.

GOVE WITH FIRST NATIONAL

Jay Gove, former press agent for Fox and later for Realart, is now personal assistant to Harry Schwalbe at First National. He will address exploitation ideas to exchange managers. Gove brought with him to the First National offices the house-broken pipe he smoked at Realart.

BOWLES' WIFE ILL

Paris, March 1.

The many friends of George Bowles will be sorry to learn his wife is seriously ill.

\$30,000 FOR "SANS GENE"

The Cosmopolitan this week purchased through the American Play Co. the picture rights of "Mme. Sans Gêne," paying \$30,000.

PICTURE MEN FINED BY JUDGE LANDIS

**Jurist's Last Judicial Act—Paley & Grossman Charged
With Embezzlement**

Chicago, March 1.

The last judicial act of Judge Landis in the U. S. Court was to fine Jacob Paley one cent and Abraham Grossman \$5,000. They were charged with embezzlement of the federal tax on theatre tickets at the Empire, on West Madison street, that they jointly own.

Paley pleaded guilty and paid the government his share. Grossman defied the court and continued to confiscate funds the government claimed as its own.

Judge Landis recently resigned from the bench to give more attention to his baseball duties.

FILM MAN INDICTED

**Sold Shares in Company Before
Licensed**

Cleveland, March 1.

George Norsic, president of the Adria Film Co., has been indicted by the county grand jury on a charge of violating the blue sky law by the sale of 50 shares of stock in his company before being granted a state license.

Complaint that hundreds of shares of stock in the company had been sold to foreigners in this city and that they had lost all of their investments was made by Joseph Likosar, 6121 St. Clair avenue, who claims to have lost \$500 in the venture.

The film company was organized about a year ago and was to have made local films, with local talent from the foreign sections making up the casts. Only one picture, "The Immigrant," was made, and that, according to County Prosecutor Stanton, is of no value.

Hiram Abrams' Sailing Delayed

Hiram Abrams, booked to sail this week on the Homeric, was compelled to cancel his booking in order to undergo a slight operation. He will probably leave for England on March 12.

55th St. Theatre, Chicago

Zimmerman, Saxe & Zimmerman, 64 East Van Buren street Chicago, Ill., have filed plans for the erection of a theatre at Blackstone and 55th streets, Chicago, at an estimated cost of \$400,000.

HOME FAVORITE

(Continued from page 7)

everything but bite and scratch but every time Tomato would hit him on the body the dolled up bum would split them out like they was poison. It burned me up but what could I do and Tomato kept growling about the way this guy threw his arms around when he broke them.

About the sixth round Truby began to slow up and dive into clinches and I knew we had a chance if Tomato could cop him on the button. I sent him out to take a chance and after a minute he let his right drive and socked this big clam digger right on the gong. You ought to see that big tramp hit the deck for the slowest nine count from the fashion plate that my ears have ever drunk in. He staggered up off the floor with his arms spread out like an outfield and wrapped them around my kid in a body lock that Joe Stecher couldn't have broke. The ref. made a great phony effort to break them with Tomato yelling for him to split them out so he could take this ham with another smack but nothin like it. They was still wrastlin at the bell.

As Truby staggered over to his corner Tomato walked over to the referee who was gracefully draped over the ropes talking to a scribe. The kid kicked him right in the center of his lily white pants and when he turned he ran into a right uppercut that lifted him through the ropes into the aisle where he laid on his back like a haddock.

Of course we were disqualified and the homers yelled murder but no matter what you read in the A. P. reports or the Boxing Annual you will find the bout marked in Tomato's record as a win. I'll bet that ref. went ride side saddle for a couple weeks.

Your old pal,
Con.

CASH, NOT PERCENTAGE SALES, DEMAND OF INDEPENDENT

"No more percentage sales in state rights for me. All cash or I'll keep my pictures. I refused to let the boys slip me any more of the gyp stuff." That is the manner in which one producer expressed himself regarding the state right market this week. The answer was that by holding out, he has disposed of the entire territory in the United States with the exception of New York State, on a cash basis.

The producer makes a specialty of westerns and comedies and discovered that the average state right exchange handling film on a percentage basis would sell a comedy and give away a feature with it. That is at least as far as the producer was concerned. However, inside deals are usually pulled off whereby the exchange doesn't lose anything by the transaction.

The average producer who produces for the state right market has no chance of figuring or checking just what bookings are really made for his product, he said. The only possible chance he might have would be through a thoroughly competent clipping bureau that would cover every small hamlet in the country where there was a picture theatre. If he received all the advertisements from the local papers in those towns he might be able to check up fairly well. But there isn't a clipping bureau that seems

to be entirely qualified to do this work at present.

The state right exchange men for any number of years have had things their own way, but with the slump in independent production during the last 18 months they have been rather hard up for material and of recent months have been haunting the market in the hope that they would be able to pick up some material for territorial rights. At this stage the state right producer stands about as good a chance of getting what he wants for his productions as at any time in the history of pictures, providing he has the courage to hold out until the exchanges are compelled to come across. If the producers in the independent field would get together at this time and how to the line on a resolution to hold out for what is their rightful due, the majority of the gyp exchanges would be compelled to pay cash or change their methods of business, wiping out the "gyp system," the producer claimed.

Yonkers' New Strand Started

Yonkers, N. Y., March 1.

The new Strand on South Broadway opened March 2 with pictures. Guy Graves is the managing director. The house was built by local contractors for ex-Mayor Walsh and is a converted structure seating 1,400.

REISSUES

of Four of the Biggest Money-
Making Pictures Ever Released

NEW PRINTS

Plenty of Advertising

CHARLES CHAPLIN

in

"A DOG'S LIFE"

(February Release)

"SUNNYSIDE"

(March Release)

"SHOULDER ARMS"

(April Release)

"A DAY'S PLEASURE"

(May Release)

Here's the cream of the Chaplin comedies.
Everyone is longing to see a Chaplin
picture. Now is the time to go to it!

First National Attractions



NEWS OF THE FILMS

The smaller French cinema producers are bitterly opposing the proposal of the government to place a 50 per cent. ad valorem tax on foreign films entering France. They declare that the intended movement will result in retaliation by the United States and England besides accusing the protagonists of trying to give government protection to the Pathe Freres concern without regard for anyone else. A letter, written by Daniel Riche, president of the French Society of Film Authors, in part reads: "Since 1914 we have sold no more than 10 films in the United States. But French films are used only to the extent of 15 per cent. in French theatres. Therefore 85 per cent. of the films shown here are made abroad, and it is to overcome this disadvantage being suffered by our authors and to increase the use of French films as the best propaganda for French thought and talent that we are urging the government to impose a protective tariff."

Mrs. Marion Avis Spottiswoode-Aitken, in filing countercharges in the divorce action instituted by her husband, charges that her husband coerced her into living with a Santa Barbara millionaire in order that he might extort money from him. Francis Spottiswoode-Aitken has been a prominent character actor in pictures. He started the divorce proceedings six weeks ago.

Paramount Club, composed of employees in the home office and New York exchange of Famous Players-Lasky Corp., will hold a dance March 31 in the grand ballroom of the Commodore Hotel.

The film adaptation of Henri Bernstein's play, "Samson," which Fox is making for William Farnum, is to be called "Shackles of Gold."

Hop Hadley was erroneously credited in Variety with the exploitation of "Ten Nights in a Barroom." It appears that the campaign was conducted by J. Charles Davis 2d, in his capacity of director of advertising and publicity of Arrow Film Corporation, which is distributing L. C. Russell's screen version of "Ten Nights."

Upon the authorities of Newark, N. Y. (not N. J.), closing the Crescent there last Sunday, it was announced by Howard Waugh he would build a new house seating 1,000. The closing leaves Newark with one small theatre, also managed by Mr. Waugh.

Eustace Hale Ball's \$300 claim against William Christy Cabanne, director of Robertson-Cole's "Beyond the Rainbow," for a balance due for services rendered in adapting the story for the screen, has been settled out of court. Cabanne is giving Ball full screen credit, as sued for, in addition to a financial settlement. Harold M. Goldblatt of F. E. Goldsmith's office negotiated the settlement, representing the scenario writer.

The Oklahoma Film Board of Trade has adopted the following set of trade regulations:

Rule No. 1.—Payments: Remittances for film rentals must positively be in the office of the exchange prior to the shipping date, otherwise the shipment will be made C. O. D. In the event the film is shipped C. O. D. before the remittance arrives at the exchange the C. O. D. must be paid and the remittance will be returned.

Rule No. 2.—Changes in Bookings: Requests by the exhibitors for changes in booking will not be considered unless received by the exchange at least 15 days before the playing date scheduled. If requests are made in less time than 15 days service must be paid for in full before the original playing date, and then the subject will be furnished gratis at a later date that is mutually agreed upon.

Rule No. 3.—Circuiting: All contracts specify that the exhibitor shall make shipments as instructed by the exchanges. When the exchange instructs the exhibitor to ship to another exhibitor (or circuit) the failure to ship as per instructions shall make an exhibitor so instructed liable to the exchange for all damages caused thereby.

Rule No. 4.—Long Distance Calls: Long distance telephone calls and telegrams sent collect by the exhibitor will not be accepted unless they relate to an error on the part of the exchange.

Rule No. 5.—Return of Films: Films must be returned by the exhibitor to the exchange by first express unless otherwise instructed. When the film is delayed by the exhibitors' non-delivery to the carrier the exhibitor shall be liable for each day the film is delayed, computing at the same amount per day that is charged in the contract and for any excess thereof that the exchange is damaged by such delay. In order to protect himself the exhibitor should secure receipts from the carrier showing the time of his delivery thereto.

Rule No. 6.—Transportation Charge: All charges for the trans-

portation of film, advertising, etc., to and from the exchange must be paid by the exhibitor.

Rule No. 7.—Bicycling or Sub-Renting: All contracts provide that film is to be shown only in the theatre named in the contract. If the film is shown in any theatre not named in the contract the exhibitor contracting for such films must pay an additional rental therefor which will be fixed by the exchange.

Rule No. 8.—C. O. D. Returns: Returning C. O. D. films by exhibitors to exchanges will not be tolerated under any circumstances. This is not the way to adjust complaints or differences between the exhibitor and the exchange. Such complaints and differences must be taken up at the time with the exchange, and if then the exhibitor does not obtain satisfaction he should refer the matter to the Board of Trade through its secretary or general counsel.

Rule No. 9.—Damage to Film: Film is rented to the exhibitor under the express condition that it shall be delivered to the carrier in as good condition as when it was received from the carrier, ordinary wear excepted. Exhibitors shall be liable for any damage to a film caused by their negligence or the negligence of their employees and agents. Caution them accordingly and expressly caution your operators to avoid damaging, perforating, reassembling or burning films.

The Charles Bartlett Productions of Gloversville, N. Y., was incorporated Tuesday for \$50,000. Directors are Charles E. Bartlett, Ronald D. Noble and Ruth Allen Kathan. The company intends filming northwestern pictures around Gloversville.

COAST FILM NEWS

Los Angeles, March 1.

Natalie Hammond, daughter of John Hays Hammond, makes her screen debut in "Beyond the Rocks," a Paramount picture starring Gloria Swanson.

"Sis," a story by Kathleen Norris, has been purchased by Goldwyn.

Gloria Swanson has commenced on "The Gilded Cage" at Lasky's, under the direction of Sam Wood. David Powell is due here to play the male lead.

United Studios are consolidating under a single roof the various mechanical units now scattered about the studio grounds.

The "flu" has taken a cut at practically every studio in Hollywood. Several stars at Lasky's have been ill with the disease, but the latest reports show Fox, Warner Bros., Goldwyn and United as being minus players through illness.

Peggy O'Day, a dare-devil horsewoman, has been chosen by New Era Productions to star in a series of four racetrack pictures under making at the Francis Ford studios in Hollywood. Miss O'Day sets a precedent for stars, inasmuch as she will not have a double in the horse-riding stunts which are to feature the productions. "They're Off!" "Thundering Hoofs" and "The Wild Girl" are the titles chosen for her first three pictures.

"Burning Sand," by Arthur Welgall, will be the next George Melford picture. It is being heralded as a sequel to "The Sheikh."

Bryant Washburn is figuring on a revival of "Skinner May Have a New Dress Suit," popular magazine story which was Washburn's entrance to stardom.

Harold Lloyd's next comedy marks his first appearance in a makeup before the camera. In "Grandma's Boy," to be started soon at the Hal E. Roach lots, Lloyd will disguise his face, which heretofore has borne only the famous horn-rimmed spectacles.

Tom Mix is receiving congratulations over the arrival of a daughter at the Mix home in Mixville. The mother is Victoria Forde, formerly in pictures.

"A Man of Action" which James W. Horne is to direct for Ince will have a cast including Douglas MacLean, Marguerite de la Motte, Raymond Hatton, Wade Boteler, William Courtright, Arthur Hull, Arthur Malette and Katherine Lewis.

"Nice People" which will be made soon for Paramount by William De Mille will have an all-star cast to include Wallace Reid, Bebe Daniels, Warda Hawley and Conrad Nagel.

Rupert Hughes is making arrangements for his next Goldwyn picture, having arrived home recently from a six weeks' visit in New York where he saw his daughter Avis married.

"In the Days of Buffalo Bill" under making at U has three persons to portray the part of Andrew Johnson. Marion Feducha is the nine-year-old Andrew, Joseph Barry

the Johnson of 19 years, and Henry Myers the President Johnson.

Lloyd "Ham" Hamilton star of Hamilton-White comedies will soon commence a new comedy under W. W. Rarity's direction.

Louis Burston who is making a special production "The Soul of a Child" with Gareth Hughes and Bessie Love co-starred has added to the cast Myrtle Lind, Gertrude Clair, Sam Allen, Irene Hunt, William Machin, Otto Lederer and Helen Gilmore.

Francis Marion continuity writer for the Talmadge sisters, has left the United studios for a trip to the East.

The Mission Film Corporation recently organized with the intentions of filming a series of fairy plays has vacated its temporary offices at the old Douglas Fairbanks studios in Hollywood and will probably move to San Mateo outside of San Francisco where "The Shepherdess and the Chimney Sweep" a Kathran Cuddy fable is scheduled to be made.

Casting is under way for "Someone to Love," story by C. Gardner Sullivan to be started soon at the Ince studios. John Griffith Wray is to direct.

"Our Leading Citizen" with Thomas Meighan is half through under Alfred Green's supervision at Lasky's.

Julien Josephson is an addition to Frank E. Woods' scenario staff at Lasky's. He was once associate editor of Goldwyn's.

Harold Lloyd suffered from "flu" last week being confined to bed for several days.

Leah Baird having completed her second independent feature, "When the Devil Drives," is preparing for a third picture at the Thomas Ince lots.

Maurice Tourneur's "Lorna Doone" will be finished next week. It is expected the editing will take two months.

Mrs. Emily Lampart, mother of Fay Lampart, picture actress, died here last week following a short illness. She was 56 years of age and friendly with many of her daughter's fellow workers.

Norman Dawn has started "The Son of the Wolf," original story by Jack London, at Robertson-Cole. Edward Gysel has adapted it for the screen. Edith Roberts, Paramount star, loaned to R-C for this

production, will split the lead with Wheeler Oakman. Ashley Cooper and Thomas Jefferson are also cast.

When Charlie Chaplin enters outside production business with Edna Purviance as a star he will have a second feature in the person of Syd Chaplin, his brother. Syd has been taken care of business affairs for Charlie but will return to the screen shortly.

Following her return from her honeymoon Pauline Frederick will do "The Woman Breed," initial work expected to start at R-C next week.

Deris May is nearing the finish of "Gay and Devilish," in which Cullin Landis plays the male lead, and "Bail" Montana, recently signed to star in Hunt Stromberg productions, plays an important role.

Maurice Tourneur has completed "Lorna Doone," the big feature he has been making for First National. More than a month will be required in cutting it down to eight reels, a job that Tourneur will personally handle. Madge Bellamy plays the title role, with Frank Keenan, John Bowers, Donald MacDonald and others in the all-star cast.

"A Man of Action" is the temporary title of the latest Thomas H. Ince comedy featuring Douglas MacLean, Madge Bellamy, Raymond Hatton, Wade Boteler, William Courtright, Arthur Hull and Arthur Malette are in the cast. James W. Horne is directing. D. Ross Lederman assisting and Max Dupont photographing. The story is an original by Bradley King.

Tyrone Power has arrived to play a leading role in Thomas H. Ince's "Finding Home," which enters production immediately. Lloyd Hughes and Marguerite de la Motte will share leading honors with Power. John Griffith Wray will direct and Henry Sharp photograph.

"The Brotherhood of Hate," an Ince feature with Frank Keenan, Marguerite de la Motte and Lloyd Hughes, finished this week. Lambert Hillier directed.

It is rumored that Charlie Ruggles will make a number of comedies during the coming summer under the direction of his brother, Wesley Ruggles.

Rowland V. Lee, the director, has been signed by Fox to direct a number of William Russell pictures.

King Vidor has started a series of pictures starring his wife, Florence Vidor. They will be released by Associated Exhibitors.

THE GOLDEN GIFT

Nita Gordon.....Alice Lake
James Llewellyn.....John Bowers
Edith Llewellyn.....Harriet Hammond
Leonard.....Joseph Swickard
Romana.....Bridgetta Clark
Malcolm Thorne.....Louis Dumar
Stephen Brand.....Geoffrey Webb
Joy Llewellyn.....Camilla Clark

Metro production directed by Maxwell Karger, with Alice Lake as its star, based upon the story by June Mathis, the screen version for which was supplied by Florence Hein. The Mathis story is a new development of the deserted child idea, having as its central figure a young woman deserted by her husband and forced to desert her child in order that she might earn a living as a cabaret dancer in a Mexican town.

Her husband had married her on the strength of her theatrical assets and deserted her when loss of voice occurred shortly after the birth of the child.

While serving as a cabaret entertainer she is discovered by her former vocal teacher, who believes that he can restore her voice. This he does by taking her to Europe, where he develops a finished opera singer in her. She returns to New York and is a success on the opera stage.

The child deserted five years before had been adopted by an oil operator in Mexico, who, in the meantime, had moved to New York. This man becomes acquainted with the opera singer and asks her to be his wife. At the crucial moment it is discovered that the child he adopted belongs to the woman he loves. He had expressed himself previously as having hated any woman who would desert a child.

The matter is straightened out satisfactorily and the serene finale enacted.

Metro has turned out an interesting feature in "The Golden Gift." Karger has laid out the scenes for the production in artistic style. The cast headed by Miss Lake has been well selected, with Joseph Swickard and John Bowers displaying polished work in support of the star. "The Golden Gift" can give satisfaction anywhere as a program picture.

Hart.

LONDON ORPHANS ON PERCENT

D. W. Griffith's "Orphans of the Storm" opens at the Scala, London, March 15. Al Grey sailed from New York for London Wednesday, taking the picture over with him.

The Griffith concern will make the London presentation, operating on a percentage basis with the Scala.

What would you say

IF

some one tried to change the Leopard's Spots?
some one tried to change the works of Shakespeare?
some one tried to change the works of Dickens?
some one tried to change the immortal story of Uncle Tom's Cabin?
some one tried to change the works of great masters?

YOU WOULD NOT TOLERATE IT

No more than you would tolerate changing the lines and situations of that well-known and famous old classic.

TEN NIGHTS IN A BAR ROOM

DON'T BE DECEIVED—SEE THE ORIGINAL.

TEN NIGHTS IN A BAR ROOM

Old Scenes, Old Friends, the Quaint Old Costumes, the True Text of

TEN NIGHTS IN A BAR ROOM

With Its Blending of Humor and Pathos, Tragedy and Sensation.

The Poor Life Romance of the Unfortunate JOE MORGAN and his LITTLE MARY, SIMON BLADE, THE OLD MILLER and the rest of the immortal Characters of the story that will never die. All pictured and impersonated by well-known actors of worth and ability. SEE ROBERT VAUGHN as JOE MORGAN. Mr. Vaughn is now playing, the detective in the "BAT" at MOROSCO THEATRE for the past two years, duplicating the success he made in

TEN NIGHTS IN A BAR ROOM

See VIOLET HORNER, the well-known Screen Artist.
See ARMAND CORTES, who played the Frenchman in

DAVID BELASCO'S TIGER ROSE

HE DUPLICATED HIS SUCCESS IN

TEN NIGHTS IN A BAR ROOM

Story pictured and directed by that famous old veteran actor and stage manager.

LEE BEGGS

See MR. VAUGHN as JOE MORGAN in the terrible delirium scene struggling with MONSTER SNAKES. It is a scene never to be forgotten and will live in the memory of all. SEE

TEN NIGHTS IN A BAR ROOM

THE WAY IT WAS SEEN BY YOUR GRANDPARENTS
THE WAY IT WAS SEEN BY YOUR PARENTS
THE PROPER WAY IN WHICH YOU WILL SEE IT
IF YOU SEE IT IN ANY OTHER WAY IT WOULD NOT BE THE ORIGINAL.

TEN NIGHTS IN A BAR ROOM

Now Playing PROCTOR'S Theatres, New York; and POLI'S Theatres, New England

STATE RIGHTS SOLD BY
AGNES EGAN COBB

STATE OF NEW YORK BOOKED BY
CONCORD FILM CO., INC.

GEN'L SALES MANAGER

Tel. BR 601 817

Room 801, 1600 Broadway, New York

ESCROW FOR ADVANCE DEPOSITS IS DECLARED UNCONSTITUTIONAL

Three Federal Judges Give Decision on Nebraska Statute—Similar Laws in Six States—Film Companies Had Appealed from Enforcement Threat

The advance deposit bill of Nebraska was this week declared unconstitutional by three Federal judges sitting as a tribunal to hear argument on the law. They ruled that the state edict violated the commerce clause of the Constitution and also interfered with the free exercise of the right of contract and was therefore null and void. The Attorney General of the State of Nebraska has the right to appeal to the U. S. Supreme Court.

The decision is of importance because there are similar laws in six other states. All of them are supposed to have the sympathy and interest of exhibitor associations. Like the Nebraska law they all provide that advance deposits shall be kept in separate bank accounts and interest on the amount paid the depositing exhibitor. The Missouri law goes still further and provides the funds shall be held in escrow in the very county in which they originate.

These laws have generally not been enforced, but last fall the Attorney General of Nebraska served notice on various national producing and distributing countries advising them they were understood to be violating the law and would be called to account. Three Federal judges (as the code provides) were impaneled as a tribunal and heard argument this week. Acting for Vitagraph, Pathe, First National, Goldwyn, Metro, Select, Famous Players and others, William M. Seabury, of New York, and incidentally attorney for Vitagraph, and Arthur F. Mullen of Omaha, of Omaha, appeared and argued. The Attorney General appeared for the state. Judgment was given forthwith from the bench.

"ORPHANS" FOR UNITED

D. W. Griffith this week turned over "Orphans of the Storm" to United Artists for distribution to first-run film houses on a guarantee and percentage basis. The New York show at the Apollo will be continued for the present.

The box office takings are said to have moved up last week to better than \$15,000 gross after holding around \$12,000 for some weeks. The increase was attributed to a big advertising splurge in the Hearst newspapers. While the house plays around \$12,000 the proposition is understood to return a profit of about \$3,000 a week.

In any event the Griffith organization is said to be safe on its rental of the Apollo which runs to Sept. 1 next. Sub-rental agreements with other film producers and the profits of "The Orphans" up to date are reported to have made up the entire quota set for the house during the Griffith occupancy. What profits come in hereafter are described as "velvet."

Griffith will begin the preliminary work on his next production in about three weeks with the plan of having it ready for exhibition early in the fall. The fate of several high-priced pictures lately has persuaded him that the current season is practically over as far as the "super-production" game is concerned.

STUNT MAN'S DAMAGE SUIT

John Beatty, a stunt man in pictures, has brought an action for \$50,000 against the Fox Film Corp. and Pearl White, because of injuries sustained while doing a riding feat for one of the Fox features in which Miss White was appearing.

Beatty alleges that he was compelled to ride a horse down a chute at great speed and that because of negligence another horse was permitted to obstruct the path, which caused a collision and his subsequent injuries.

The suit is brought in Kings county with Nathan Burkan defending Miss White in the action.

"No Mother to Guide Her" in Film

Maurice Rose is going into a states-right picture venture for "No Mother to Guide Her," melodrama.

HEARST'S RIVOLI

Reported Negotiations on for F. P.'s Broadway House

William Randolph Hearst is reported in negotiation with Famous Players to take over its lease on the Rivoli on Broadway. The house, while under lease to Famous, also has the Kahn banking firm interested. The reason that Hearst is reported as wanting the theatre is that he will be in a position to hold a guaranteed Broadway first-run for all of his Cosmopolitan productions there.

According to report Famous would not be reluctant to let go of the Rivoli, as it feels secure with the other two houses—Rialto and Criterion—that they control further down the street, which would carry their output until such time as it may be in readiness to either convert the New York or build on the Putnam building site.

The recent battle that arose between the Loew Circuit and the Cosmopolitan people over the valuation of the productions of that company as coupled with the amount of advertising space devoted to the pictures in the Hearst publications in New York for each of the pictures, may have something to do with the determination on the part of Hearst to secure a Broadway theatre for his own product.

F. P.'S "MISTRESS" BOOKINGS

The fears that the Famous Players held regarding the regular bookings for "The Mistress of the World," which is being shown in four installments of five reels each at the Rialto and Rivoli, New York, beginning next week, are in a measure allayed by the manner in which the exhibitors of lower New York State and Northern New Jersey are booking the serial. Out of this territory the indications are that the Famous will gross approximately \$250,000.

The Loew circuit has booked the production for all its houses in the territory and will play the installments either three or four days each thus running the four episodes in two weeks.

NED HOLMES FOR 1st NAT'L

The First National is about to inaugurate an exploitation service department in New York with Ned Holmes, former advance man and more recently connected with the exploitation of "The Four Horsemen" for Metro, in charge. The plan is to place approximately 25 to 30 experienced exploitation men in the field, working from the various exchange centers of the organization.

The personnel of the organization is now being selected by Mr. Holmes, who is placing a number of the older men in the field at various points along the line. A number of men known to various local territories will also be selected.

BIBLE FILM SHOWING

The Italian picturization of the Bible which has been in this country for almost a year is to be marketed within the next few weeks. The Artclass Picture corporation, which has the production, has titled it "After Six Days." An effort will be made to secure legitimate houses in the key cities to the number of about six for the initial exploitation of the production.

After that, the picture is to be disposed of on a State's right basis.

MAYER LEAVING SELIG'S LOT?

Los Angeles, March 1. Louis B. Mayer may give up the studios he now occupies on the Selig zoo lot May 1. His lease for the property terminates at that time.

Unless a special arrangement is arrived at between Mayer and Col. Selig before that time all future Mayer productions will undoubtedly be made on either the United (old Brunton) or the Metro lot.

"SCREEN INTEGRITY TO BE PROTECTED"—HAYS

Tells Press Club "New Ass'n Will Develop Its Highest Moral Value"

Washington, D. C., March 1. That motion pictures may well become essentially the national stabilizer is the belief of Will H. Hays and so embodied in an address of farewell to the National Press club at a banquet tendered him by that body last week. As to the importance of the work to be undertaken by the producers and distributors which Mr. Hays will head after March 5, he declared "the motion picture is already the principal amusement of the majority of all the peoples, it is the sole amusement of millions."

"The potentialities of the motion picture for moral influence and education are limitless," said Mr. Hays. "Therefore, its integrity should be protected as we protect the integrity of our churches, and its quality should be developed as we develop the quality of our schools."

"The men who have pioneered in the industry have already accomplished wonderful things. In uniting now to strive jointly for the purposes of the new national association, that is 'to attain and to

STATEMENT IN WASHINGTON BY DEMOCRATS' CHAIRMAN

Statement sent out last week from Washington by Congressman A. B. Rouse, chairman of the National Democratic Congressional Committee:

On Feb. 17 there was a luncheon at the Raleigh Hotel in this city at which a number of Republicans who expect to be candidates at the fall election and several managers of the motion picture industry were present. At this luncheon it was pictured in glowing colors the things that could and would be done for the Republican party by using the big moving picture trust to flood the country with propaganda helpful to the Republicans.

The Democratic organization in charge of the congressional elections desire to take this means of notifying Democrats everywhere of this declared intention.

I do not believe the men who own the controlling stock in the motion picture industry will countenance this plan. "In the first place, they have too much sense to jeopardize the success of their business, and, in the second place, I believe most of them are Democrats. Even the Republican theatrical men know that everything shown on the screen in recent months connected with the present administration has been unpopular. Every theatregoer comments on this. Before this procedure is allowed to start, it would be well for the heads of the business to reflect, and to ask themselves if they can afford to go into politics at this time."

My own belief is that the movies should and do play a great part in the education of the young and develop good sentiment, but they will fail in this great mission and fail from a business standpoint unless they do two things—keep clean and keep out of politics.

maintain the highest possible standard for motion picture production and to develop to the highest possible degree the moral and educational value of the industry," these men are looking far ahead, indeed, toward a great good for all the people, and will render a distinctive public service."

Various associations throughout

the country extended their good wishes to the retiring postmaster general and a skit with members participating, one depicting a postman delivering Will Hays as a registered piece of mail matter to another member as William S. Hart was part of the goodbye extended Mr. Hays by Washington's newspapermen.

A Paramount Picture

JESSE L. LASKY presents

Wallace Reid

in "The World's Champion"

The outstanding hit of last season on the stage, it makes an even better picture.

It is by far the best picture Wallie Reid has had in two years.

Based on the Famous Play, "The Champion"

By A. E. THOMAS and THOMAS LOUDEN

Cast Includes LOIS WILSON

Directed by PHILIP E. ROSEN

Scenario by J. E. NASH

One of the Season's Biggest Box-Office Knockouts!

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY



(3-col. adv. Mats. at exchanges)

\$7,000,000, SEATTLE'S THEATRE VALUATION

Theatrical Payroll, Five Millions Yearly—Takes in Allied Interests

Seattle, March 1.

The local theatres represent a valuation of over \$7,000,000, according to compilation by L. O. Lukan, chairman of "Go to theatre week."

Mr. Lukan says the annual payroll of the theatres of this city amounts to around \$5,000,000. It includes the theatrical allied trades.

FOX CALLS IN 15 MEN

The exploitation staff of about 15 men which the Fox organization has had working about the country on its three specials, "Over the Hill," "The Queen of Sheba" and "Connecticut Yankee" have been called in for the next six weeks. Some of the men are being retained on the staff for work on two of the new specials that the organization is to release.

J. Troup, who has been handling the men from the New York headquarters, has resigned and is returning to the employ of Geo. M. Cohan.

Fox is preparing campaigns for two specials which are to be shown within the next four weeks. The pictures are "The Count of Monte Cristo" and "Nero." The former was made in this country and the latter is the Gordon Edwards directed production that was made in Italy.

The "Monte Cristo" picture was shown in Denver a few weeks ago and its reception was so great it was decided that the picture would be played as a road attraction, opening in Boston in three weeks. A Broadway run is planned for "Nero."

E. M. KIMBALL WEDS

Los Angeles, March 1.

It has just been learned at the United studios in Hollywood that Edward M. Kimball and Mrs. Alyse Hunt Whitaker are married. The event took place at the old mission in Ventura, Feb. 14. The bridegroom is the father of Clara Kimball Young and himself an actor, having played on the legitimate stage for a number of years. At present he is a member of "The Masquerader," under making by Richard Walton Tully.

Mrs. Whitaker is a widow of Herman Whitaker, novelist and war correspondent. She is well known in the film colony through her contributions to numerous magazines and was a member of the Goldwyn scenario staff.

FRENCH STATISTICS

Paris, Feb. 15.

For the week ended February 18 there were presented at the Paris trade shows 29,460 metres of films (compared with 31,655 the previous week and 26,120 m. for the corresponding period of 1921); released by United Artists, 1,800; Paramount, 2,600; Erka (Goldwyn), 2,000; Fox, 1,500; Vitagraph, 2,120; Gaumont, 3,560; Pathé Consortium, 2,700; Phocaa, 2,523; Fortuna, 2,100; Super Film, 2,590; van Goltshoven, 2,065; Aubert, 2,245, and Harry, 1,660 metres.

Guy Crosswell Smith, representative of United Artists in France, showed to the press and trade "The Eccentric," with Douglas Fairbanks, which got over.

DIVORCE FOLLOWS BIGAMY

Los Angeles, March 1.

Suit for divorce was filed here last week by Jean Riley, screen actress, against William F. Mooney. Miss Riley charges her husband committed bigamy Dec. 15, 1921, when he married Verna de Vocas, for which crime she alleges he was convicted after pleading guilty.

C. B. HOADLEY DIES

Los Angeles, March 1.

Death last week claimed C. B. Hoadley, known as the "dean of screen writers" among his fellow craftsmen. He was a pioneer in the writing field for pictures, having come to Hollywood many years ago after serving as a newspaperman on eastern journals. A widow, one daughter and two sons survive.

The second picture theatre to be closed in Troy, N. Y., was the Madison, which received the order Feb. 20. Failure to comply with fire regulations was given as the reason.

NO PREMIUM NOW ON FAMOUS AUTHORS SO FAR AS PICTURES ARE CONCERNED

Only Elinor Glyn of a Score of Writing Men and Women Succeed in Delivering the Goods So Far as Screen Is Concerned—Veiller and Rupert Hughes—Kipling's Flop—Failures Explained

Famous authors aren't famous around Los Angeles way any more. The big producing firms that, within the past two years, hitched their cars to big name writing stars are wishing, for the most part, that they hadn't. But one of a score of writing men and women of notable achievement on the printed page succeeded in delivering the goods to the firms employing them in the measure anticipated by the firms when the authors' contracts were being signed.

Oddly enough, Elinor Glyn, of whom little was expected, proved the exception, illuminating the rule. Miss Glyn's "Beyond the Rocks" and "The Great Moment," originals written specially for the screen, realized the expectations of Miss Glyn's sponsors. Gloria Swanson, fortunate enough to be cast for both pictures, ran her acting stock far to the fore by the productions, and Rodolph Valentino, cast co-relatively in the first named of the Glyn pieces, proved a happy selection.

The situation that it took two

years to bring to bed rock has cost the big producers a lot of money in sums paid out to writers, but fabulously larger sums in moneys lost because the majority of the pieces written specially for the screen by most of the big name authors signed up by the producers kept inept.

Even Rudyard Kipling, instructed in post-graduate film writing technique by Randolph Lewis, sent abroad for the purpose by Pathe, failed to deliver. His "For Benefit of Clergy," a good seller in novel form, proved the lame duck when the author and his technical co-aid sent it against the camera.

The Metro's price per week for Bayard Veiller's services has been variously listed from \$750 to \$1,000, with a two year contract. Nothing that Veiller delivered in original work since his hibernation west has brought any new esteem to his name as a concocter of drama.

Hughes Playful

Rupert Hughes, playfully reported to demand \$1,000 per chapter for all his published fiction aimed at the screen, fared not much better than Veiller, nor did Rex Beach, according to the film heads who have just finished taking an inventory of the

imported and domestic writing gents and ladies they had had cubby-holed in the West or the East.

One of the hardest of the fall-downs occurred in the Eminent Authors' essay of the Goldwyn firm, scarcely a ripple beyond the normal program quality coming from the host of inspired geniuses whose services this firm some time ago annexed and whose brilliance they placarded as far as the nether limits of the moon.

The list of unsuccessful notable strivers for the elusive quality of fiction the screen demands includes besides those named Gertrude Atherton, Mary Roberts, Rinehart, Sir Gilbert Parker, Henry Arthur Jones, Gouverneur Morris, Edward Knoblock, Le Roy Scott, Somerset Maugham, Rita Weiman, George Patullo, Cosmo Hamilton, Carey Wilson, Charles Kenyon, Peter B. Kyne, Kathleen Norris, Katharine Newlin Burt, Albert Payson Terhune and others.

Of the big-name high-priced failures as screen story sharpshooters, Rupert Hughes is conceded to be the nearest to having made good, yet trailing far behind Miss Glyn.

The Edward Knoblock adaptation of the "Three Musketeers," at a \$25,000 take for the job, isn't regarded as creative work of the sort the big producers thought they were buying.

The consensus of motion picture expert judgment seeking explanation for the wholesale failures of men and women whose printed wares proved their gift of creative artists was the diametrically different metier the screen demands. None save the author of "Three Weeks" hit upon selling stories and none save she, according to the experts, caught the screen's imperious demand for drama, drama and more drama.

BERLIN FILMS

Three New Pictures Show in German Capital

Berlin, Feb. 3.

At the Terra theatre "Erotikon," a Swedish film from the Svenska Company, has been doing excellent business, and deservedly so, for scenario, direction and acting are topnotch. The story concerns a pedantic college professor who does not appreciate his charming wife, but falls in love with her scheming niece, who pretends to love cooking and housewifery in general; and then there is the husband's friend who, although he loves the wife madly, insists upon upholding the husband's honor when he doesn't want it upheld at all. The cast includes Anders de Wahl, Tora Teje, Lars Hanson, Karin Molander, Torsten Hammarén; Mauritz Stiller had the direction. The present writer thinks the film has distinct American possibilities, and would check as its chief merits the following: Excellent comedy and good hokum drama, a perfect acting ensemble, technically finished and imaginative direction, clear-cut photography, superior studio sets, including a fantastic ballet.

At the Ufa Palast am Zoo "Children of the Darkness," a Gloria film of the Ufa in two five-reel parts, the second entitled "Fighting Worlds." The scenario, by Max Jungk and Julius Urgiss, is very bromidic stuff and is only excused by the fact that it gives big opportunities for photographic tours de force, such as a fire in a coal mine, a big strike demonstration, etc. The actors (Hans Mierendorff, Grit Hegede, Adele Sandrock, Marija Lejko, Friedrich Kuehne) are smothered by the massive production, but the direction of E. A. Dupont is brilliant throughout. The scenery of Paul Lend and the photography of Lerski and Freund are (whether they should be or not is another question) the overpowering elements. Such gorgeousness we haven't seen since "Anne Boleyn" (de American, "Deception").

At the F. T. Kurfuerstendamm, "His Excellency from Madagascar," in two five-reel parts, scenario by Liebmann and Jacoby, direction by Georg Jacoby, interiors by Robert Neppach, cast including Mla May, Paul Otto, George Alexander, Alfred Gersch, impossible strained attempts at humor. George Alexander again gets here and there a laugh or two.

Old Poodday producer of Lester Cuneo pictures for the Western Exploration Co. is back.

EXHIBITOR'S FAMILY HELD UP

Albany, N. Y., March 1.

That a "jinx" has been on his trail for several years is the contention of Samuel Suckno, owner of the Albany, N. Y., Regent, Arbor Hill and Delaware picture houses, and secretary of the Albany Theatrical Managers' Association. The latest hard luck that the local film magnate has run up against is the holdup of his wife, daughter and an attaché at the Albany theatre Saturday night.

Although the holdup is several days old, no arrest has been made, and it is said that the police are at sea as to a clue to the bandits. Rocco Memole, 23, a motion picture operator at the Regent, one of the Suckno houses, was questioned for several hours by the chief of police on the hold-up, but his story satisfied and he was not detained. Memole was "picked up" by the police because of frequenting a notorious poolroom that has a reputation of being a gangster's nest, the cops at first believing that the job was the working of gangsters.

NEILAN STRICTLY ON HIS OWN

J. R. Grainger, New York representative for Marshall Neilan Productions, denies Neilan is to direct Mary Pickford in her next picture. He says that Miss Pickford approached Neilan with a proposition to direct her in "Tess of the Storm Country," which Neilan was unable to entertain.

At the present time Neilan is working on "Her Man," the last picture due First National under the contract under which he is operating. On the completion of this production he will announce new plans, but will continue, as before, an independent producer, controlling his own company.

STATE, BOSTON, MARCH 13

Charles Wurez, formerly manager of the Lyric and Century, New York, has been engaged as manager for Loew's new State, Boston.

The house will open March 13, with a policy similar to the Capitol, New York, playing straight pictures for a full week's run with a big orchestra.

KY. VOTES FOR CENSORSHIP

Cincinnati, March 1.

The Kentucky State Senate passed a bill last week for picture censorship in that state. The vote was close, standing 25 to 24. The bill will now be sent to the House.

The Kentucky law will to a great extent follow the general lines of that providing censorship in Ohio.

PRODUCERS IDLE BUT PROMISE SPRING START

Slack Period Sets in for Both Independents and Big Companies

Los Angeles, March 1.

The United studios, which lodges more independent producing companies than any other movie unit in the West, will pass through a spell of practical idleness this month when the larger companies will rest in preparation for spring production. Meanwhile, however, the comedy units will continue with their full schedule.

Norma Talmadge finished the "Duchess of Longeols" two weeks ago and will rest for two months, probably commencing work again in May. Constance Talmadge has been idle for three weeks and although scheduled to start on a new picture at once has delayed opening until her sister starts. J. L. Frothingham will also commence in May. He made his last picture, "The Man Who Smiled," six weeks ago.

Nazimova is finishing this week with "Salome" and will recommence in two months. Richard Walton Tully, who also finishes this week with Guy Bates Post in "The Masquerader," plans to make a picture of "Omar the Tentmaker," but will wait until the first part of April before shooting.

Allan Holubar is nearing completion of his Dorothy Phillips special, "The Soul Seeker," following which he is in line for a short rest.

Hunt Stromberg, still financially interested in Doris May features for Robertson-Cole, starts at once on a series of two-reel comedies with "Bull" Montana starred.

Jackie Coogan has been idle three weeks but will commence a new story within the next couple of weeks. Hamilton-White comedies continue in the making to fulfill the Mermaid contract with Educational.

The only dramatic picture scheduled for shooting this month at the United studios is Chester Bennett's with Jane Novak featured.

The other studios in Hollywood are running along the same line as in preceding weeks with the production schedule gradually gaining. Universal is holding up with more than half a dozen companies at work, although Marie Prevost and Gladys Walton are temporarily off. Serials are the hobby at U at this time. At Culver City, Ince has an average schedule ready to start, likewise Goldwyn, while Hal E. Roach is waiting for Harold Lloyd to recuperate from an attack of "flu" before going ahead. Lasky's is going along on the same basis as usual since the first of the year with a continuation into the spring.

BETTY ROSS CLARK IN ACT

Betty Ross Clark has deserted pictures for the time being and after a few weeks of personal appearances around New York under the management of George M. Dillon of the Hodgkinson offices, she will start in vaudeville. Her eastern opening is to take place on March 20 and a tour of the Orpheum is to follow.

In a number of houses her appearance will be made in conjunction with the showing of "The Sign of the Jack O' Lantern."

NEW FRISCO PRODUCER

San Francisco, March 1.

Belasco Productions, Inc., with Edward Belasco as the president, has received its incorporation papers and entered the moving picture field here.

The new organization already has secured the foreign rights to three pictures, "The Heart of the North," "Life's Greatest Question" and another not named. The new firm plans to buy films as well as produce them. The headquarters are located in the Holbrook building in this city.

CAPITOL ENTERPRISES IN K. C.

Kansas City, March 1.

The Capitol Enterprises, headed by Samuel Harding, is a new picture enterprise, chartered to build, buy, sell, lease or operate.

Local capitalists are Samuel Harding, president; Phil Ryan, vice-president; David Harding, secretary and manager; Harry Taylor, directing manager. Harding and Ryan were formerly with Associated Exhibitors. Taylor was lately manager of Pathe's local exchange.

BILL IN CONGRESS PROPOSES FEDERAL FILM CONTROL MODELLED ON N. Y. LAW

Jersey Representative Introduces Measure Creating U. S. Licensing Commission—No One Interested in Pictures May Have Voice in Body

Washington, D. C., March 1.

The creation of a Federal Motion Picture Commission has been asked of Congress by Representative T. Frank Appleby of New Jersey. It is the Congressman's plan to have this commission function as a division of the Bureau of Education, which is a part of the Department of the Interior. The commission is to be composed of three commissioners appointed by the President, with one whom he shall designate to act as chairman. Representative Appleby's bill, which was referred to the Committee on Education of the House, further stipulates that at least one member of the commission must be a woman and that such sub-offices throughout the United States may be operated as the commission sees fit.

The commission is to license films submitted to it, unless "such films are obscene, indecent, immoral, inhuman or depict an actual prizefight or are of such a character that exhibition would tend to impair the health, debase or corrupt morals of children or adults or incite to crime or produce depraved moral ideas or debase standards or cause moral laxity in adults or minors," to quote the bill, which is known as H. R. 10577.

The commission is to be required to submit a written report to the applicant for a license setting forth the reasons for the refusal of same, upon which all negatives of the condemned parts and all copies of the same must be left in the custody of the commission. The right is left open on rejected films for a resubmission for further consideration. The commissioners have the authority to grant to their several deputy commissioners appointed throughout the country to pass upon the granting of licenses, but the producer can appeal the decision of these deputies to the commission itself, and no film shall finally be rejected after appeal except by affirmative vote of at least two members of the commission. Appeal to the federal courts is also granted under this act, but only on the ground that the commission has exceeded or abused the powers conferred by the act.

Each license issued will carry a serial number corresponding with the number first given the applicant's picture and the license issued shall contain the title, the date of the license, the number of linear feet and a full description of the film. Copies of the license shall be provided to accompany the film and copies sent to deputies and advisory commissioners, who must also be supplied with a list of films rejected and also with a list of films in circulation prior to the passing of the act. It further states that the license shall be open to inspection by any municipal official or any officer of a civic organization. Some symbol to be determined by the commission must appear in the film plainly visible to those witnessing its presentation, and a distinctive tag attached to the container in which the film is to be transported throughout the country.

All films that are in circulation in this country as well as in foreign countries prior to the passage of this act will not be required to secure interstate licenses for said films, but the commission must be supplied with a list by the owners or lessees of all films then in circulation, with a full description of each. These films are to bear a special symbol setting forth what they are and a tag on the container of different design to correspond with films that have been passed by this commission. The commission is granted authority to review any of these films, whether old or new, should a complaint be registered by any civil official or any official of a civic society. The same privilege is granted the owner or lessee, each having the right to request an inspection of a film for the purpose of having same licensed.

"The fact that a film is in any State other than the one in which it was released without license or certificate of exemption and the required mark and tag shall be prima facie evidence that it has been transported in interstate commerce in violation of this act," states the bill, which further adds that "no person, firm or corporation shall carry or transport or cause to be carried or transported any motion picture film, developed or undeveloped, from or into any State, Territory or possession of the United States unless such film has been licensed by the commission or has been exempted." It is further stated that this shall not apply to films consigned to the commission.

A fee of \$1 for every film of one thousand feet or less is to be charged and 50 cents for each film that is a duplicate of any film which has been licensed. Any change or alteration of a film licensed except for the elimination of a part shall be considered a violation of the act. There is also set forth in the act that the fees collected shall be paid into the Treasury of the United States and that at the end of six months from the date of the approval of the act and from time to time thereafter as circumstances may warrant this fee may be reduced so as to only provide the income necessary to pay the cost of the commission, including salaries and all other expenses.

The commissioners are to be appointed for a term of six years with the exception of those first appointed whose terms shall be one for two years, one for four years and one for six years. After which all are to be appointed for the full term of six years with salaries of \$5,000 per year with the chairman to receive \$8,000. A secretary is to receive \$4,000, while the advisory commissioners to advise and assist in the examination and censoring of films are to serve without compensation. No person who is interested in a pecuniary manner whatsoever in the production or showing of films can serve on this advisory committee to the commission.

The commissioners are empowered to appoint deputy commissioners and other assistants and fix the compensation of each. Traveling expenses are to be allowed for those on official business and the commission shall have the power to formulate rules and regulations necessary to force obedience to the provisions of the act. They are also to be supplied with all necessary projecting machines, etc., to carry on their work, but the whole cost of the commission is not to exceed \$60,000 a year.

Each year prior to the date of January 1 the commission is to submit a written report to the United States Commissioner of Education upon those films that they recommend as being particularly suitable for children and to make suggestions regarding recreational and educational uses of motion pictures. "The commission," to again quote the act, "may also investigate and study the relations between the motion picture industry and the public, and gather, compile and publish from time to time information relating to such matters to the end that the public may be properly informed and the board and official censors be equipped to perform their duties."

No film not passed by the commission can be shown for a fee of admission and for the enforcement of the provisions of the act members of the commission or their agents shall have the right at all times to enter, without charge during the public showing of a film, any motion picture house where a film is being exhibited for an admission fee and no employee or proprietor shall offer any resistance to their entrance.

It is further set forth that should any sections of the act be proven unconstitutional that such shall not void the balance of the act and that same shall become effective immediately with the exception of Sec-

tion 10, which has to do with films then already in circulation, three months after approval by the President.

BILL'S SPONSOR STRICT ORGANIZATION MAN

Asbury Park, N. J., March 1.

The political intimates of T. Frank Appleby, sponsor of federal censorship, are frankly puzzled. Appleby is a strict partisan Republican and, if his political career is any index, would follow party instructions without question. He is in the last degree "regular" in the political sense. If Hays is in accord with the organization, Appleby is playing with Hays; if the party is opposed to any of Hays' activities in the film business, Appleby is with the organization, in the view of practical politicians here.

Appleby accumulated a considerable fortune in the real estate business in this resort. He was several times Mayor, and received the nomination as Congressman as a reward for party service. As political seers here see it, there is no Republican angle in the Appleby bill, unless it arises out of a split in the administration in Washington.

Discussing the bill introduced by Congressman T. Frank Appleby to provide federal censorship, Adolph Zukor said this week it was an independent move and not inspired by Will H. Hays or in line with the policy of the picture industry.

"Clean pictures," he declared, "is the proper answer to censorship. Furthermore, Mr. Hays is not going to reorganize distribution for us. What does he know about distribution? He is here to head a chamber of commerce for a large industry, and every member or group in that industry is welcome and wanted as a part of the organization for which he will work."

LOEW'S BOSTON TO PLAY PICTURES FULL WEEK

House Seating 3,000 Set for Opening March 13—Popular Prices

Boston, March 1.

The recently completed Loew's State, a 3,000-seat house, located five blocks from the center of the city, opens March 13 with a straight picture policy. The State will employ a full week picture policy, playing a double feature bill with the customary short reel subjects used in conjunction with the two five-reel subjects. The proposed policy is a new departure for a Loew theatre and is being tried for the first time in any local house. The State is slightly away from the center of the town.

The opening bill includes Wallace Reid in "The World's Champion," and Ethel Clayton in "The Cradle." For the initial performance a number of film stars will be in attendance, being brought here from New York by the Loew interests for the occasion.

The State will employ a popular priced admission scale for a continuous performance.

PICKFORD CASE

Up to Wednesday night, the Federal Court jury in the Cora C. Wilkenning suit against Mary Pickford (Fairbanks) rendered no decision after being out since 2 o'clock Wednesday afternoon. Judge Hand ordered the jury locked in the night with a decision probably due the following day.

Mrs. Wilkenning is suing for "reasonable damages" for services rendered the film star in negotiating a contract with Adolph Zukor of the Famous Players. She asks for \$108,000.

DEMILLE TO RESUME

Famous Players Declares He Will Begin to Direct in Three Weeks

It is stated at the Famous Players' New York office that Cecil B. DeMille will resume active direction in less than a month, taking up the work with the production of "Man-slaughter."

The announcement makes little of recent Broadway gossip that his illness is serious and the Times Square story that he would be replaced as director general by Frank Woods, who has hitherto been head of the scenario department. DeMille is suffering from inflammatory rheumatism. He was taken ill while on his vacation abroad and returned.

George Fitzmaurice, another Famous Players director, returned from Europe late last week and will proceed to Los Angeles within a few days to take up production work there.

RIVAL TICKETS

Landau to Oppose Brandt as Commerce Chamber Head

The nominations for offices of the Theatre Owners' Chamber of Commerce were made at the meeting of the organization on Tuesday.

John Manheimer, of Brooklyn, was called on to head the ticket in opposition to William Brandt, the present head of the organization. Manheimer declined to accept the nomination, and in his speech said there had been advance publicity which disclosed the hand that was directing the opposition party in the field.

Following the declination on the part of Manheimer, the opposition decided on William Landau, with Brandt renominated.

BENSON, BKLYN., STARTED

The Benson, in the Bensonhurst section of Brooklyn, N. Y., opened Wednesday with a straight picture policy.

The house plays three bills a week, with the opening feature Wesley Barry in "School Days." The admission scale has been placed at 15-25 for the night shows and 10-15, matinees.

HAYS AND MAGNATES AT ODDS AT CONFAB BEFORE ASCENSION

Postmaster General Takes Job as Film Dictator, March 6—Love Feast Turns Out to Be Debate

1ST NAT'L DENIALS

Says No Deal on with Goldwyn-Blank in New York

Chicago, March 1.

A. H. Blank, franchise holder of First National in Des Moines and holding a number of theatres in the territory of Nebraska and Iowa, has passed through here within the last week to New York, where it is understood there is a deal in progress that may link several of the parent exchanges of First National in a plan whereby the Goldwyn product might be distributed through those exchanges.

A. H. Blank is in New York attending the Executive Committee sessions of the First National. There are also present a number of the other holders of parent franchises. Among these is George Trendle, representing the Kunsky interests in Detroit, who is also reported as having been present at a number of conferences in the Goldwyn office.

At First National Wednesday it was denied there was any sort of deal contemplated with Goldwyn as an organization. It was also denied that First National was undergoing a period of differences with its producers and that a number of the latter were having an audit of the books of the company made for the purposes of demanding settlements. The auditing of the books by producers was admitted but it was stated that the work was being done for the purpose of filing income tax reports.

TWO MONTREAL HOUSES TRYING VAUDEVILLE

Imperial Using Six Acts With Pictures—System Putting On Three Turns

Montreal, March 1.

A couple of local picture houses are making the first local experiment of adding vaudeville to film program.

The Imperial, which, when built, had a stage placed in the theatre for practical use if needed, is playing six acts booked from the Keith office, along with its usual pictures.

The System, a smaller picture theatre, is using three acts in addition to the films.

"SALOME" FINISHING

Waiting for Censors to Inspect—Nazimova Starred

Los Angeles, March 1.

United Artists, which released Nazimova's "A Doll's House," as yet have not taken action for the distribution of "Salome," which picture the Russian star is now completing. It is reported United Artists will not handle the feature until the completed product has been reviewed and passed by the censors. This is believed to be the result of the ban placed on Richard Strauss' grand opera in Chicago because of undesirable scenes.

In the screen production the Russian star has given personal aid in eliminating every detail which may be questioned by the censors.

NEXT VON STROHEIM SPECIAL

Von Stroheim has been selected by Universal to make another special production for the organization. It is to be "Under Two Flags," originally done by Fox in films with Theda Bara as the star.

\$12,741 TO TRY "FATTY"

San Francisco, March 1.

The two trials of Roscoe ("Fatty") Arbuckle have cost the city of San Francisco \$12,741.96, according to figures given out by the finance committee of the Board of Supervisors. The third trial is scheduled to start this month.

Will H. Hays takes active charge of "the picture industry," as the coterie of producers and distributors who have engaged Mr. Hays have undertaken to designate themselves, next Monday. March 6 is the day that is to mark an epoch in the industry, according to those responsible for the advent of Mr. Hays, but just what nature that epoch will assume is hard to define at this time.

The offices of the newly organized association of picture interests headed by Hays are to be located in the building situated at Fifth avenue and 44th street, formerly occupied by Sherry's restaurant.

Inquiry made during the current week regarding the coming of Mr. Hays and what steps had been taken to form any definite program of procedure brought to light the fact that there had been a meeting during the last week at which the producers and distributors of the association were present, with the Postmaster-General in attendance. At this meeting there seemingly was a lack of harmony to an extent that was most alarming. The fact that Mr. Hays started to lay out certain plans that he intended to follow alarmed the producer-distributor element, and they began active protest, but were informed that Mr. Hays was going to head the combination and that they would have to listen to him.

Adolph Zukor, who returned from the coast early this week, stated on Wednesday that he was not aware that any meeting had been held with Mr. Hays just prior to his arrival from the west, but intimated that there might have been one.

PICTURES

Friday, March 3, 1922

47

BUSINESS ON BROADWAY FIGURES FOR EXHIBITORS' INFORMATION

Week to Week Estimate in Variety for Benefit of Out-of-Town Showmen—First Run Houses Listed—Business at Each of Them—Figures Always for Week Prior to That of Publication Date

Variety will endeavor to place before the exhibitor about the country a fairly accurate estimate from week to week as to the business attracted to the box offices of the regular picture houses of Broadway, where the majority of features have their first run showings in New York.

The houses listed in this report from week to week will include the Capitol, Rivoli, Strand, Central, New York, Criterion and the Rialto. The Capitol is the acknowledged Goldwyn house, the Rialto, Rivoli and the Criterion aligned with Famous Players-Lasky, the Strand holds the First National franchise and plays independent productions from time to time.

The pictures mentioned at each house will be the program presented the week prior to the publication of the report and should serve as a guide to the exhibitor as to what certain features drew to the box office under certain opposition. Where possible this form of reporting box office returns will be broadened with an endeavor to eventually include all of the key cities.

Incidentally the figures will also serve as a guide to the independent producer and distributor who has something that a Broadway house wants and he will be in a position to combat the "poor business" argument handed him.

The estimated gross for the attractions on Broadway for last week (ending Feb. 25) are as follows:

"Four Horsemen of the Apocalypse," Capitol (2d week) (Metro): Did terrific two weeks, getting around \$43,000 the first week and about \$38,000 the second.

"Foolish Wives," Central (6th week), (Universal), (Special): "\$1,000,000 special" Universal counted on getting a lot of money with its staying on Broadway six months. Instead six weeks was the answer with business averaging around \$9,000 and \$10,000, except for the opening week, when it was just under \$14,000. The final week got a little spurt with \$11,000. The answer? Played two shows a day with a \$2 top. As an excuse for the discontinuance of Broadway run the fact that immediate booking at the Capitol to come within a week and the 62 houses in New York City to play the picture immediately after the Capitol run is given. The Capitol date with the following bookings mean about \$100,000 to U.

"Loves of Pharaoh," Criterion (1st week), (Paramount), (Special): Opened Tuesday night last week, running continuously noon till midnight, played to almost \$5,500 in five days, at 50 cents top matinees and \$1 nights. One of the foreign-made productions Famous Players is exploiting in this country.

"Her Own Money," Rialto (Paramount). Ethel Clayton as star, this house drew \$15,400 last week.

"Her Husband's Trade Mark," Rivoli (Paramount): Gloria Swanson, star, billed heavily, pulled top money for the trio of Famous Players houses on Broadway, grossing almost \$22,500 on week.

"Penrod," Strand (First National): Directed by Marshall Neiland; Wesley Barry, star; drew corking business, the house getting about \$26,500 on the week.

"Orphans of the Storm," Apollo, 5th week (D. W. Griffith special). Not playing at regular picture house. Last week, with Washington's Birthday, business pulled biggest gross of run, getting \$14,200. In the eight weeks the attraction has grossed just under \$95,000.

Chicago, March 1.

The three leading picture houses here, all within a stone's throw of one another, are Randolph (Jones, Linder & Schaeffer), Roosevelt (Asher Brothers), and Chicago (Gaidan & Katz).

An estimate of their business last week is:

Randolph (seating 225; scale, 30c. mat., 50c. night). Last week,

"Peacock Alley" (Mae Murray) (3d week), \$8,000. With Fairbanks or Chaplin Randolph plays to 50c. scale continuously from 8 a. m. to midnight; has done \$14,000 in that way.

Roosevelt (seating 1,700; scale, morning, 40c.; mat., 55c.; night, 65c.) (2d week) "Foolish Wives," \$14,000. Theatre has played to as low as \$8,000. Average weekly gross, between \$12,000 and \$14,000.

Chicago (seating 4,800; scale, morning, 40c.; mat., 55c.; night, 65c.). Last week, "Tolly of the Follies," about \$26,000. Chicago has played to as high as \$38,000. Average weekly gross, \$28,000. Hold pictures one week only.

There is no picture opposition downtown here, unless "Orphans of the Storm" or State-Lake, with first run five-reel features and vaudeville at 40-50 can be so considered. Neighborhood opposition, however, strong. Tivoli, Pantheon, Riviera and Chateau, all neighborhood houses of modern type and size, playing the best and holding their own clientele.

Pittsburgh, March 1.

Pittsburgh's leading picture houses did better than their average business last week.

Grand (seating, 2,500; scale, 25-40, with 55c. loges, all inclusive of tax). "Penrod" last week. Did over \$10,000. Capacity divided, 1,200 downstairs, 1,300 upstairs. Other film on program last week, "No Parking." Christie Comedy, Pathe Weekly and Lingerie Digest.

Liberty (Rowland & Clark's largest local house, seating 1,200; scale, flat 25c., with 55c. loges). Last week, "Forever." Did about \$7,000. Grand and Olympic opposition, shortly away from one another.

Both houses listed affected last week by opening of new State, directly across the street from them. New theatre is the smallest of the three and without an orchestra, but charges a 50c. flat scale since opening, featuring "Molly O." Sennett's comedy. There are also about five smaller houses in close proximity to the Grand and Olympic and the same is true of the Liberty. The Liberty's principal opposition, Alhambra, has lately been using first runs and equaling the Liberty's gross.

Kansas City, March 1.

Business at the principal picture houses here badly off last week with the exception of "Penrod" at Newman's.

Newman (seating 2,000 scale, mats, 35c.; nights, 50c.; loges, 75c.; children, all performances, 10c.). "Penrod," business held up over season's average and feature held over one day. "Song of Life" failed to please or draw.

Twelfth St. (seating 1,100 scale, 30c.; children, 10c.). Last week, "Habit," business light. Picture did not please.

Liberty (seating 1,100 scale, 35c.-50c.). Last week, "Hail the Woman," not up to average business for this house.

Syracuse, N. Y., Mar. 1.

The Strand, with Edgar Weil, manager, seating capacity 1,700, played "School Days" (Wesley Barry) last week to an estimated gross of \$8,000. The Empire, operated by the Fitzers, with capacity of 1,500 (due to closed gallery), had "Molly O" with Mabel Normand in opposition, playing to about \$4,000.

The Robbins Eckel, Francis P. Martin, manager, capacity, 1,554 at 10c.-20c. mats and 15c.-20c. nights, playing "Experience" and \$1300, with night prices charged all day Sunday.

Baltimore, March 1.

"Moran of the Lady Letty," Century (Paramount), capacity 3,800. Dorothy Dalton and Rudolph Valentino, stars. Got \$13,000.

"Penrod," Rivoli (First National), capacity 2,000. Played to capacity

all week and held over for second week.

"Flower of the North," Academy (Vitagraph). Mildred Harris star. Played in conjunction with Shubert vaudeville house, doing about \$9,000.

"White Hands," Garden (Gunning). Hobart Bosworth star. Played with vaudeville house, getting \$8,000.

Atlanta, March 1.

"Hearts of the World" (Forsythe), (Griffith). Seating about 1,400, including colored gallery; scale 25c. and 50c. Five shows daily; gross, \$5,600.

"My Lady Friends" (Criterion), (First National). Seating 1,000; scale, 15c.-30c. Carter de Haven, star. Played first half of week with Hobart Bosworth in "The Scallion." Six shows daily. Gross about \$800.

"Hail the Woman" (Metropolitan), (Associated Producers). Scale 15c.-40c., six shows daily. Estimated gross between \$5,000 and \$6,000.

"The Law and the Woman" (Howard), (Famous Players). Seating 2,450; scale, 30c.-40c.-50c., five shows daily. Gross about \$6,500.

New Orleans, March 1.

The Strand, seating 1,700, looks like \$6,000 this week with "Back Pay."

The Liberty, seating 1,500, "Moran of the Lady Letty" with Rudolph Valentino and Dorothy Dalton, will do around \$5,000 on the week.

The Tudor, seating 1,500, with "Five Days to Live" (Hawayaka) will do around \$3,000.

Valentino is billed above Miss Dalton on the "Moran" paper. In New Orleans Miss Dalton is a prime favorite.

San Francisco, March 1.

Estimates for last week for the two principal picture theatres here are:

California (seating 2,750 scale, 50c.-75c.-90c.). Last week, "The Boat" with Buster Keaton. Did about \$18,000. George Simondet, Marion Veckl, operatic, extra attractions. This week's picture, "Jungle Adventures" and Victor Herbert as special attraction. Drawing capacity evenings.

Tivoli (seating 2,200 scale, 40c.-50c. loges, 75c.). Last week, "The Wonderful Thing" with Norma Talmadge. Did \$15,000. Customarily using ordinary features and averaging weekly around \$10,000.

The Tivoli is two blocks away from the California.

Los Angeles, March 1.

Estimates for leading picture houses last week:

Mission (seating 800; scale 55-50c. mats, \$1-\$1.50 nights). "Foolish Wives" (3d week). Over \$13,000 first week, including opening night at \$5 top. Second week about \$10,500, a good mark for this house, but has been reached before by non-heralded pictures. "Foolish Wives" current, booked in to run eight weeks.

Grauman's (seating 2,400; scale 55c. orchestra, loges 75c.). Largest picture house in city. Last week, "Back Pay." Did good business.

Kinema (seating 1,650; scale 55c. loges 75c.). Indifferent business for two weeks ending last Saturday with Victor Herbert featured in solos and as conductor of orchestra. Herbert split the billing with "Song of Life" first week, getting some results, but second week with Norma Talmadge's "Love's Redemption" business fell off.

California (seating 2,000; scale 55c. loges 75c.). Last week, "Blind Bargain" with Lon Chaney. Good business.

Miller's (owned by California's management). "Silent Call," 4th week, holding up well.

Grauman's Rialto. "Moran of Lady Letty" with Valentino, holding up well with Valentino credited with the draw.

Portland, Ore., March 1.

Estimates of picture business locally last week:

Liberty (seating 2,200; scale 55-40c. Last week, "Hail the Woman" did \$4,000.

Columbia (seating 900; scale 35-15c.) Last week, "The Song of Life" did just under \$3,000.

Liberty features Henri Keats, organist; Columbia has orchestra.

F. P. BUYS SPITZER

Secures 30 Per Cent of New England Chain and Control

By the purchase of the 30 per cent interest held by Abe Spitzer, of Providence, in the New England chain of theatres in which he was jointly interested with Alfred S. Black and the Famous Players, the latter comes into control of the theatre holding corporation.

Under the original parceling of the stock in the corporation, the Famous Players held 40 per cent, while Spitzer and Black split the remaining 60, giving the partners control over the producer-distributor faction. Several weeks ago Black is said to have made an offer to Spitzer to purchase his interest, but the later in turn offered his stock to Famous, with the intimation that Black wanted to buy. The Famous people then offered to take over Spitzer's holding and the deal was consummated late last week.

Spitzer is already at Palm Beach disposing of part of the profits that he made on the deal.

SHOOTS AT SEN. WALKER

Legislative Bill Would Bar His Job with Theatre Owners

Albany, N. Y., March 1.

Assemblyman Everett, of St. Lawrence county, where it is said that once in a particularly bitter national campaign one man voted the Republican ticket, has introduced a bill in the lower chamber of the New York Legislature aimed especially at Senator "Jimmy" Walker who represents one of the East Side Democratic districts of New York City at Albany.

Sen. Walker is general counsel to the Theatre Owners of America and is sponsor for a bill to repeal the present New York censorship law. Just on the legal and ethical merits of that situation the up-state Assemblyman has introduced a bill which would prevent any lawyer while serving in the Legislature from accepting any retainer or other fee from any person or concern who might be interested in any proposed legislation.

Canon Chase, one of the state's most oracular reformers, recently accused Senator Walker of taking a retainer from the exhibitor organization. The Senator served the organization for several years without compensation, but was voted a retainer at Minneapolis last summer. There never has been any secret about it either within or outside the trade. His sponsorship of the censor reform bill was a perfectly frank transaction. Does Canon Chase get any of his from "persons who might be interested in proposed legislation" on the reform side? That's the question a lot of people would like to have answered.

LIFTS ATTACHMENTS

Picture Man Charges Bankruptcy Petition Grew Out of Grudge

San Francisco, March 1.

An official of the Harry Revier Productions, now making a feature, "Mothers of Men," at the Montague studio here, is alleged to have precipitated trouble in the organization which resulted in a petition of involuntary bankruptcy being filed against the corporation. Revier charges that the whole affair was the outgrowth of spite.

The petition alleged that the company's bank account had been overdrawn \$1,061 and that creditors having claims ranging from \$5 to \$20 had not been paid. Attachments were levied by A. W. Murray, who appeared in the action as the petitioner. The company immediately produced the necessary money and was not interrupted in its "shooting" activities. The Harry Revier Productions is going ahead with the film and says it expects to have it ready for cutting next week.

"TALES OF TENEMENTS" Two-Reelers

Production on "Tales of the Tenements," a series of two-reel detective stories founded on the records of Ross D. Whytock, of the "Evening World," are about to be resumed under the supervision of William D. Hurt, who owns sole rights to the series. The contract calls for 15 stories.

Whytock during the government period with petti and safely out

WEEK OF REVIVALS OF 7 FAMOUS FILMS

Change Daily at Rivoli, New York, for One Week—Thereafter to Be Booked as Unit

Famous Players is planning a revival of what they term its "seven biggest pictures." The plan is to switch the policy of the Rivoli, New York, for the week of April 9 and make that period a daily change of program at the house.

The seven pictures selected are "Male and Female," "The Miracle Man," "Dr. Jekyll and Mr. Hyde," "Old Wives for New," "On With the Dance," "Why Change Your Wife?" and "Behold My Wife."

Following the week at the Rivoli the pictures will be booked as a revival unit. The Loew Circuit has booked the unit for its houses while first run for the lower section of Manhattan after the Rivoli date has already been disposed of.

None of the seven productions has been as widely played as it might have been, according to the Famous Players officials. It is with a view to filling an extra quota of dates that they have struck upon the revival play. The novelty of a daily change of program at the Rivoli is expected to boost the business of that house.

DEFENDING LOS ANGELES

Chamber of Commerce Starts Backfire Against Scandal Stories

Los Angeles, March 1.

The city council last week passed a resolution requesting the public not to form hasty opinions of reported immoral activities of film people until definite facts have been substituted for the allegations. The resolution was introduced by Councilman Sparks, being a direct result of the talk coming on the heels of the Taylor murder. The resolution backed up the statement made by Mayor Cryer two weeks ago, in which he urged "justice" for accused picture folk.

The Chamber of Commerce is also out for scalps of those howling against the Los Angeles picture area. This organization is to urge a temporary delay of condemnation picture stories from every newspaper publisher in the United States. Los Angeles publishers are said to have endorsed the Chamber of Commerce's move.

EACH FOR TWO WEEKS

U.'s New Policy Begins at Central Theatre, New York

The Universal has determined on a change of policy at the Central, New York, for at least six weeks, and three program features will be shown there for two weeks each. "Wild Honey," this week's attraction, is the first of these. A new special which has been in preparation by the company is to then come in and the house will revert to two shows a day at a \$2 scale. In the meantime \$1 top at night with a grind from 11 a. m. to 1.1 p. m. is to be in effect.

"Foolish Wives," which closed at the house last Sunday night, drew around \$11,000 for its final week. This was the second best week that the picture had. At present it is booked for the Capitol with some 60 odd New York houses to follow. The picture opened last Monday at the Aldine, Philadelphia, to \$2,500 on the day, according to report. Ralph Edmunds, former grand opera manager, is in charge of the Philadelphia engagement. Another company opens in Boston at the Park theatre next Monday in charge of Willard Holcomb.

AARONSON LEAVES GOLDWYN

Alfred S. Aaronson, general sales manager for Goldwyn, is no longer with the organization. He retired last week. As yet no successor has been appointed. Cecil Maberry, who has been manager of the Chicago exchange of the company, is on town holding the post at present.

FAIRBANKS' "ROBIN HOOD"

Douglas Fairbanks is to start work on a film version of "Robin Hood" on returning to the Coast for the Pickford-Wilkenning deal.

WE DO NOT ADVERTISE A SONG UNTIL WE HAVE TRIED IT OUT

TO MR. AND MRS. SONG SINGER:—

We are glad to announce that we have the greatest Catalog of Songs for you that we have ever published. Every one of the songs listed here have been tried out and found 100 per cent. **HIT PROOF.**

A DRAMATIC HIT

You Can Have Ev'ry Light On Broadw'y

(GIVE ME THAT ONE LITTLE LIGHT AT HOME)

A Dramatic Lyric That You Will Love to Sing. There Is More "Business" in This Song Than in Any Song You Have Sung in Years

A MASTER HIT

GRANNY

(YOU'RE MY MAMMY'S MAMMY)

Audiences Just Love the Song

Now Is the Time to "PUT IT ON"

Remember, We Said NOW

JUST A HIT

Just A Little Love Song

Eventually You Will Put This Song in Your Act—

Why Not NOW?

A Beautiful Obligato for Duets

A NOVELTY HIT

POOR LITTLE ME

If You Sang "All By Myself"—

Send for This One Quick!

A "JAZZ" HIT

I WONDER WHERE HE WENT

AND

WHEN HE'S COMING BACK BLUES

A Great Opening or Closing Song

A GREAT COMEDY SONG

Nobody Knows Where Tosti Goes

(WHEN TOSTI SAYS GOOD-BYE)

GET THIS ONE QUICK

A Tempo Melody by GEORGE W. MEYER and a Rip Raring Lyric by YOUNG and LEWIS

A MELODY HIT

Lonesome Hours

The Melody You Are Hearing Everywhere

Hear the Lyrics—You'll Put It On at Once

ORCHESTRATIONS IN ALL KEYS

SPECIAL VERSIONS—CATCH LINES—OBLIGATOS AND BUSINESS—READY

CALL, WIRE OR WRITE

IRVING BERLIN, Inc.

SEE MAX WINSLOW and MAURICE RITTER

49th Street and Broadway

NEW YORK CITY

CHICAGO
119 North Clark St.
MILTON WEIL, Mgr. ARD

PHILADELPHIA
107 South 11th St.
BRY PEARSON, Mgr.

DETROIT
144 W. Larned St.
JOHNNY FINK, Mgr.

CINCINNATI
111 East 6th St.
CLIFF BURNS, Mgr.

PITTSBURGH
339 Fifth Ave.
HARRY PEARL, Mgr.

SAN FRANCISCO
500 Pantages Bldg.
HARRY HUME, Mgr.

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 23, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXVI. No. 3

NEW YORK CITY, FRIDAY, MARCH 10, 1922

48 PAGES

RADIO SWEEPING COUNTRY

LOEW LEAVING ROCHESTER, N. Y., IN DEFERENCE TO GEO. EASTMAN

Raw Film Maker Will Purchase Three Local Loew Theatres, Playing Pictures—Loew Reported Offering His Assistance to Blank Stock Maker

Rochester, N. Y., March 8. Announcement was made here last night that a group of Rochester business men headed by Geo. W. Todd, treasurer of Todd Protection Co., had purchased from Marcus Loew the majority stock in the Regerson Corporation, which operates the Regent, Star and Piccadilly theatres, the leading picture houses of this city. Mr. Todd referred all inquiries to James S. Havens, his attorney, who said that all details of purchase had not been worked out. He said it was the desire of Rochester men to bring these theatres under Rochester control, and that for the present (Continued on page 5)

TOO MUCH SHOW

Town of 18,000 Has Three Pop Vaudeville Theatres

Middletown, N. Y., March 8. This town of 18,000 population furnishes an example of the manner in which pop price vaudeville has been overdone in proportion to available possible drawing patronage. The town has three vaudeville houses, each around 1,500 capacity, and each playing a minimum of five acts and pictures.

LEADS IN LONDON

Ethel Levey and Sam Bernard in "The Blue Kitten"

Arrangements have been made by Arthur Hammerstein for the production in London next season of "The Blue Kitten," now running at the Selwyn.

The leads are to be Ethel Levey and Sam Bernard.

PICTURE MAN LOSES \$100,000

Palm Beach, March 8. It is the talk of the resort that a moving picture man wintering here lost \$100,000 in one night at Bradley's.

NEWARK MGRS. SAY ARTISTS CAN'T APPEAR

First Theatrical Managers' Association to Take Action—Middle West Going Wild Over Radio—Two Kansas City Papers Exploiting It—Local Concerts Promised from Current Attractions—Radio Exposition in New York—Manufacturers May Form Association—Radio Advertising Concerts Expected

1,000,000 SETS IN USE

Newark, N. J., March 8.

The Theatrical Managers' Association of this city has voted that no artists in the employ of any of its members shall be allowed to contribute to any performance for the radiophone.

This action, the first of its kind (Continued on page 7)

STATUS OF "AGENT" DETERMINED IN APPELLATE TERM DECISION

Frederick E. Goldsmith's Contention Upheld in Higher Court—Agent Acting as Such Without License Cannot Collect

Radio and Miss Friganza Fought For by Papers

Kansas City, March 8.

A meeting of the Theatre Managers association was hurriedly called yesterday to consider the question of allowing acts to appear at the radio concerts being given by the "Star" and "Post."

The two papers are in a heated newspaper war with their wireless entertainments, and the managers have been caught between the two forces.

The climax was reached when the "Post" announced Trixie Friganza, headliner at the Orpheum, as its feature for Monday's concert.

The inside story has it that the "Star" immediately notified the Orpheum management if Miss Friganza appeared for the "Post," the "Star" would throw the Orpheum's advertising out. In return it is claimed the "Post" threatened the same thing if Miss Friganza did not appear.

Miss Friganza did not appear, claiming it was out of the question, as she was under orders from her managers not to do so.

The "Star" used several acts from other houses for its Monday concert, but last night's affair was given with local talent.

The managers are reluctant to discuss the matter, but one stated he was of the opinion the matter would be satisfactorily adjusted.

It is understood no acts will be allowed to go to radio concerts from any of the regular circuit houses.

Justices Bijur, Lydon and McCook in the Appellate Term of the Supreme Court last week, in affirming a decision of Judge Blake in the Third District Municipal Court, held that despite an agent calling himself a manager he cannot collect commissions unless he is licensed under the Employment Agency law. The decision was granted in an action on the part of John Wesley Miller, who books concert artists, against Justice Lawrie, a barytone.

Miller held a contract with Lawrie as "exclusive agent" which called for 25 per cent. of the salary ob-

(Continued on page 5)

TWO-PEOPLE PLAY

"First Fifty Years" Produced by New Firm

"The First Fifty Years" which re-lights the Princess next Tuesday, will be offered by a new managerial team, Lorenz M. Hart and Irving S. Strouse. Hart formerly read plays for the Frohman office and contributed the lyrics to Lew Fields' "Poor Little Ritz Girl."

The play is by Henry Myers. It is a serious piece dealing with various phases in married life in seven episodes. One set will be used, with changes made covering the period. Only two players are concerned, "The First Fifty Years" varying from the two-person play "Under Orders" in that there are only two characters, whereas in the latter drama the two players enacted four characters.

Tom Powers and Claire Hames will enact the Myers piece which opens this week in Allentown, Pa., for trying out purposes. Livingston Platt directed the play.

RICHARD BENNETT

HE WHO GETS SLAPPED (and his Theatre Guild circus troupe) gets costumed at —
BROOKS
Everything in Attire for the Theatre
113 West 40th Street, N. Y. C.
Brooklet No. 22

ALL BIG NAMES IN "CIRCLE" NEXT SEASON

Selwyns Cast Southern Show—Original Company Going to the Coast

Perhaps the greatest assembly of big names for one night starring has been grouped by the Selwyns for the southern company of "The Circle" for next season. The company will be composed of Wilton Lackaye, Amelia Bingham, Henry E. Dixey, Thomas Ross, Robert Edson, Charlotte Walker and Maude Fealey.

This company will play all the southern stands and the middle west territory. The original company of "The Circle," with John Drew and Mrs. Leslie Carter, is now on tour and bound for the coast.

"PEOPLE NOT FIT TO JUDGE," SAYS OHIO'S CHIEF CENSOR

Cincinnati, March 8. Mrs. Evelyn Frances Snow, of Columbus, chief of the Ohio Board of Censors, stirred up a heck of a row last week when she cut out of a Pathe "Topics of the Day" a paragraph criticising censorship. Here is the paragraph:

"Movies are democratic amuse-

ment of a democratic people. These people are the best judges of what is good for them. They exercise natural censorship by patronage for good pictures and boycott for bad ones. Any additional censorship is superfluous."

Mrs. Snow said: "We intend to (Continued on page 2)

TAX MAN AT VARIETY'S OFFICE

Revenue Agent Colwalder Woodville, assigned to Variety's office, 154 West Forty-sixth street, to aid professionals in making out Federal Income Tax returns, will remain on duty daily until March 15. The revenue man is available to artists and showmen from 9:30 until 5 o'clock. The various income tax forms may be obtained at Variety's office for those who do not require Mr. Woodville's aid. The final date to file returns is March 15 (next Wednesday). The time limit for New York State returns is April 15.

FLASK CARRYING WOMAN

In the retiring room of a theatre on Broadway one afternoon this week, two women drank cocktails, secured from a flask one of the women removed from her bosom.

PINERO'S "ENCHANTED COTTAGE" CALLED "BEAUTIFUL" IN LONDON

Modern Turn to "Love Is Blind"—Long Run Predicted—"David Garrick," Playfair's Production, Has Fine Cast—"Sarah of Soho" Does a Flop

London, March 8.
A. W. Pinero's new play, "The Enchanted Cottage," produced March 1 at the Duke of York's, is a beautiful work, done in the manner and spirit of a Barrie. It has a poetic quality at utter variance from the former brilliant method of Pinero and puts the author in a new light.

The theme is a modern turn to the ancient saying that love is blind. A war-shattered and partly-crippled man hides away in the country and there falls in love with a plain, lonely rural maid. They marry and immediately all becomes beauty to the world-weary man. They are physically and spiritually perfect in each other eyes, although to others they remain materially commonplace and even subjects of pity.

The production is full of effects that might have been originated by Barrie in his most tender and fanciful moments. A long run is forecast for the piece.

"David Garrick" had a successful opening at the Queen's, March 2. The production by Nigel Playfair is brilliant, but reminiscent of his "Beggars' Opera."

The premiere introduced to London a new tenor, Leonard Celley, who has a splendid voice, but is mediocre as an actor. He was cast as Garrick.

The play and its fine cast enjoyed an encouraging reception.

"Sarah of Soho" turned out a bad flop at the Savoy and finished March 4. "Paddy, the Next Best Thing" returned Monday.

"FOLLIES" GUARANTEE

Plays Dayton, O., for First Time—\$25,000 for Its Share

Dayton, O., March 8.
Ziegfeld "Follies" opened Monday to remain for a full week at the Victory, with a guarantee by the theatre the show shall not receive less than \$25,000 as its share. That guarantee was the lure that brought it to Dayton for the first time.

Next week "The Follies" plays Columbus.

It was recently reported in Variety the George White's "Scandals," "selling" outright for the day to the Victory, Dayton, for \$3,500, played to \$7,000 gross.

Dayton was reported earlier in the season one of the poorest show towns in the country, through prevailing business conditions.

3-A-DAY AT ALHAMBRA

London, March 8.
The Alhambra reverts to three daily in April, going back to its former policy of vaudeville.

BIG AGENCY SCHEME WITH RHODES PARRY

Quits Moss—Will Book Continental and U. S. Acts for England

London, March 8.
Rhodes Parry has resigned from the Moss management and will sail for the United States on the "Olympic" March 22, with the announced purpose of working out a big agency proposition, with elaborate production department.

Parry says he will look American and Continental shows and buy acts on both sides of the Atlantic for production in Great Britain.

HENRY BATAILLE DIES

French Playwright, 50, Had Two Plays Running in Paris

Paris, March 8.
Henry Bataille, noted French playwright, died of embolism March 2 at Malmaison, near Paris. He was 50 years old.

The funeral Monday was a public event in the capital. The Theatre Paris and the Vaudeville, where two of Bataille's plays were running, were both closed.

DAUNOU REVIVES FARCE

Paris, March 8.
Jane Renouardt offered "Le Bonheur de ma femme" at the Theatre Daunou, to succeed "Saera, petite blonde," which was a bit of a slump.

The revival is awaiting the opera by Yvain, and is delightfully handled by Victor Boucher, Barral and Mile. Renouardt.

SAILINGS

Reported through Paul Tausig & Son, 104 East 14th street, New York:

March 14 (San Francisco to Sydney, Australia), Elizabeth Dunne, Philips Tead, Mayne Lynton, Rupert Lumley (Ventura).

March 11 (New York for London), Tommy Mostel, Joe Boganny (Olympic); March 11 (same), Jack McKay (Saxonia); April 1 (New York for Italy), Mr. and Mrs. S. Z. Poli (Colombo).

March 22 (London to New York), Rhodes Parry (Olympic).

Delay in Oxford Revue

London, March 8.
The new revue at the Oxford has been postponed, this time until tomorrow (March 9).

LONDON

London, Feb. 25.

Death is still busy in our midst and from among the ever increasing roll two names stand out prominently. The Chevalier Luigi Denzi, the composer of very many popular songs, among them the ever green "Funiculi Funicula," died at his Hampstead home after a brief illness at the ripe age of 75. He was a director of the Royal Academy of Music and had been a professor of singing at that institution since 1908. At about the same time another famous professor of singing passed over in the person of Fanny Haywood. Half a century ago she was the original Annetta Irving in "The Bells." She had also played important parts with Beerbohm Tree, Fred Leslie and many other famous stars.

Many years ago Elizabeth Cooper was one of the most beautiful of the

Wilette

KERSHAW
GARRICK THEATRE
LONDON

members of the Alhambra and Drury Lane ballets. Then came dark days and the gradual descent in life until at last in her old age she crept into a miserable room in a Grays Inn Road tenement, there to struggle on on the generous government old age pension of 10 shillings a week. She was forgotten by all until she was found the other night butchered for the sake of her miserable pittance. The police have the murderer.

James White, the millionaire theatre backer, who is now boss of Daly and the George Edwardes touring shows, has quickly proved that he has not come into the business for the purpose of self-glorification or to throw money away. His company at Manchester has made this discovery. Since its production at Prince's in that city, "The Lady of the Rose" has been subjected to very drastic treatment in the matter of overhauling, so that when it is seen at Daly's Feb. 16 it will be an entirely new production. New scenery has been painted and new players have joined the cast which will be headed by Huntley Wright, Harry Welchman, Phyllis Dare and Ivy Tremmond, who, it will be remembered, (Continued on page 36)



NOTICE

Owing to the fact that acts, big time and small, are using my hand-shaking business at the finish of act, I release it now to one and all FREE. I first did the business at Hammerstein's, Oct. 31, 1910. If any one wants to stop you using same claiming it as theirs, make them prove they did it before that date.

My other piece of business of going in audience and giving candy belonging to another or supposed to belong to another member of the audience, may be used by any one in show business, owing to the fact that others are doing it, including a pal I've had for years, but I've since heard that during my stay in Europe this pal (?) used my silk socks material. The candy bit dates to July, 1910, at Keith's, Philadelphia.

The reason for my giving up this material is because a man with my reputation cannot afford to be like anyone else and besides I've worked the material dry; and I'm too clever a showman to let old stuff creep up on me. Regarding more recent bits I'm doing and that I want to protect, I have taken this matter up DIRECT WITH MR. ALBEE.

I wouldn't have shown my face for a year if I ever got the panning that imbecile got at the Academy, Chicago; and that purloiner who worked Ft. Wayne during the same week Sir Harry Lauder was there. It's wonderful to have pals. Best, Bill Ritchie.

P. S.—To take the place of the above pieces of business I have already tried out several—all good, and am making arrangements with James Madison and Tommy Gray to write new material weekly for me. I want to go up, not down.

Some may answer this expecting me to reply, thus giving them a cheap add, but I won't.

FRANK VAN HOVEN

ENGLISH PRINCIPALS GOING TO BERLIN

Jack Haskell Moving People of "Love's Awakening" for Sight of Original Co.

London, March 8.

The company of "Love's Awakening" starts for Berlin today, to see the original production of the piece in that city.

The idea is Jack Haskell's, who is putting on the English production of the piece for Edward Laurillard. It will be produced here next month.

COCHRAN'S FRENCH OPERA

Paris, March 8.
Charles R. Cochran has practically closed an engagement with a French troupe headed by Edmee Favart for a French operetta season in London.

"DRUMMOND" THROUGH

London, March 8.
"Bulldog Drummond" finishes its engagement at Wyndham's in March. It will be succeeded by A. E. W. Mason's "Running Water," produced by J. E. Vedrenne, which, in turn, will give place to a revival of "Dear Brutus" by DuMaurier.

"Curates" Soon

London, March 8.
Nelson Keys will produce "The Curates" at the Ambassadors March 20.

Signoret's Paris Opening

Signoret is booked to open at the Alhambra, Paris, April 7, with a musical sketch by Rip.

M. R. MORAN DIES

London, March 8.
M. R. Moran of the Old Savoy died here, March 5.

BANKERS SEEK FULL CONTROL OF BRITISH VAUDEVILLE CIRCUITS

Enormously Wealthy Jewish Financier Buying Up Shares—Great Changes Looked for Within Year—Propitious Moment Awaited for Coup

WORLD IS FILLED WITH FILM THEATRES

French Trade Paper Gives Statistics on Continental Countries

Paris, March 8.
A local trade organ records that France now has about 2,000 picture theatres for its population of over 38 millions; Norway, with about 3,600,000 inhabitants, has 170; Denmark, with 2,900,000 inhabitants, has 250; Sweden, with 5,800,000 inhabitants, has over 200; Holland, with roughly 6 million people, has but 180 movies, while Belgium possesses 500 for a population of about 8 millions.

AMERICANS IN EUROPE

Paris, Feb. 20.
Lois Weber (Mrs. Philip Smalley) has been transferred from Monte Carlo to Paris for medical attention.

Dick Wheeler, singer, has arrived in France from Constantinople.

Col. John F. Dwyer, ex-police inspector of New York, is in Europe gathering detail for a report on foreign police service for Commissioner Rodman Wanamaker. He sails for New York by "Olympic" March 1.

Con Co. rad, composer, has left Switzerland for Germany and is now in Berlin.

Raymond Eurt, pianist, recently gave a concert in Paris.

Peggy Hopkins is now at Cannes (France). Peggy has planned to be back in the French capital in April.

Pola Damboska, the Polish actress, has left Paris (where she recently arrived) for Berlin.

EDELSTEN LOSES DECISION

London, March 8.
In a decision handed down yesterday, the application of Ernest Edelsten for a receiver for his brother's (Willie) share in the English production of "The Charm School" was denied.

The Edelstens claimed they participated in the profits of the show but not its losses.

K. OF C. AS A TITLE

Paris, March 8.
A new piece by Francois Porche entitled "Chevalier de Colombe" (Knight of Columbus) in three acts has been submitted to the reading committee of the Comedie Francaise which has expressed its approval, but the work has not yet been definitely accepted.

SAKHAROFFS WHOLE SHOW

Paris, March 8.
Alexandre and Clotilde Sakharoff have been booked for two weeks at the London Alhambra, occupying the entire program with their dances. They will afterward appear for two weeks at the Coliseum with the same style of entertainment.

VOLTERRA'S NEW REVUE

Paris, March 8.
Another show has commenced rehearsals at the Casino de Paris. A feature will be a series of tableaux dealing with French colonies. A Colonial Exposition is to be held at Marseilles this summer.

"FAITHFUL HEART"

London, March 8.
David Belasco will present in New York in the fall, "Faithful Heart," now playing at the Comedy, London, with Godfrey Tearle.

GALSWORTHY'S "WINDOWS"

London, March 8.
Leon M. Lion has secured a new play by John Galsworthy entitled "Windows." It will be presented during the present season, which is being devoted largely to revivals.

London, March 8.
It is probable there will be great changes within the next twelve-month in the control of the British vaudeville field.

Banking interests, headed by a Jewish financier of enormous wealth, are said to be examining the stock market situation and the trade position of the big amusement corporations with a view to buying in shares enough in the theatre enterprises to give them voting control over the corporations.

According to well informed circles, it is just a matter of awaiting a favorable moment to carry out the coup that is delaying action.

"DIANE" FAIR

Tale of a Model at Nouveautés by Coelus and Hennequin

Paris, March 8.
"Diane au Hain," by Roman Coelus and Maurice Hennequin was given March 3 at the Theatre Nouveautés and was fairly received. M. Tarride plays an English art collector while Mme. Regina Camier appears as Huguette, an art model, and Marguerite Deval as her mother.

The action discloses the Englishman, who admires a statue of Diane and longs to possess it. Unable to accomplish this, he marries the model, Huguette, but continues to regard the girl more as an art object for her beauty than as a wife. Huguette elopes in an effort to make her husband jealous and succeeds in her racy adventure.

PIT OUT OF PRINCESS

London, March 8.
The pit at the Princess is being removed by order of William Morris. It is to provide more capacity for the coming engagement at that house of Morris' star, Sir Harry Lauder.

OHIO CENSOR

(Continued from page 1)
cut out anything that reflects on the censors. We ordered this paragraph eliminated and have cut others of similar character. I am carrying out my duties faithfully, according to the law, and I don't propose to have them attack me for it.

"The people are not the best judges of what is good for them. If they had been, censorship never would have been necessary. The people are not fit to judge for themselves."

"Statistics prove that only 10 per cent. of the people are thinking persons; 15 per cent. think part of the time and 75 per cent. never think at all."

"The fact that certain very objectionable and disgusting pictures, barred from Ohio, are permitted to show in states which do not have censorship proves the people are not the best judges."

Isaac W. McMahan, of McMahan & Jackson, managers of the Lyric and Gifts theatres, declares he will report Mrs. Snow to the Motion Picture Theatre Owners of America. "I intend to make no comment in reporting the matter," McMahan added, "but it is my opinion that any person who makes such a statement is not fit to be a censor. We have shown right here in Cincinnati that the public is the best judge of what it wants, and that it wants good pictures."

"The better class of films is the kind that is making the money. Censors who bar from our own screens arguments against censorship are only proving the weight of those arguments. This thing will be fought nationally."

Even ministers have joined the army who are criticising Mrs. Snow.

ELKINS FAY AND ELKINS

MINSTREL SATIRISTS
A BIG SUCCESS—EUROPE
Playing Moss Stoll & Principal Circuits
Direction: W. S. HENNESSEY

FAMOUS AT 90 BY MARCH 15, WALL ST. THINKS; TRADE SHY

Stock Sells "ex" Next Week When Statement Is Looked For—Orpheum and Loew Listless, While Flurry in Goldwyn Comes to Fore

Famous Players common repeated its February top of 84½ in the early trading Wednesday, and film trade and Wall street brokerage opinions were at odds whether it would go higher or not. In the Street the view was that the bull pool would make use of the expected statement next week and the fact that the stock sells "ex" its quarterly \$2 dividend next Wednesday to drive the stock to 90.

Times square speculators who are in touch both with trade conditions and technical market influences inclined to the opinion that it would not reach that mark, but if it did the price would be open to a drastic reaction. Both groups of observers admitted that the issue hung entirely on the will of the pool managers. They could push the stock up if they wanted to, but the question was, would it be good at times.

Goldwyn Perks Up

The only other feature of the week was a bulge of a point in Goldwyn under relatively heavy (Continued on page 22)

REISENWEBER'S ACTION MAY CLOSE RESTAURANT

U. S. Attorney Starts Proceedings, Charging Cabaret with Being "Public Nuisance."

William Hayward as United States Attorney of the Southern District of New York has begun Federal Court proceedings in the name of the Federal Government against John Reisenweber, Reisenweber's, Inc., John Wagener, Louis Zagat and several others who occupy part of, or have sub-leased the Reisenweber property on 58th street and Eighth avenue, charging the cabaret with being a public nuisance in violation of the National Prohibition Act. The "United States of America" plaintiff (as the papers read) prays for an injunction to restrain such further violations even to the extent of the appointment of a United States Marshal to take possession of and close the property.

Reisenweber's has two cabaret floors. One is known as the Sophie Tucker Room, with Miss Tucker presiding as entertainer; the other is called the Paradise Room, with Harry Rose at the head of the entertainers in it. The Paradise Room usually secures its play nightly after the Tucker room has emptied.

Reisenweber's, formerly owned and operated according to understanding by Louis Fisher and John Wagner, was recently reported sold. The Fisher interest, said at the time to have about controlled all of the restaurant portions of the building, was disposed of to Wagner, Benny Ueberall and Walter Kaffenberg. Ueberall is well known in restaurant circles, having been at Healy's for years and later conducted the Fountain Inn on the Merrick road, Long Island. Kaffenberg was a partner in Maxim's when Julius Keller held the control. Kaffenberg is also interested in a resort in the woods near Port Jervis, N. Y., together with Henry Bishoff.

The price agreed upon for Reisenweber's with Fisher was \$100,000, with \$25,000 paid in cash. The remainder is said to have been secured and payable in installments. Miss Tucker has an interest in the Wagner share of the purchase. Shortly after the sale, she returned to Reisenweber's on her usual percentage plan, with guarantee, to bolster the business, giving up a vaudeville route that was paying her \$2,000 weekly.

The Federal prohibition officers have often been reported frequenting Reisenweber's with several arrests made there in recent months on an alleged charge of liquor selling. The visits to Reisenweber's and the arrests became so frequent in comparison with other places that they were talked about among restaurateurs.

ROUTE AND SHOWS NOW BEING MADE UP

Shubert Vaudeville Lists for Next Season Partially Formed—37 Weeks

Official announcement of the theatres and towns to be included on the Shubert vaudeville route for next season is being withheld. It is said by both ends of the Shubert vaudeville operating department, the Shubert Agency and the Affiliated Theatres Corporation that while the route has been formed, it is tentative in several spots and will not be given out until fully settled upon.

The same statement was forthcoming in answer to a request for the names of franchise holders on the circuit. The franchises will be voted, it was stated, by the Board of Directors of the Affiliated, which has an equal representation of the Shuberts and the Herk-Spiegel side. The latter will operate the revenue portion with the Shubert handling the vaudeville.

According to all accounts the Shuberts have lined up 57 weeks for next season. The line up was compiled between the Shuberts and F. H. Herk. Of the 57, when negotiations are finally ended it is expected now that they will "boil down" to 31, and thereafter be increased to around 40 weeks by additions of cities and theatres. It is said there are included on the Shubert list for next season two New York theatres, one downtown (Winter Garden) and another in the Harlem section. Philadelphia will also have two, it is said, one downtown (Chestnut St. or Forrest) and one in a neighborhood locality. It is also likely Chicago will have two Shubert houses next season to play vaudeville.

It is claimed that over 100 applications have been received for Shubert vaudeville unit franchises. The applications embrace producers from every theatrical branch excepting pictures. None has yet been allotted. The printed franchise form was expected this week. It is possible, it is said, that within the next 10 days the franchises will be distributed, following action by the Board of Directors.

Conferences have been reported of late between the Shuberts and the Herk people bearing mostly on the exact style of revue production to be given the units. The conferences have been argumentative only and agreeable without any great divergence of opinion between the parties. It is said that the three combination unit shows on the Shubert Circuit that have played the Winter Garden within the past five weeks will serve in the main as models for the Shuberts' next season's unit bills.

The Affiliated Theatres Corporation has been incorporated, with Herk elected president. It is expected to send out an authorized announcement of operation when its organization has been completed.

"JUST LIKE A PICTURE"

Los Angeles, March 8.

Florence Stone in vaudeville and Jack Richardson film "heavy," who has been a "villain" in pictures since the birth of the industry, were joined in wedlock here March 1.

Dick Ferris, one of the three former husbands of the actress, was among the few guests.

VERNON STILES INJURED

Chicago, March 8.

Vernon Stiles is at the American Hospital here, suffering from injuries received in an automobile accident.

Carillo Closing "Lombardi"

Leo Carillo will close his starring tour in "Lombardi, Ltd." next week, returning to vaudeville shortly.



ALMA NEILSON

And Company

"IN BOHEMIA"

Direction: LEW GOLDER
Playing in New England This Week
(March 6)

THE GILBERTS ADJUST

L. Wolfe Gilbert's marital troubles came up in the Domestic Relations Court last week, when Mrs. Kate Wolf (Gilbert) summoned the songwriter-music publisher for non-support of herself and four children, but it will not be pressed further legally. It is understood an agreement for one year has been signed between the couple, Gilbert agreeing to pay his wife \$65 weekly, \$100 monthly for the rent and pay for her and the children's clothing. The children range in age from 10 months to 16 years.

Although Mrs. Kate Wolf (Gilbert) is understood to have retained Davis & Davis as her legal advisers, Samuel Davis would make no statement.

FINAL DATE FOR INCOME TAX RETURNS

MARCH 15

DEDUCTIONS PERMITTED FOR FEDERAL RETURNS

There has been considerable misunderstanding among professionals as to just what may be deducted this year in the computation of the net income for Federal tax. This mostly applies to the law covering the deduction of traveling expenses.

It is only when a home is maintained that a person is permitted to deduct traveling expenses, and then only when in pursuit of business. Unmarried professionals do not as a rule maintain homes while on tour, and cannot make deductions for traveling expenses; neither can married couples if they do not maintain homes while traveling. Where a man carries his wife and the latter does not perform, he cannot deduct her expenses on tour, even though they do maintain a home.

The deduction of traveling expenses (and in total) for those persons who maintain a home is permitted because they are under additional expense while on tour. While those who do not maintain a home may also incur additional expense, the deduction of expenditure for meals and lodging is not permitted.

The law reads: "Traveling expenses, including the entire amount expended for meals and lodging . . . while away from home on business." The explanations from revenue agents makes it clear when and when not the living expenses can be deducted. Persons taking deductions are required to attach a statement to the income tax form stating the nature of the business, the number of days away from home on account of business and the total amount expended incident to meals and lodging while away and the total of other expenses incident to travel and claimed as a deduction.

Persons making the deduction, but not entitled to do so, will incur loss of time and later questioning and required payment by the collector. In fact, all claims for deductions referred to must be substantiated when required by the Commissioner of Internal Revenue, by records showing in detail the amount and nature of the expenses incurred.

The item of railroad fares is, of course, deductible unless paid by the employer, and the other deductions for professionals are listed similarly to last year.

Guide for Preparation of Federal Income Tax Returns

Total number of weeks employed professionally from January 1, 1920, to December 31, 1920.
Salary received per week.
Advertising

You may deduct the following:

Business telephones, telegrams and taxis.
Commissions to agents
Dresses used exclusively in the play and lasting less than one year
Express on trunks.
Fees to stage hands.
Grease paint, make-up, wigs.
Hats and gloves.
Laundry, pressing and cleaners' bill.
Lingerie
Maid or valet for theatre only.
Scenery depreciation when you own the apt.
Shoes and stockings.
Sleepers when not paid by employers.
Transportation when not paid by employers.
Wardrobe for men when used exclusively in the play.

DE COURVILLE'S ENGLISH REVUE BECOMES VAUDEVILLE UNIT

Opens Next Week at Philadelphia, as Part of Shubert Vaudeville—Edith Kelly Gould Remains—Mazie Gay Going Home

LOEW'S PROPOSES UNIT ONCE EACH MONTH

To Be Sent South—4 or 5 Acts and Afterpiece—Starts Next Season

The Loew Circuit may play "unit" shows in its southern houses next season. If the plan is adopted one "unit" monthly will probably be sent over the southern tour.

J. H. Lubin, Loew's booking chief, looks upon the "unit" idea monthly with favor for southern territory through the success of big acts and revues in the south. The frame-up of the Loew unit will be similar to the Shubert traveling attractions, inasmuch as the four or five acts appearing in the first part of vaudeville portion will double into the afterpiece.

The Loew Circuit would not consider the unit type of entertainment except as a monthly arrangement, feeling that a succession of this type of show would impair the novelty. It would also involve a heavy drain on the producing resources of the Loew producers.

Pawlowa in Dancing Act

Negotiations are under way between the Marinelli office and Pawlowa calling for an early vaudeville appearance of the Russian dancer.

Albert de Courville's "Pins and Needles" will close its run Saturday at the Shubert, New York, and become a Shubert vaudeville unit, opening Monday at the Chestnut Street Opera House, Philadelphia.

Edith Kelly Gould and Harry Pilcer of the original cast, will remain with the show which will be condensed for the vaudeville engagements. The original manuscript was in two acts and 17 scenes. Several will be eliminated.

The vaudeville olio which will precede "Pins and Needles" will comprise specialties by Miss Gould, Mr. Pilcer, Nervo and Knox, and the "Gaiety Girls," the entire show being given by the English company.

"Pins and Needles" will play the Shubert vaudeville houses on a sharing arrangement between de Courville and the Shuberts, that is said to guarantee the English producer against loss. The piece has been running at the Shubert for about a month. It had previously played at the Gaiety, London, and was imported by de Courville.

Mazie Gay, one of the leads, is the only important player of "Pins and Needles" who will not be in the vaudeville show. Miss Gay will return to England but is due to appear here in a musical show to be produced by the Shuberts.

The English revue has been playing at the Shubert at \$3 top, this being its sixth and final week. As a vaudeville unit it will be at \$1 top. The average business has been approximately \$12,500 weekly, the attraction's share being under the operating expense from the start. Last week, with the sharp decline in gross throughout the legitimate field, dating with the beginning of Lent, the de Courville show suffered to the extent of 50 per cent of the previous pace, the gross being around \$3,000, that attained by liberal "two for one" sales.

The de Courville organization was brought here under an arrangement that guarantees the players' salaries and transportation both ways. The English producer was puzzled over the failure of the box office to show a profit for his attraction, but it was pointed out that he was against stiff opposition, with some of the American musical pieces on Broadway playing to a smaller admission scale and getting 40 per cent more in gross. Last week when it was certain that heavy loss could not be dodged, he consented to the vaudeville unit suggestion. It was first planned to send "Pins and Needles" on tour but the additional gamble of transportation expense made for a decision by the manager to turn his show into a vaudeville unit for the Shuberts.

The billing for the unit has Miss Gould in heavy type, with Pilcer and Nervo and Knox also featured.

Of the original company imported from England, Mazie Gay will not be in the tabloid version, nor Tommy Motosol, a comedian who opened with the show but returned home a couple of weeks ago. Miss Gay may go back to England for a few weeks, coming back here later for a vaudeville or production.

MARRIED ON STAGE

Broomstick Elliot Weds Babe LaTour in Scranton, Pa.

Scranton, Pa., March 8.

Frank E. Elliot, known professionally in vaudeville as Broomstick Elliot, was married here last Thursday to Babe (Jessie May) LaTour. The wedding occurred on the stage of the Poll Theatre with the ceremony performed by Alderman Nathan Jehu.

Elliot was appearing on the bill. His bride came here from Dayton, returning immediately after the ceremony for that town to resume playing her act at Keith's Strand there.

Elliot gave his age as 36 and his wife's as 28.

They stated here they would do an act together in vaudeville.

DEMPSEY GETS \$7,000 AS SHARE FOR FIRST WEEK AT N. Y. HIP

Gross Said to Have Been \$37,000, About \$10,000
Over Normal for House of Late—Engagement
for Four Lenten Weeks

Jack Dempsey's first week as the feature attraction of "Get Together" at the Hippodrome drew better than \$36,000, with the champion's bit about \$7,000.

Dempsey's four weeks are under an agreement calling for half of the gross over \$22,500, with the sum split between the champion and the house being about \$14,000. There was no guarantee in the Dempsey contract, first reported to call for \$5,000 a week with a percentage. The house was willing to make the guarantee, providing Dempsey agreed to divide on all over \$34,000.

After the opening, much of the talk was eliminated from the Dempsey turn, while the picture was lengthened showing the action and knock-out in the Dempsey-Carpenter bout. A daily change of sparring partners was also arranged.

Upon Dempsey finishing at the Hip, it is expected by the Pantages Circuit he will return to that chain, to play some unfulfilled time. Dempsey's salary upon the return Pantages engagement is guaranteed, it is said, upon a basis of \$3,500 or \$4,000 weekly, with a further division under a peculiar sharing arrangement for vaudeville. If the salary is \$3,500, the champion will take the first \$3,500 at the box office of the Pantages theatre, with the house taking the next \$3,500, making it equal to that time. After the second \$3,500 has been deducted from the gross the further moneys taken in will be taken out to pay the cost of the remainder of the bill, together with the operating expenses, with any further gross after that operation, to be divided equally between Dempsey and the theatre. The same if the salary or guarantee is \$4,000, more or less. It amounts to an equal sharing agreement, with the house's overhead and cost of show inserted into the centre of the agreement.

Dempsey's first salary when appearing for Pantages was reported at \$1,500 weekly. He, with his manager, Jack Kearns, gradually increased the amount as the champ's drawing power asserted itself, until the other arrangement was hit upon by Pantages as a protective measure.

The Hippodrome, according to stories, was doing around \$27,000 weekly, before Dempsey started as the feature there. The Hip figured it was worth the try to play the champ to build up interest in the Hip's entertainment during Lent and at the end of a fading season. Much publicity has been given to Dempsey since starting at the Hip, through the sporting pages of the dailies.

OAKLAND SISTERS DISSOLVE

Following 14 years as a vaudeville trio, the Oakland Sisters dissolved partnership this week.

The separation came as a result of Dagmar, one of the sisters, singing with "The Rose Girl," a new Shubert vaudeville unit, now in rehearsal. Vivian and Phyllis, the remaining sisters, will continue in vaudeville, the former joining her husband, John T. Manns and the latter going with a new partner by the name of Lawrence.

RAY MYERS AFTER DIVORCE

Ray Myers, the Keith booker, has brought suit for divorce in the New York Supreme Court against Madge Myers. The defendant being a resident of South Bend, Ill., where the couple were married in 1919, she was served by publication, which disclosed the litigation. A West 47th street apartment figures in the alleged indiscretions.

Kendler & Goldstein are the attorneys for the plaintiff.

JACK WILSON FINED \$650

Jack Wilson, black face comedian, formerly with Kitty Gordon in vaudeville, who was arrested here on a serious charge preferred against him by Helen Mackey Murray, a cabaret singer, several months ago, was fined \$650 by Judge Adams in the Court of Domestic Relations. Upon payment of the amount Wilson was released.

OLD METHODS IN USE BY NEW INDEPENDENTS

Brooklyn Theatre "Cancel-
ling After First Show"—
House Manager Decides

Reports of complaints by acts of old-time methods a aim being employed in the handling of acts booked through Fally Markus for the Republic, Brooklyn, have commenced to pile up within the past two weeks. The acts alleged they are canceled at the Republic, following the first performance or their first day there on a split week engagement, without cause assigned. When the acts are dismissed they are merely told they are not wanted.

Markus is an independent agent with the Republic allied with no circuit. The Markus contract is a "play or pay," but up to date it has not been ascertained that any act summarily canceled at the Republic received more from that house or Markus than the pro rata salary for the number of performances given. The Republic is said to be owned by a Brooklyn chemist, who either manages himself or has a house manager. It is according to the likes and dislikes of either the owner or the manager (if they are not the same) that the Adam Sowerby system is followed.

It is expected the complaint of the acts will take concrete form shortly, with either Markus or the theatre recognizing the contracts issued to the extent that they be played and paid.

Years ago it was not uncommon for an amateur showman to believe he could cancel at will, regardless of outstanding agreements. Some managers booked more acts than required, refusing to play those not preferred after showing. It became one of the disgraces of vaudeville and was suppressed after a while, to again spring up from time as an untutored house like the Republic struggled in its aimless way to run along.

In those days the booking man of the offending theatre was usually as irresponsible and careless as the theatres he booked.

PHONEY BONES

Putnam Building's "Third" Is Bad
Crap Game

The tenants of the Putnam Building experienced three exciting days last week when a stock brokerage concern went to the wall, including among its creditors several theatrical men, the arrest of a counterfeiting gang a few days later and the final blowoff Saturday, when a crap game ended in a riot, due to the introduction of a phoney pair of bones by an independent agent.

The crap game topped things off in proper style, the agent managing to gather himself a fair bank roll prior to being detected, after which he made a hurried exit with the other players vowing vengeance.

NEW ACTS

Francis Lee and Louis E. Zoeller, the songwriter, piano act.
Jimmie Cagney, Catherine Arnold and Muriel Cole in song and dance production staged by Alexander Oumansky, ballet master of the Capitol, New York.

Emma Dunn, in comedy-dramatic sketch by Alan Dinehart (M. S. Bentham).

Lester Colvin and Charles O'Connor, two-act.

Geer's Musical Revue, 10 people.

Grace Leon and Lulu Templeton, two-act.

Elizabeth Price, single.

Georgie Stone and Eileen (Chicago).

Engene Strong in "The Unhappy Ending," by Walter Percival.

Jack Denar and Bettie Demin, two-act.

The former vaudeville team of Eddie Janis (Bernard and Janis) and Rene Chaplow (McMahon, Diamond and Chaplow), who have been in retirement for the past two years, have reunited.



"DEMAND THE ORIGINAL"
BETTY—PHILIP
MARTIN and MOORE

BUFFALO "EXPRESS"

"Martin and Moore, gymnasts, supply thrills aplenty with their act on the flying rings. They swing out across the audience with just as much calmness as if they were reclining in a hammock firmly anchored instead of rushing through space at a desperate speed."

TALK No. 12

"SURGICAL" BALLYHOO OF "SAWING," A FRAUD

Court Intimates Writ Against
Film Expose Will Be
Refused

Intimating that he would decide against Horace Goldin in his injunction suit against Walter J. Bird and others, to restrain the release of a reel, "Magic and Mystery Exposed," which deals with the expose of the "Sawing a Woman in Two" illusion, Justice Newburger formally reserved decision in Special Term, Part 1, of the Supreme Court on Tuesday, when the case came up for trial. A decision is expected before the end of the week, Justice Newburger remarking in all seriousness that Goldin was entitled to no permanent injunction because the magician was perpetrating a fraud on the public in advertising the illusion as a surgical operation.

Goldin last week secured a temporary injunction writ, posting a \$250 bond to insure against legal costs. At the trial he produced five injunctions in different parts of the country.

Samuel Schwartzberg, counsel for Henry Herzbrun, attorney for the defense, argued that in the December issue of "Science and Invention," and the Feb. 22 issue of the New York "Evening World" there were published detailed accounts and illustrations showing how the trick is accomplished. Since Goldin sought no injunctive relief against the periodical and newspaper, the argument contended he was not entitled to any against a screen exhibition thereof, considering that no personalities are engaged in—merely the bare explanation of illusion.

LAWLOR BENEFIT

Writer of "Sidewalks of New York"
Given Cohan Theatre for Sun-
day Night, March 26

The George M. Cohan Theatre will be given over Sunday night (March 26) for a benefit to Charles B. Lawlor, the writer of "The Sidewalks of New York."

Mr. Lawlor's last vaudeville appearances were with his daughters. He is living with them at 217 West 106th street, New York.

KEITH'S CELEBRATING SOUSA

This week the Keith houses are celebrating the 25th anniversary of John Phillip Sousa's "Stars and Stripes." It is announced by lobby displays at all the Keith houses and the march number is the overture selection.

Sousa played his annual concert at the New York Hippodrome Sunday night, March 5. The Keith Boys' Band was present, behind a steel curtain, and sprang on the bandmaster as a "surprise." Sousa responded with a new march written and titled after the "Keith Centennial Celebration."

"I'M THE COMIC"

By EDDIE SOBOLE

Remember, you're the straight man, and for this team to land
Be careful how you walk and talk and careful how you stand;
Of course, now I can hop around and stand most any way
'Cause always bear this in your mind—
I'm the comic!

In talking use the best of lingo used by England's king,
And don't use slang at any time, not even when you sing.
There's no need telling me that I use dese and dose and dems;
I can do it 'cause, you see—
I'm the comic!

Always be right on your toes, and keep right after me;
Don't let it lag a minute and don't take liberties.
Don't tell me that I stall around; I know I do, but then
I can't think of everything, for—
I'm the comic!

And when I start ad libbin' be prepared to take the cue,
And feed me up along those lines, whatever else you do.
If you're a straight man I don't have to tell you what I'll say;
I'm liable to say most anything 'cause—
I'm the comic!

Now remember, I depend on you to do most of the singin'.
You gotta do the toppin' when we get thru' buck and whingin'.
I know I ain't got no voice; you can't expect me to;
Comedians don't have no voice, and—
I'm the comic!

No matter how you think a gag that we use should be pulled,
You pull it like I tell you to or else you'll have me fooled.
And remember if it flops the straight man always gets the blame.
They all know that I'm funny, see—
I'm the comic!

And when they start applaudin' you know y'ain't supposed to bow.
Don't think it's on account of you this act will be a wow.
'Cause I pull all the nifties and in that way get the laughs.
You see, on me depends the act, for—
I'm the comic!

And in the billing, just to show you I'm a reg'lar guy,
Your name will always follow mine, next to assisted by.
Of course your name might be in smaller type than mine.
They can't help featuring me, y'know—
I'm the comic!

And, oh, yes, now about the dough that we get when we play.
Don't be afraid, we'll split it; we'll split it; that's to say,
I'll give you just one-third, outside of fares and royalties;
The rest, of course, belongs to me—
I'm the comic!

ACT LASTED 1 WEEK

Clayton and Lennie Out of White's
"Scandals"

Clayton and Lennie remained with George White's "Scandals" but one week, leaving the show Saturday. Clark and Verdi have been engaged for "Scandals." George LeMaire is still with the White show, though reported leaving.

There was some dissatisfaction by Clayton and Lennie over the "Scandals" try. The team's specialty was reported to have gotten over well, but White did not like the straight work of Clayton in various roles assigned to him. The team joined without a contract, but had a contract held by them for Shubert vaudeville. The team contends that they were informed by taking the "Scandals" engagement, the vaudeville contract was breached. The other side of the matter is that Clayton and Lennie were granted a release by the Shubert Exchange. They had six weeks more to go in Shubert vaudeville, having a contract for 20 weeks in 24.

WANT CLOCK BACK

Timepiece on Times Square Brings
in Attorney

The waiting and gnashing of teeth that has occurred over the removal of the Times Square clock, has been taken official notice of by the Heart of New York Business Men's Association, which is going to try to have the Board of Aldermen direct the proper authorities to place a gigantic timepiece in the Times square section to replace the clock recently removed.

The association has retained Frederick E. Goldsmith to draft a resolution to be placed before the Aldermanic Board. In the event the city authorities do not take the necessary steps to provide a clock, the business men propose to raise a fund by popular subscription for the placing of a clock atop of the new police signal tower that is to be erected in the middle of the square between the New York theatre and the Astor hotel.

M. S. Bentham Going to Europe

M. S. Bentham will sail for England in May.

Mr. Bentham recently sold his yacht which was in government service during the war.

BOOKING CLASH

Whether Shuberts' Two-Daily Acts
Shall Play Three—Daily Question?

The question seems to have arisen of late whether Shubert-signed acts for their vaudeville with contracts calling for two performances daily, may be farmed out by the Shubert office to independent agencies that book houses playing three times daily.

The independents say the acts were booked with the policies of the houses known prior to the signing of the independent contracts. Acts have been notified by independent agents they will receive the salary called for in their agreement, and if there is extra pay due for more performances, pro rata on the original salary, they will have to look to the Shuberts for that amount.

The Shubert acts are said to have complained against the extra performances and demanded that if they played, that they be paid for them.

The acts placed by the Shuberts elsewhere came about through the booking congestion, with the acts holding blanket contracts.

2ND ELEPHANT DIES

Rhoda's Act Broken Up—\$23,000
Lost, With No Insurance

All future vaudeville engagements in the Keith office for Rhoda's elephant act were cancelled by the owner this week, as a result of both animals expiring of pneumonia. The small pachyderm, 7 years old and valued at \$8,000, passed away last week. Her male mate, 12 years old, priced at \$15,000, entered the death column this week.

Due to their extended association covering a period of four years in vaudeville, the surviving animal started to pine and refused to eat following the separation by death. Rhoda had him committed to Bronx Park for treatment and to mingle with others of his species there.

In connection with the death of both animals was the fact Rhoda had cancelled both insurance policies several months prior to the death of the beasts.

Sam Tauber Leaves Crescent

Sam Tauber retired as resident manager of the Shubert's Crescent, Brooklyn, Saturday.

Richard B. Tant, manager of the Colonial, Cleveland, during the Shubert's tenancy there, succeeded Monday.

POLI CIRCUIT IS ADDING BURLESQUE AT BRIDGEPORT

**Shuberts' Units Have Been Playing Poli Territory—
"Bathing Beauties" in for Six Weeks—Three or
Four Acts Also Appearing**

The Poli circuit, after encountering strong opposition in several New England cities from the Shubert "unit" shows has adopted the same policy which will be inaugurated at Poli's Plaza, Bridgeport, Conn. next Monday, when Rube Bernstein's American Burlesque Wheel attraction, "The Bathing Beauties" open a six weeks' engagement in the Poli houses.

"The Bathing Beauties" will be used as an after-piece to the Poli vaudeville bills, in the same fashion the Shuberts' units are now being operated.

The burlesque show will be condensed to run about 50 minutes and will be preceded by three or four vaudeville acts in some houses. The usual Poli bill plays six acts. Since the entrance of the Shuberts into New England vaudeville territory Poli has added one or more in several instances.

The booking of "The Bathing Beauties" is in the nature of an experiment. If successful it will probably be followed by other American Circuit attractions that have been wildcatting since the switching of former American houses by the warring burlesque factions. The "Beauties" is playing the current week at the Lafayette, a colored house in the heart of the black belt of Harlem, New York city.

LOEW LEAVES ROCHESTER

(Continued from page 1)

the theatres would be operated without change of management.

It is understood here that the deal foreshadows the opening of a national academy of motion pictures next fall, the idea being to bring the larger houses under management that would assure amiable relations with the Eastman project.

The name of George Eastman, head of the Eastman Kodak Co. and donor of the new academy in connection with the Eastman School of Music, is not mentioned in connection with the deal, but it is known the men who acquired the Loew stock are close to him.

The deal transfers to the Todd group controlling interests in the operating company, full ownership of the Piccadilly, including the real estate, 57½ per cent. of East Avenue Amusement Co., which built the Regent on a land lease, and ownership of property in Clinton avenue, South, purchased more than two years ago for \$260,000. The Gordon interests in the Regorson Corporation, comprising 26 per cent., have not been acquired by the Rochester men. The Gordon interest is controlled by Nathan Gordon of Boston. It includes ownership of the Star, formerly the Gordon.

Geo. E. Simpson, who is president and general manager of the Regorson Corporation, operated the Hippodrome at Main street, East, and Elm street, and in 1914 sold this property and formed the East Avenue Amusement Co., which erected the Regent theatre. Mr. Simpson sold his interest in the company to the Loew interests, but his resignation as president and general manager of Regorson Corporation was never accepted.

The Piccadilly was erected by the Clinton Mortimer Corporation, in which Thomas J. Swanton, James G. Comerford, Wm. S. Riley and others connected with the National Bank of Commerce were interested. Later the name was changed to Piccadilly Theatre Co. When the Loew interests entered the Rochester field they purchased the Piccadilly theatre outright.

Stock in the Regorson Corporation is held by the three theatre companies. This holding operation was formed by Mr. Simpson and the first units were the Regent and the Gordon theatres, and the corporation was named for the Regent, the Gordon and Mr. Simpson. Before the Loew interests acquired the Piccadilly theatre and the controlling interest in the East Avenue Amusement Co., an arrangement had been perfected by Mr. Simpson

whereby all three theatres were put under the same management.

David Bernstein, treasurer, and Leopold Friedman, secretary and attorney for the Loew interests, were in Rochester yesterday and closed the deal with Mr. Todd and his associates. These men negotiated the deal when the Loew interests entered the Rochester field. Mr. Friedman, before leaving for New York last night, asserted that the Loew interests had relinquished all their property in Rochester and no interest in theatrical activities here. Mr. Friedman said Loew was not interested in the possibility of operating another vaudeville house in Rochester.

The present directors of Regorson Corporation are Nathan Gordon of Boston, Hyman Gordon of Rochester, George E. Simpson of Rochester, George A. Simpson of Rochester, Fred Desberg of Cleveland and Marcus Loew of New York. It is expected that the Rochester men who acquire the Loew interests will meet soon and elect new officers and directors.

The Eastman School of Music, probably the greatest institution of its kind in America, was formally opened last Saturday. The entire building and its equipment impress the visitor that the school is everything that has been claimed for it.

With the adjoining picture house, which is to be opened in the fall, the school makes an imposing and stately appearance from the outside. Inside the magnificence, including a great hall on the second floor lined on either side with a half hundred valuable paintings, is not approached by any institution in these parts. The paintings are a loan exhibition which will be changed from time to time. There are several dozen practice rooms, several recital rooms and a remarkable equipment of musical instruments. The Eastman School was built and endowed by Mr. Eastman at a cost of over \$1,000,000.

STATUS OF AGENTS

(Continued from page 1)

tained for all engagements. Lawrie was booked by Miller at the Century, Baltimore, for four weeks. The first week was played at a salary of \$175 and the ensuing three weeks at \$150 each. After paying commission the first week the singer refused to continue, when a cut in salary was made.

Miller started action in the Municipal Court in New York. Frederick E. Goldsmith defended Lawrie and obtained a verdict in his favor. Miller then engaged Alfred Beekman, of House, Grossman & Vorhaus, to appeal the case. The brief presented in behalf of Miller contended he was a manager and did not come within the provisions of the Employment Agency law and that law did not work against vocal and concert artists.

The Goldsmith brief, which was sustained, held that Miller was an agent and that because he was not licensed as such, he could not collect, as he was operating in violation of the law. That if he (Miller) had a license he could only collect 5 per cent., argued Mr. Goldsmith's brief, and that calling himself a manager was a subterfuge to evade the law. Also that the Employment Agency law had been lately amended to cover all artists.

The three judges in the Appellate Term affirmed the judgment of the lower court without an opinion and ordered \$25 costs against the agent.

The Appellate Term, in handing down the decision in the Miller vs. Lawrie matter, concurs, according to Mr. Goldsmith, who was attorney for the latter, in the opinion in 1912 in the case of Myers vs. Walton, where the same court held:

"That where a person is employed by an actor either as an agent or as a manager under an agreement to render services in procuring engagements for a percentage of the actor's salary or a stated sum, that person cannot recover in an action against the actor without first showing that he is a licensed agent, in which event he cannot recover more



TAXIE "LISTENING IN"

Always on the alert in getting publicity for his protege, Taxie, and the theatres in which they are playing, Ed. Allen has his wonderful canine "listening in" on the radio-telephone.

Taxie is closing the Orpheum bill at New Orleans, this week, and although this is not an ideal spot for a skit like "True Pals," the act is holding the audience to the finish and taking several legitimate bows. Taxie also discovered one of the photoplays in which he was featured, playing "opposition" to him, but it proved an advantage to the Orpheum box office, as public curiosity was aroused to see the "original."

TWO MORE ORPHEUMS CLOSING THIS WEEK

**Salt Lake and Lincoln Slated
—Early Closings Looked
for in West and South**

Two more Orpheum houses in the northwest will close this week, following the announcement of the closing of the Orpheum, Duluth, last week. The new closings are the Orpheum, Salt Lake, and Orpheum, Lincoln, Neb.

Several other Orpheum houses in the same territory are regarded as eligible for early closings unless business picks up. The houses affected are closing earlier than ever before in the belief prevailing among showmen the entire west and southwest will close earlier than ever in history this season.

A recent meeting was held in New York by the Orpheum bookers to decide upon a closing date for several other houses that are listed as doubtful.

HOUSES CLOSING

The Strand, Shamokin, Pa., and the Mozart, Jamestown, N. Y., booked by William Delaney of the Keith office, will close March 16.

The Alhambra, Brooklyn (vaudeville), located between the Halsey and Ridgewood, also vaudeville houses, all within a range of four blocks, will undergo a change in policy next week to dramatic stock. Fally Markus formerly booked this independent house.

The Interstate Circuit will close two houses within the next two weeks due to poor business. The Grand, Galveston, Tex.; will close March 14 and the Majestic, Austin, Tex., closes March 18. The closings will shorten the circuit a week.

than 5 per cent. of the salary or that he is actually a manager employed for the purpose of exploiting the artist and that the securing of employment is only incidental to the business of exploiting or managing.

"The court has held that the proof offered by the manager must be convincing to bring him within this exception and that no matter what the wording of the contract is, if he fails in his proof he cannot recover, the court recognizing that these so-called managerial contracts are mere subterfuges to evade the law."

Mr. Beekman of the House, Grossman & Vorhaus firm stated he did not intend to carry up the decision.

In the office of License Commissioner Gilchrist it was stated Wednesday the usual course of the office would be followed in regard to the decision of the Appellate Term, and that if the evidence brought out in the Municipal Court trial warranted the taking of the matter into a magistrate's court, the Commissioner's office would do so.

H. O. H. OPEN

Keith's Uptown House Lease Expires Nov. 1—Shuberts After it

The B. F. Keith interests will lose possession of the Harlem opera house under the present lease which they hold Nov. 1. At present it is a question whether or not the present owners and the Keith interests will arrive at an agreement whereby a renewal will be effected.

The Harlem opera house is now owned by the Palher Realty Corp., which also operates the Apollo, a picture house adjoining the Keith house. They also have the Odeon and Annex, as well as the Roosevelt on West 145th street and the Orpheum in Yonkers, N. Y.

In the event that there isn't a renewal with the Keith interests, the Palher Corp. may operate the house in conjunction with its other theatres, or lease it to the Shuberts, who are understood to have placed an offer for it.

SHUBERT AGENTS ARE STARTING PRODUCTIONS

**Davidow and Le Maire Place
George Le Maire and Eddie
Dowling on Staff**

Ed. Davidow and Rufus LeMaire are organizing a production department which will be under the direction of George LeMaire and Eddie Dowling. The policy of the production will be revues, acts and musical comedies, including units for Shubert vaudeville.

The first legitimate attraction to be put on by Davidow & LeMaire will be "Helen of Troy, N. Y.," written by Dowling, with the score by Bert Kalmar and Harry Ruby. It is due in the fall.

George LeMaire is to present a Shubert vaudeville unit next season. It will be a condensation of "Broadway Brevities," a revue he produced last season. Two big names are said to have been engaged for the vaudeville version.

KEENEY'S TABS

Planning to Try Them With Vaudeville Acts

Frank Keeney is contemplating installing a musical tab policy in his local vaudeville houses.

According to present plans, the tabs will be used in conjunction with vaudeville acts, each giving a one-hour show.

Commencing next week, Keeney's Bay Ridge installs a dramatic stock which may be followed by the tab and vaudeville policy.

TWO N. V. A. BENEFITS HAVE THEIR DATES SET

Country-Wide Matinee for Insurance Fund April 21

The annual National Vaudeville Artists' benefit will be held at the Hippodrome and Lexington Avenue Opera House, New York, May 14. The National Vaudeville Association benefit for the insurance fund, which occurs annually in all houses under the banner of the Vaudeville Managers' Protective Assn., will be held this year April 21, a week later than last year, the postponement being due to Good Friday falling on April 14. Last year the insurance fund receipts over the entire country totaled \$50,000, less than the takings from the two local benefits at the Hippodrome and Manhattan Opera House.

"SAWING" ACTS IN

Few Now Traveling—No Effective Way to Stop Small Turns

Most of the Selbit "Sawing a Woman in Half" have been called in. There were at one time nine such turns, handled by Wirth, Blumenthal & Co., playing a total of over 100 weeks. In all over 40 such acts were out. The longest route played by any one was 25 weeks in Pantheas houses. Following the controversy between Selbit and Horace Goldin, both fabricated the illusion. Three of the former's turns are still out on a royalty basis, the five Goldin acts and Goldin's also, booked by H. B. Marinelli, being reported still regularly playing.

Several of the Selbit turns were called on after "losses" by the men in charge of the acts. One or two quit and started out on their own, showing either in picture houses or small vaudeville theatres, with no effective way of stopping them. The legal fight between the two "surgery" illusions in St. Louis has never been settled. The lawyers appear to be the winners.

FIXING UP HUSSEY SHOW

The Jimmy Hussey vaudeville unit (Shubert) is off this week with repairs being placed upon it under the guidance of Jack Mason.

The unit is practically new and different, other than Hussey's business in it, from the one Hussey first toured the Shubert time with.

BELLE BAKER HELD OVER

Philadelphia, March 8.

Keith's held over as its headliner for a second week Belle Baker, with big business during each of the weekly periods Miss Baker remained there.



PEPITA GRANADOS

Late Feature of "HONEYDEW" and "MAYTIME"
Assisted by EDITH MAY, SONIA MARENS and CARMEN LOPEZ in
a Spanish and Oriental Dance Revue.
Produced and Managed by PAUL DURAND
At B.F. Keith's PALACE, New York. This Week (March 8)

KEITH'S TWO EARLY CLOSINGS MARKING RECORD FOR NEW YORK

Colonial and Alhambra, Big Timers, Due to Stop
Last Week of April—Booked to July 1—Acts
Must Be Placed Elsewhere

Marking a new record for early closings as regards metropolitan big time vaudeville houses during the last 15 years, Keith's Colonial and Alhambra will close the last week in April this season. In line with the early closing scheduled for the two Keith big time houses, the Keith agents have been instructed to try and fill in the time booked for their acts at the Colonial and Alhambra in other Keith houses.

The Colonial and Alhambra are partially booked up to around the first of July. As the acts have play or pay contracts the turns will have to be taken care of, if not in the Colonial and Alhambra, in other houses.

The early closing is due to the poor business both houses have encountered this season. The Keith office is inclined to feel that business will grow worse instead of better as the season approaches the warm days.

Last season the Alhambra remained open until well into the summer, closing Aug. 1 for a few weeks, and the Colonial stayed open until June 1, closing then for repairs.

The early closings will result in further complicating the congestion of big time vaudeville bookings.

Keith's Royal in the Bronx, another of the big-time strings, is also slated to close earlier this season than any previously in years. While the exact date of the Royal has not been decided, it will probably stop about May 1, or before.

The Hippodrome, Youngstown, will close next week, and the Mary Anderson, Louisville, will end its season week of March 27. Both are Keith-controlled and booked, playing big-time. Heretofore, both houses have remained open until around June 1.

The Colonial, Erie, Pa., booked by Arthur Blondell through the Keith office, closed two weeks ago. Bad business inspired the early Erie closing, the same condition applying to the announced closing of the Hippodrome, Youngstown, and Mary Anderson, Louisville.

REGULATING AGENTS

Amalgamated Wants Names by
Mail From Smaller Agents

The Amalgamated Agency issued an order this week to several independent agents to the effect that all acts submitted to that office must be by mail. The ruling has been placed in effect to eliminate a number of agents who have been in the habit of congregating in the office on booking days.

Included among the agents notified of the new order are several in the habit of submitting one or two acts each week. The Amalgamated has an order giving preference to agents according to their arrival at the office. The agents with the short lists arrived early and took up the time of the booking man, keeping back the agents with a number of acts.

The new ruling will keep the small agents out and allow the active agents more opportunities.

DATES FOR COAST OPENINGS

The Hillstreet, Los Angeles, will open March 20, and the Golden Gate, San Francisco, the following week, March 27. Both are new Junior Orpheums to be conducted on the lines of the State-Lake, Chicago, vaudeville and pictures, four shows daily, and playing a full week. Both have a seating capacity of 3,000.

Ben Piazza will be resident manager of the Los Angeles house, and Cliff Work will hold a similar post at the San Francisco Junior.

Full Week at Imperial, Montreal

Montreal, March 9.

The Imperial, controlled by the Keith interests, and formerly playing straight pictures, adopted a pop vaudeville policy Monday.

The house is playing six acts and a feature, the vaudeville booked by Harvey Watkins of the Keith office. It will play a full week.

CORNELL-FIELDS SUIT SETTLED OUT OF COURT

"Flivvering" Will Return to
Loew Circuit—Attorneys
Come to Agreement

The \$15,000 suit begun by Frank Cornell for loss of employment with his "Flivvering" act over the Loew circuit, against William C. Fields, William Giady and Paul N. Turner (Equity's attorney) was formally discontinued Monday, although Harold M. Goldblatt of F. E. Goldsmith's office and Turner had practically settled the matter over a month ago. In reciprocation for Cornell dropping the \$15,000 damage suit, Fields relinquishes all claims and allegations that the Cornell act, "Flivvering," is an infringement on his "Family Ford" skit which showed in the last edition of the "Follies."

Cornell, who was guaranteed about 60 weeks with his act, was cancelled the first week after opening for Loew at the Lincoln Square, New York, as a result of a letter sent by Turner to Mr. Frey, the Loew counsellor. The Loew people have agreed to re-book Cornell for the remainder of his contract as soon as he can be fitted into the bookings which have since become congested.

ALHAMBRA, B'KLYN, CLOSING

The Alhambra, Brooklyn, will discontinue its pop vaudeville policy March 20. The house is an independently booked, owned by Ward & Co., who also operate the Astoria, Long Island. Both theatres are booked by Fally Markus.

The Alhambra may install a stock company. The vaudeville competition in the neighborhood is heavy. Keith's Bushwick, Keeney's De Kalb and Halsey and the new Loew Gates are in that section.

ASTORIA GIVES LEEWAY

The Loew agents have been notified that acts playing the Astoria, an independently booked house in Astoria, L. I., will be permitted to play Loew's Orpheum, New York, six weeks after playing Astoria.

The Loew office formerly held the Astoria house as opposition to the Orpheum and refused to book acts for the latter if they had already played Astoria.

KEITH'S MUSICAL TAB

The Keith office is reported having an imported musical piece reduced to tab form. It is about ready for production.

One story was that the tab might be put on for a performance during the week at the Colonial, without a chorus, for the Keith office men to obtain a line on it.

VAUDE AT FORD'S

Next week will be the final one of Shubert vaudeville at the Academy of Music, Baltimore. March 20 the Shuberts will move their shows over the Ford's and vaudeville will continue there.

The Academy will have the Universal feature "Foolish Wives" as its attraction opening also that day.

Alhambra Policy Back to Pop

The Alhambra, Philadelphia, controlled by Sablosky & McGuirk, will revert to its former pop vaudeville policy commencing Monday.

The Alhambra discontinued vaudeville two weeks ago to install a grand opera stock company which failed to draw business.

Lubin Week-Endings

J. H. Lubin, Loew booking chief, is spending the week-end at Lakewood, N. J. Mr. Lubin will return to his desk in the Loew Annex building Monday. Johnny Hyde is handling the books during his absence.



LEO FLANDERS

of
FLANDERS and BUTLER

"A VAUDEVILLE CONCERT"

"Leo Flanders and Genevieve Butler have conspired to produce a vaudeville concert, and have carried out their idea very well. Flanders being an excellent pianist and Miss Butler a pretty girl with a superb voice that sounds as pleasing in opera selections as it does in jazz numbers."—LOS ANGELES "HERALD."

ORPHEUM CIRCUIT

Direction BURT CORTELYOU

KEITH'S "AFTERPIECE" GIVEN UP QUICKLY

Experiment Abandoned Tuesday
at Colonial—Tommy
Gordon Leaves Bill

The first Keith experiment with the afterpiece idea, tried out this week at the Colonial, was abandoned Tuesday night, when Tommy Gordon, the stager of the piece, left the bill. At the Keith office it was stated Gordon left due to bronchial trouble, and Wire and Walker substituted.

The afterpiece, which was in the nature of an experiment and framed similar to a "unit" show of the Shuberts, was placed at the end of the bill. It was participated in by Olson and Johnson, Dolly Sisters, Johnson, Baker and Johnson, and Hawthorne and Cook.

ILL AND INJURED

John Sully (Sully and Thomas) is recuperating at Excelsior Springs, Mo., from a severe attack of typhoid fever.

Edna Leedom is in a hospital at Sioux Falls, S. D., where she underwent an operation.

Jack G. Burch, manager of McVicker's, Chicago, is confined to his home with influenza.

Harry J. Ridings, manager of Cohan's Grand, Chicago, had a severe attack of the grip last week.

Russel Morrison, assistant treasurer of the Colonial, Chicago, has been ill with influenza for several weeks. Mike Donovan is handling his duties in the box office.

Cissie Sewell (Sewell Sisters) was painfully injured last Monday when a taxi ran over her ankle. The act was forced to cancel this week at the Fatbush, Brooklyn.

Edith Eva (Bell and Eva) has recuperated from the effects of a broken leg.

C. C. Hamilton, construction engineer of the Orpheum circuit, while inspecting the new Hillstreet theatre, Los Angeles, last week fell from a scaffold and broke his right leg. Mr. Hamilton is confined to a Los Angeles hospital, where it is expected he will remain for four or five weeks.

Russ Brown suffered a nervous breakdown in New Orleans last week, causing Brown and O'Donnell to cancel.

Kay (Kay, Hamlin and Kay), bar act, was slightly injured Monday when he fell during the performance of one of his mid-air stunts at the Prospect, Brooklyn, N. Y., forcing retirement in favor of Honondre Troup. The injured athlete is under the care of a physician.

May Wirth was out of the Orpheum, Des Moines, for three days last week. She recovered from tonsillitis and rejoined the Wirth Family act Friday. Miss Wirth collapsed in the theatre Tuesday night.

Clarence Gray, formerly well known as a theatre treasurer and recently in charge of the exploitation of the Dempsey-Carpenter fight films, entered the Jewish Hospital, Brooklyn, T. today. He underwent a major operation, having a double hernia, appendicitis and other affections.

Pat Woods Assisting Darling

Pat Woods is assisting Eddie Darling in the booking of the Riverside, New York, and Orpheum and Buswick, Brooklyn.

INSIDE STUFF

ON VAUDEVILLE

The Wells, Virginia and West act has been routed by the Keith office, according to report, at \$700 a week. The act is composed of father, mother and son. They played the Palace, New York, last week and scored sensationally through the dancing of the boy. The boy is about 20 years of age. The act first appeared around New York on the small time four years ago. At that time the boy was accounted a wonder on his feet. In a New Act review (caught on the American Roof) by Bell in Variety during November, 1919, Bell said the turn was ready to go right into the big time houses with a slight change in material. Bell compared the boy, then 16, to Kosloff's style.

The booking manager of one small time circuit was informed by one of his aids who had seen the act it did not amount to much. That was a "report." For two years of its eastern stay the turn did not appear on that circuit. The booking manager caught the act in another house and kept it playing thereafter, securing a new boy as his "reporter."

Last June the three-act played the Broadway, New York, and could have then been booked at \$350 weekly, it is said. No offers, but just as many "reporters." Coming into the Palace, a legitimate stager made an offer of \$750, either for the three-act or for the boy alone, to go in a Broadway production. That, of course, woke 'em up.

The Keith office is said to have called a special meeting of its bookers, demanding action on the act. The office heads are reported to have stated in no mild terms that the system of co-ordinating bookings had gone wrong when an act of this caliber could not get time at \$350 and within the same season was contracted at twice that sum, due to a legitimate producer seeing what its vaudeville pickers either did not see or did not appreciate.

Many small time agents recognized the boy's value, but wanted to book him alone, which would have broken up the turn. His parents did not believe it was advisable that a youth of his years should be without maternal care. They decided to cling together on the stage.

It has been a matter of common comment for years that there are any number of small time-acts that could be big timers if the big time "reporters" had any nerve or good judgment when looking over a turn. In instances of past years when small time turns made the big time, it was through small time agents who got them there.

The Keith "Third of a Century" celebration, which has consisted of press work handled by Mark Luescher since last November, will end the week of April 24 with a "Keith Week" all over the Keith circuit.

E. H. Clarke, a stock broker who assigned last Saturday, is the husband of Nella Walker, formerly in vaudeville with Wilbur Mack and now retired. The failure of the Clarke office made the thirty-second stock broker to go under in as many days. This week the list of brokerage failures mounted. Most of the firms were members of the Consolidated Exchange, dealing in stocks listed on the Curb.

The fastest legal work to be remembered took place in the Loew building in conjunction with the \$5,000 slander suit Harry Saks Hechheimer, a Loew building attorney, has begun against Max Hart, the booking agent. A half hour after Hart is alleged to have passed a remark in Leon Errol's company to which the attorney objected, Hart was served with a summons only in his Loew building office. Twenty minutes after that Kendler & Goldstein, representing Hart, and who are also located in the same building, served a notice of appearance on Hechheimer with a demand for a detailed complaint, although 20 days is the usual period in which to file such notice. Hart is awaiting the complaint.

While substantially correct as reported, the aftermath of the last meeting of the Orpheum's stockholders in Chicago is said to be an understanding whereby the Orpheum's chief booking department will remain one year longer in New York "on probation." That is taken to mean if the Orpheum's booking staff make the desired showing in the new season to come it may be allowed to remain in New York; otherwise the original plan of shifting it, with other departments, to Chicago, will be carried out.

When programs, managers and artists request of an audience that they remain for the last act on the bill, one might suppose the business men of the very vaudeville that asks would be the first to respect the request. Observation, however, says the contrary is the case in New York. The other night in a big time house, three men attached to one office left far-down orchestra seats while an act was on the stage, and walked out of the theatre. It is always presumed no one connected with theatricals ever "walks out" on anyone, while a turn or act (legitimate) is on the stage. It was a fine example these business men set for professionals in the audience, who must have recognized them, and again brought out that the same business men seldom practice what they preach.

The approaching marriage is rumored of a member of a sister act and a young man allied with the stage, but not appearing professionally upon it. It will be, if the rumor comes true, the fourth wedding the woman will have been concerned in.

The Alban R. Smith stock brokerage firm failure, among the many others classed as bucket shops, hit the theatrical Times square contingent rather hard. With the Stock Exchange listing of Loew's and Orpheum the middle of the town gentry had been dubbed amateur gamblers, but they didn't believe it. The Smith firm's uptown office was in the Putnam building. The firm had liabilities of about \$75,000, considerable of this amount consigned to the firm's care by the young men of the show business, who got their itch through monkeying around Loew's and Orpheum. One or two branched out, became regular margin players and thought they were sharp shooters, grabbing off a point or two profit when it broke their way. It was some time breaking. Just about as a couple concluded to close out their accounts with the Smith Co., the Smith people got the same hunch and closed out first. The amateur gamblers will probably hold a mas. meeting at Madison Square Garden if nothing develops. Meantime they are temporarily cured.

Among the margin losers were Irving Yates, about \$2,000; Irving Tishman, around \$1,800; Alex Hanlon chipped in another \$2,000, while Traub, the owner of the Grand opera house (pop vaudeville), was the star player with a Smith debit to his credit of about \$15,000.

A story on the San Francisco page of Variety mentioned Alexander Pantages coveted the site of Loew's building Warfield theatre in Frisco. It is opposite the Pantages house. The story hardly meant anything on the surface, as it is most unlikely Marcus Loew would let go of the new house.

A small time booking manager was watching a performance at Keith's Jefferson, New York, one matinee. The Jefferson is on 14th Street. During the show a male character single came on, starting to sing. The booker recognized him as from the small time ranks, but not permanently, having been an in and out between the small and the intermediate time. During his turn, someone in the audience said to the single, "Sing something in Yiddish." "Where do you think you are, at the Delaney?" answered the performer, whereat the small time booker burst up. "That lets him out forever with us," he commented.

RADIO SWEEPING COUNTRY

(Continued from page 1)

in the country, was taken on the ground the radiophone offers direct competition to the theatres and as such should be opposed in every way possible.

As Newark has the largest broadcasting station in the vicinity of New York, it may be a serious blow to the new fad.

The New York Board of Fire Underwriters this week issued a warning of danger to life and property in the careless use of radio apparatus.

"Induced charges of electricity due to lightning are likely to enter premises and fires are likely to follow," says the warning, "unless proper precautions are taken. Ground wires should be kept out of the building as far as possible and be connected to a permanent ground."

An electrical man to whom Variety submitted this statement declared that all over the country radio apparatus is being dangerously handled. Where the "grounding" is made through water or steam pipes, which is the common practice in amateur installations the fire risk is tremendously multiplied. This grounding is frequently made beyond the apparatus and such a practice endangers the life of anyone using receiving apparatus, according to this authority.

Portland, Ore., March 8.

Loe's local Hippodrome is erecting a radio receiving set on the roof of the theatre, under the supervision of the house manager, W. W. Ely.

The Hip will receive direct wireless communication from the Loe's headquarters in San Francisco, but whether the radio is to be utilized for the receiving of radio concerts has not been announced.

Mozart's Opera on Radio

Percy Hearn, baritone, will lead the William Wade Hinshaw production of Mozart's "The Impresario" which will be radio broadcasted the evening of March 15 from the Westinghouse Electric Co. station at Newark, N. J. The Newark station call is WJZ.

This is the first time an opera has been radiographed through the ether, although at divers times around New York and in Chicago whole musical comedy scenes were broadcasted for the benefit of the listeners-in. In Chicago, Van and Scheuck, George White's "Scandals" and the Ziegfeld "Follies" put on musical numbers for the local sending station. In New York any number of musical comedy people, including Al Jolson, Eddie Cantor and others have broadcasted solo and ensemble numbers. Operatic soloists have obliged for the publicity from time to time, but this is the first time an entire grand opera will be broadcasted.

The Aeolian Co., which has been co-operating with the Westinghouse Co. more heartily than any other musical organization, arranged the opera engagement. Charles E. Zupinow, director of the Westinghouse Radio division states that at first the various musical societies, artists and the press were most skeptical of the practicability of the radio idea as an entertainment medium and would not co-operate in the least. The Aeolian Co., open to conviction and quick to grasp the potentialities of the fad if it became popular, solely furnished the entertainers for a time, in addition to an Aeolian talking machine and records gratis for broadcasting when a band in person or an artist could not be obtained. This sidelight also disproves the prevalent bugaboo in talking machine and music publishing circles that the radio will hurt the record sales business. It stands to reason that a phonograph company would not cut its own throat by having its very own "canned" music broadcasted.

The radio service is only governed by schedule and the listener must be pleased with what selections are being offered. The Aeolian Co. incidentally receives a national advertisement via the ether through the announcement of an Aeolian disk and title will now be performed.

Kansas City, March 8.

The radio craze has hit this part of the country with a vengeance. It is being pushed and promoted by two of the leading papers. They, with the assistance of theatre managers, are broadcasting vaudeville entertainment, grand concert, public speeches, etc., offering an in-

ducement to the amusement lovers to stay at home.

In the last week concerts from here have included the best acts from "The Greenwich Village Follies" and a number of standard acts from the different vaudeville houses. Last week the "Post" announced a concert featuring Trilix Friganza, headliner at the Orpheum; Carroll Ault, grand opera baritone, and others, while the "Star" stated that commencing this Monday night it would broadcast entertainment nightly, furnished by the "best vaudeville attractions here weekly."

The announcement continues: "Arrangements have been made by the 'Star' and the managers of the various higher-class theatres for the exclusive broadcasting of the acts appearing at the theatres. Persons who attend the theatres one night can sit in their homes the following evening and hear their favorites by merely tuning in at 360 meters. Among the theatres which will provide acts exclusively for the 'Star' radio programs are the Shubert, Orpheum, Pantages, Main Street, Newman, Royal and 12th streets."

Rapid Spread

So rapid has been the spread of the fad that dealers in radio apparatus report they will be unable to supply the orders for several months. Installations of receiving sets are being made by the thousands, not only here but in all the surrounding towns and cities.

That the question is a serious one to the amusement manager is pointed out by E. B. Garnett, the "Star's" dramatic critic, in a feature story. He said in part: "The wisest people in what is commonly called the show business probably are turning their eyes and ears to the possibilities of the radiophone. It is a subject that must instantly challenge every mind that houses whatever degree of intelligence is required to cause a human individual to look into the future and to look out for himself. Just now the performer, singer, player or composer who is a creator of music or elocutionary utterances might well consult a lawyer or someone versed in the drawing of contracts. The near future is very apt to offer great opportunity for any artist who can assist the purveyor of sound through the air. Not only will concert and opera managers have to hold forth some inducement to performers in the way of royalties for 'air' rights, but they themselves may be compelled to pay royalties to composers for music broadcasted on the ether waves. The producers of opera, concerts, musical comedies and such, who now are finding wireless concerts broadcast by commercial radio companies very profitable because of the unusual publicity accorded them, soon may discover there is a boomerang attached to the radiophone. The air may kick back.

"For example, the 'Star' on Friday recorded several incidents where very worthy young men and their mothers, who otherwise might have been at Convention Hall for the symphony concert, remained at home and heard the music on their wireless sets."

In addition to the amusement features of the new craze it may also dig into the coffers of the baseball world. The "Post" has announced that with the commencing of the coming season it will broadcast the results of the three leading associations as fast as received.

It is known that some of the local managers are giving the matter much serious consideration, and while they are lending their assistance to the papers in their new plaything by allowing acts to participate in the concerts, it would not be surprising if they refused to allow the acts to work outside the theatres in the near future.

San Francisco, March 8.

Radio broadcasting from this point is going thousands of miles across the Pacific Ocean.

Professionals from opera and vaudeville have sung into the radio, attracting wide attention. The broadcasting extends as far inland as it does oceanward. Securing prominent artists has given the radiophone more publicity of late than it previously received. The concerts are published as in other broadcasting cities.

Lieut. Albert Marringer, in Honolulu, heard his uncle, Arthur Deagon, sing through the air last week. Deagon was part of the radio concert that day at Stockton, where he was appearing at Loe's. The nephew immediately called his



AL WOHLMAN
in "THE GRADUATE"
TOURING ORPHEUM CIRCUIT
Direction: LEW GOLDER

uncle to the Stockton house. They had not heard from each other in three years.

Radio, the new science, its wireless telephonic angles and aerial entertainment possibilities, is regarded in certain sections of the country as a new factor in the amusement world, though the value of radiophone as a serious contender with theatricals is to be set down at this time as potential. Speeches and music—instrumental and vocal—as now heard by radiophone, either via head telephones or horns, sound very much like an imperfect talking machine record; that because of conflicting wireless waves. So rapid is the daily development of the new science and its appliances that radio is likely to become of material benefit to professionals, particularly so that class now enjoying the benefits of making talking machine records.

Professionals have to date not recognized the possibilities of the radiophone as a means of profit, but it is foreseen that within a few months favorites will be paid fees by the big appliance makers for the broadcasting of their voices or instruments. To date radio has been a novelty to the layman. In the early days of the talking machine artists made records for the advertisement. The same argument is being used now by the managers of the several broadcasting stations in the East.

Should Demand Fees

The concerts sent by radiophone from these stations every evening must be maintained, and it is up to the professional to secure fees. Any field of development that permits the formation of million-dollar corporations for the manufacture of receiving sets, as is the current history of radio, must possess voluminous possibilities, inclusive of the entertainment feature, which shapes up as important.

Advices from various cities throughout the country show that professionals are giving their services free. That may mean taking money away from the box office, but indications are that only to a limited extent. The radiophone and talking machine are believed to be more opposed than either or both are to theatricals.

There has been no means of profit to the company or companies handling the broadcasting stations up to now, other than through manufacturers' sale of sets. It is reported an association of the major electrical appliance makers have started plans for the building of a broadcasting station in New York for the main purpose of sending out advertisements by radio. The charges to commercial firms will be a profitable revenue, but such broadcasting will of necessity include entertainment features, and the professional will have an opportunity.

It is a question as to whether the number of artists now engaged to make records would be called on for radio broadcasting, as the stations will cover a radius of from 500 to 1,000 miles. Every individual with receiving apparatus will listen in at the same time.

The second annual radio exposition is in session at the Pennsylvania hotel, New York, this week. The crowds attending are astonishing, and that the "radio craze" has swept the country there is no doubt. Whether it is a novelty, so far as the entertainment feature goes, is a matter of conjecture.

It is estimated there are 1,000,000 receiving sets for radiophone now

AMONG THE WOMEN

By THE SKIRT

The Palace bill the opening matinee started slowly with a Spanish dancing act, Peptia Granados and Co. Miss Granados was first in a yellow shawl. Her gypsy dress was of purple and green.

An unusually early position (No. 3) was given to the vaudeville debut of Florence Reed in a sketch. Miss Reed wore a white wig and extended gown of white lace and blue metallic-like bodice.

The Dolly Sisters started their third week, again closing before intermission. They had chartreuse net dresses with very transparent skirts showing long pants. Hats of the same shade had long plumes in salmon. Silver fringe was hung over flesh-colored union suits for their third dance. They closed, gowned simply in white with red hats and sashes, doing a dance they did years ago.

Frankie Heath was nicely gowned in a sand-colored satin dress and coat, combined with kolinsky at the hem, collar and cuffs. A girdle of tepaz encircled the waist line, Miss Heath wearing a small brown hat.

Now hand it to Mrs. Henry B. Harris for dirty plays. "The Rubicon" at the Hudson theatre is not only dirty; it is unnecessary. That the audience was tired of listening to the slush for over two hours was proven when they rose in a body before the final curtain and fled out.

Violet Heming is sweetly pretty in the unsympathetic role of the wife in name only. Miss Heming in the first act wore an accordion plaited white dress trimmed at the neck and low girdle with a band of heavy lace. At one side was a rosette and long ends of blue and red ribbon, such as are pinned on a horse when it wins a prize. In the second act, with Miss Heming presumably doing amateur theatricals, she was lovely in a blue silk old-fashioned dress, looped up at one side. A negligee in the last act of several mauve shades hung in points with long hangings of lace forming the sleeves.

Minna Gale Haynes (or Edna May Oliver), as the mother, wore a well-made gown of a soft black material with high collar and long sleeves. An interesting feature of the gown was two panels hanging from the shoulders.

Doesn't Kenneth Hill tire of playing rotten roles? Mr. Hill's waistcoats, cut straight across the waistline, are distinctly new.

"Madeline and the Movies" at the Gaiety has a million laughs. What's more, it is clean.

Georgette Cohan (the image of her mother), as Madeline, in the two acts wears a simple brown dress trimmed with white buttons and lace collars and cuffs.

Ruth Donnelly was vastly amusing in a plain blue tailored suit. Louise Orth, very blonde and marcelled, was in pink chiffon and brilliants and an elaborate afternoon dress of palest tan chiffon. Louise Orth in a gold dress that draped the figure closely had her face made up atrociously. The second frock was daintily made in wide black and white stripes.

What is the best for a theatre? A manager with a tuxedo who isn't civil or the manager in a business suit who is courteous? The Winter Garden might try the business suit. That may account for the many vacant seats at this house. Matinee tickets for the Winter Garden are being peddled in office buildings at two for a quarter.

Women are scarce on this week's bill at the Garden. Gracie Deagon (Dickinson and Deagon) is wearing a pretty orchid frock made with apron effect over lace. In a smack of blue satin over bloomers Miss Deagon was particularly cute. In the Alex. Carr sketch Lenore Masso was in a plain black dress with patch pockets.

A rowdy audience greeted the "Flashlights of 1922" at the Columbia Tuesday afternoon, all due to a chorus girl's vulgar idea of the step known as "the Chicago." It was during Lillian Lester's blues number. Miss Lester is a splendid little performer and could easily carry the number alone without the chorus girl's assistance.

The three women of the show, Lulu Moore, Lillian Lester and Olga Woods, are as nice a trio as have been at this house. The chorus are only fairly dressed, but one black and white set of costumes standing out. A lingerie shop number was also splendidly done as to dressing. Mauve silk with scalloped skirts were good looking.

Miss Woods' first green soubret dress draped over lace petticoats was her prettiest costume. Gold-colored satin with a short skirt and embroidered with green was pretty. Another dress was of purple with the skirt in abbreviated puffs. Black jet with red ribbons was still another. Lulu Moore's several changes were a pointed jet frock that had a velvet train faced in blue. White lace had a sash of green ribbon. Under a black and yellow shawl a silver dress made long waisted, ending in panels, was shown.

Miss Lester was her best in a full black satin skirt lined with red chiffon. The bodice was of brilliants, as was the feather-trimmed head-dress. A rose taffeta had a skirt puffed at the hips.

In use. The number of companies making receiving sets for radio is unknown, for the apparatus itself is comparatively simple.

There is little difference between the Radiophone receiving set and the wireless telephone devices. Amateurs are talking half way across the continent every day. The same set that receives Radiophone concerts can also receive the commercial wireless code.

Radio is under the control of the government and a conference is on at Washington at present to determine whether there shall be any change of rules. The control is made through the length of electric wave for certain classes of transmitting apparatus. All broadcasting stations operate on a 360-metre wave length. Vessels at sea vary, using upward of 300 metre waves, so that there is no confusion in the commercial codes, with amateur or broadcasting service. By fixing the wave length for broadcasting entertainment stations at 360 metres, there is no result in attempting to listen in on an entertainment broadcasted in Chicago by persons living in the East. The sounds would be blurred. If the two stations alternating in their concerts, either station could be easily heard, provided the proper apparatus were used. A person on an island in the Pacific has talked to a vessel on the Atlantic by means of Radiophone to land, then by ordinary long distance to the Eastern coast, and again by radio. Recently a conversation by wireless was accomplished from Deal, N. J., to a point in Scotland.

The broadcasting control by the

group of big electrical concerns was brought out at a convention. There is no legal bar to prevent anyone from setting up a broadcasting plant. It is necessary to secure transmitting apparatus, however. That once gotten the government will grant a permit. The price set by the Westinghouse for a transmitting plant is \$10,000. Whether a purchaser can secure delivery is another matter. The De Forrest Company, which is not in the "combine," is said to be ready to lease such apparatus.

There are six companies which have pooled their patents, which forms to handicap any individual or group that might plan the establishment of a private broadcasting station. They are the Westinghouse, American Telephone and Telegraph, General Electric, Western Electric, Tropical Electric and Radio Corporation of America. Any one securing the transmitting apparatus would be in a position to fight the broadcasting of the big radio concerns with conflicting concerts and advertising programs. The regulation of Radiophoning is an important topic for government survey and the fixation of wave length and hours of broadcasting may result. If the radio conference at Washington should result in extending the wave length to 1,000 metres, it will be possible to operate a number of broadcasting stations within the band of such a radius. That is the expectation. Should the wave length be enlarged it would necessitate the scrapping of many receiving sets possible of tuning only for 370-metre broadcasting.

CHICAGO VAUDEVILLE SHOWS

APOLLO

Chicago, March 8.
Plenty of class and flash came in the Francis Renault offering on third, repeated by George Mayo and Co. in a tabloid musical comedy, then more of it added by Frederick Santley and his bevy of girls, and in conclusion arriving with the Rigolotto Brothers and Swanson Sisters.

The bill is not what could be termed a fast moving variety bill, despite it got the fastest start of any show in this house for some time, but it is a good, consistent entertainment at which the patrons received full value for their money and departed well satisfied.

Santley and his Melody Maids had the top position and succeeded in holding their own. This turn is somewhat of the type of the "Piano-Phant." Splitting the top position is "The Bridal Sweet," the George Mayo act, which closes the first part. The turn is all Mayo. The support by the other two male members of the act—Harry Vokes and Lowell B. Drew—is not the strongest, as the attempt of this duo to keep pace and step along with the comic is negligible. To greet the early arrivals the Great Emanuel performed a number of thrilling aerial feats swinging to and fro on a slack rope and wire.

Beck and Stone found the "gravy" spot in the next position. The boys delivered their comedy singing, offering one number after another, and each was accepted in good stead. Renault on his return engagement scored far better than he did on his initial appearance with his "New Fantastic Revue." His display of gowns surpasses any that have been shown hereabouts by any similar artist and are worn in a fashion and style that permit of their being shown to the best of advantage.

Following was Jack Merlin, the "talkative trickster." Merlin just stepped out and upset theirs from the start.

Opening the second portion of the show were the Gaudsmiths and their dogs. When last seen only the clown dog worked with the brothers, but now the younger one is performing and doing mighty well. Next to closing and following the Santley turn was Milo, a repeater here and in the tough spot, but sailed along at a "90-mile" clip with his talk and mimicry.

Closing the show were the Rigolotto Brothers and Swanson Sisters. This act placed here worked at a great disadvantage, as the curtain is drawn and drops pulled several times during the act to allow for changes. Naturally the audience thinks the proceedings are over and there are always some of them homeward bound. The value of an act of this type is lost total in that position. The quartet worked in hard and zealous fashion and scored soundly with those they held in.

PALACE

Chicago, March 8.
Eight acts on the bill and five stopped the show. A good blended entertainment with an avalanche of melody. Julian Eltinge, headliner, maintained his laurels in easy fashion. Pressler and Klais, next to closing made an impression on the Monday night group. Opening the show was Margaret Taylor, a winsome and dainty dark-haired girl who sang and danced and then performed a number of remarkable feats on the tight wire. Worden Brothers closed the show.

Next Bernard and Garry, with syncopated songs. The boys tamed

up, caused their numbers over and capped the climax. Paul Decker and Co. in a comedy by Edward Burke, labelled, "Heard." The story is one true of everyday life. Then trouble starts and there is no end of it, until Decker and the husband tells the wife Helen Valley that he concocted a scheme whereby he was going to cure her of talking too much. To do so he had another woman—Nina Seville—tell his wife a story which he had told her and this woman enlarged on his version considerably. Then, of course, the wife in turn left her imagination work and she told her husband her version, which was much changed from that told by the other woman, while the man—Frank W. Taylor—found himself in hot water aplenty. But not so until Decker pulls the old "red, white and blue" by telling what the gossips had done for "Chas. M. Schwab, Theodore Roosevelt and Woodrow Wilson. As far as the vehicle is concerned itself it cannot be said to register "forte," for it comes to an anticlimax and just rests there. At the same time it is so well and earnestly acted that the fallacies can be overlooked and the vehicle tolerated, for it gets laughs despite its inconsistency.

No. 4 was Allen Stanley, "Chicago's Own." That was demonstrated by the reception. She lived up to her home town title of "The Girl Who Put It Over." One number seemed to get over better than the other and her final number, a Swedish character song, went over in tornado-like fashion, causing her to be the second show stopper of the evening. A speech was in order and flowers were passed over the footlights.

Then came the inexpressible Stanton Boys—Val and Ernie. The wind was blowing in their direction, the boys had their sails set and romped over the tape to the next show-stopping aggregation of the evening.

McVICKER'S

Chicago, March 8.
A perfect spring day drew out the majority of theatregoers, and the first show played to a near capacity house. The bill was up to standard but a little slow in getting started. After three-quarters of an hour of pictures Ella LaVail came on with a mixed routine of work on rings, trapeze and strong jaw stunts. Miss LaVail endeavors to add class to her stunts by posing and slowing her feature tricks. There is nothing unusual in the routine, though it was well executed. For a closing thrill she did a succession of giant swings on a steel trapeze.

Davis and Bradner, two girls, went through songs favoring the semi-classical and ballad. Their voices were excellent and their appearances acceptable, yet the routine was not vaudevilized.

"Waiters Wanted," with two men and one woman, played roughly, due to a number of causes. The action takes place before a special restaurant drop in "two." The woman, dressed in shorts, enters with a "waiters wanted" sign. Two men, ex-convicts, apply for the jobs, comedy arising through jail terms applying to the waiters' jobs. The entire cast spoke unnecessarily loud and acted stagey. At times they spoke over each other's lines. The act is all talk, almost sketch-like, with the last minute ending with song by the trio.

"Marty's Day Out," a two-people sketch, with two men, moved with freshness and action that caught the attention of the entire audience. Both of the cast did excellently and netted six curtains. Browning and Davis, two men in black-face, corralled the comedy honors. The talk is typical and never fails to crash over. The men do no dancing but substitute a few songs, well rendered. For an encore one of the team sang a special version on the resigning of Judge Landis, a fresh current local topic.

Gibson and Betty had the class of the show, together with a vehicle that merits performance before the

best audiences in vaudeville. They open before a hotel lobby drop, depicting a drug store and magazine counter. Gibson enters natty dressed, dives for the drug store and comes back stewed. He flirts with Miss Betty, who is at the magazine counter, and then both go to work tooth and nail. Gibson has a musical comedy juvenile's appearance about him, and tops it with talent in dancing and singing. Miss Betty is a bunch of sunshine, with an abundance of personality, looks and figure. They both look like living fashion plates.

The disappointment of the bill consisted in the headliner of this show, Babe LaTour. Last season Miss LaTour carried a piano player, who was an asset to her, besides filling in the stage waits during her changes. As the act runs now there are breaks in the running that give Miss LaTour's act a careless appearance. She has a few new numbers and her dancing is not as well executed as expected. Her encore of the specialty song about the sextet brought her much applause, but was insufficient to recall her.

"Musical Peaches" closed the show. The act consists of five women who play instruments and sing. It is a flash, with much scenery. Fred Elliott and Yosie and Co. not seen at this show. Loop.

STATE-LAKE

Chicago, March 8.
Lent seems to have hit everything around town; for at the six o'clock show Monday the lower floor held only about three-fourths capacity, unusual for this house, which generally herds them in at that hour. The show from an entertainment standpoint is of unusually good calibre and arranged in such fashion as to send it over in perfect style. It seems as though the bookers in arranging this show played considerable partiality to the full stage turns, for there were six, and only one act in "one." With full stage acts, it was expected that there would be stage waits between turns, but through the efficient handling of the situation by the house management and stage crew there was not a second's pause between the turns.

Moore and Littlefield topped with their old comedy skit, "Change Your Act or Back to the Woods." No matter how often Moore and Littlefield show this turn, they are always freshening it up, putting in new lines and gags. At this show there was no exception to the rule for they just "goaled" them as they have not been "goaled" in a long time.

Opening the show were Corinne and Dick Humber, in "Coquettish Poles." Just what the title may mean cannot be inferred by the style of work performed, as this couple participate in dancing and musical renditions, the former by the girl and the latter by Humber. Both qualify nicely and were they placed a little further down on the bill might have shown to much better advantage. Sophie Kassmir and Co., the company a male pianist, were the only act in "one" on the bill. Miss Kassmir is a vocalist of high standard and calibre and submits a catalog of songs, mostly classical and operatic in nature. The repertoire is consistent and good, but hardly one that would suffice for the popular style houses. She might drop some of the operatic material and in its stead use lighter numbers and this way find a more serviceable offering than she has at present.

"Trying" it were Robert Reilly and Co., a man, woman and boy, in a song playlet entitled, "Bedelia O'Shea." Reilly has the same idea of offering as have all the "Reillys," and interprets a tale of love for his own "little colleen." The songs, costumes and dialog are all special material and of a type which have humane appeal and strike home easily. The youngster is a juvenile prodigy and gives promise of developing into a capital comedian. Both Reilly and the woman possess good voices and, as have all persons doing Irish characterization, have plenty of personality, which is a most valuable asset. The turn went over very well. Wood and Wyde, in "All Right Eddie," have been all right hereabouts for several weeks in other houses. Went over big.

Next to closing was Marshall Montgomery, who knows how to submit and sell. Closing the show were the Yip Yip Yaphankers, frequent visitors here. But frequency does not make them undesirable, demonstrated by the reception. Joe Cooke and Alexander Brothers and Evelyn billed but not seen at this performance.

RIALTO

Chicago, March 8.
The second week of the new policy of a feature picture with eight acts of vaudeville and four shows a day brought the S. R. O. sign out of the warehouse and a waiting crowd of 200 and more. The film is a first-run, which doubles the value at this house, and a person can see the picture in conjunction with the regular vaudeville for a little more than the average price of the movie houses. Sessue Hayakawa in "The Vermilion Pencil" took the boards for the first 75 minutes. Then De Lyons Duo, with hand-to-hand balancing,

came on. The understander aims at doing difficult work without adding showmanship to it, and so, though the routine was excellent entertainment, it was partly crude, due to that lack of polish which marks so many similar turns. The top man, an apparently young fellow, did his tricks and bits ably with no stalls. Ted and Daisy Lane trotted on with an entire act of Bowery talk. Chicago, not knowing much about New York's Bowery, could not grasp the "cleverness" of the flip remarks. Likely this is one of the common cases where New York acts kick the roof off in their own theatres but pass out of the picture away from the "stern." The talk seemed original and stretched out, while the dancing and singing were not unusual.

Clifford and Leslie, two men, dressed in white trousers and blue coats, wearing straw hats, fitted into the outdoor summer atmosphere perfectly. Their dress put them in the audience's favor. They crossed fire with each other, then sang a little and danced a little. They were liked to the point of encoring. Paul and Georgia Hall started something and lost out through the man answering the audience. Mr. Hall plays the violin and gives bird imitations on it. Someone asked for an imitation of a sparrow, and Hall did a dialog with the "sassy" customer. It went so far that the customer called Hall "cuckoo." They open by entering in urchin makeup, with Miss Hall singing and her partner accompanying on the violin. He then variates between classical and ragtime selections, and could advantageously omit the raggy tunes. The curtain in "one" parts to allow Miss Hall to do a few numbers, and they close with a fast number, with Miss Hall dancing.

Fields and Harrington were choicely spotted and sailed into their act, cruising about until they anchored with the honors of the show. Action takes place before a warship drop, with Fields as the gob and Harrington the officer. Their talk tickled the patrons and the singing finish got them past the winning mark by a big margin. Martha Russell with her company in their familiar skit did well. Harry White, next to shut, was the runner-up in honors to Fields and Harrington. "The Dancing Whirl" closed the bill. The act consists of two women and two men dancing, with a third man playing the piano and handling the pianologs. The dances are very well staged and executed, with each of the four vying with each other for dancing honors.

TWINS' MEAL TICKET

Pete Soteris Gives Fairbanks Girls Frank for Life

Chicago, March 8.
Because the Fairbanks Twins, featured with "Two Little Girls in Blue" at the Colonial, have their stage names Dolly and Polly Sartoris, Pete Soteris, restaurateur and owner of the 13th Chair restaurant, adjoining the theatre on Randolph street, last week presented the Fairbanks girls with a meal pass for life in his restaurant.

Pete said he was satisfied with the advertising his restaurant was receiving from the stage names of the characters. Some joshing friends had tried to tell the restaurant man the Sartoris girls in the show must be relatives of his family.

The Soteris frank to the Fairbanks reads: "O. K. for meals at any time without cost."

CHIC'S NEW CLUB

Chicago, March 8.
Opening of the club rooms of the Chin-Chin Club of Chicago, a new theatrical organization, took place Wednesday night. The quarters are located in the Adams Theatre Building at 20 East Adams street, and are for the use of members of the theatrical profession and allied interests.

Over 500 theatrical people attended the opening which was informal. H. W. Peters is president and Jules Edwards secretary of the new organization.

HOOK IN EYE

Victor Dyer Unfortunate in New Zealand

Chicago, March 8.
According to a letter received here by friends from Victor Dyer of Burton and Dyer, who are playing vaudeville in New Zealand, Dyer lost the sight of his right eye while watching some folks fishing at Auckland.

One of the women in the party which Dyer was with, cast her line. It wrapped around Dyer's head and the hook pierced his eye.

The Fuller circuit has set his time back until his recovery. The letter said he had already been in the hospital for eight weeks, but anticipated working in another few weeks.

CHICAGO ITEMS

Chicago, March 8.
Ernie Young passed an examination for admission into the local musicians' union. Young stated before the examining board that he had had several years' experience as a pianist in a number of Memphis houses.

Application was made here for the appointment of a receiver for the Hool Realty Co., agents of the State-Lake theatre building and other theatrical properties in Chicago. The Hool company during the Dailey Legislative Committee's investigation into rental conditions here was described as the most "prominent rent gougers" in the city. The application for the receiver was made by the Multigraph Plate Co., which was unable to collect on a \$1,325 judgment it obtained against the concern.

Jay J. McCarthy, a Chicago newspaper man for the past ten years, is re-entering the legal profession to practice law with former Judge C. A. Williams and M. R. Eisner. McCarthy will cater exclusively to a theatrical clientele.

According to the Wednesday morning dailies three more members of the church are undertaking attempts at personal publicity. The latest trio to break into print being the Rev. H. B. Ross, of Newark, who announces a forthcoming sermon on "Clean Plays"; the Rev. Dr. MacArthur, founder of the Calvary Baptist Church, of which Doc Stratton is now pastor, who has withdrawn his membership from the church because of Stratton's sensational methods, and the Rev. Dr. J. H. Holmes, of New York, who declares that conditions in the theatre today are "a stench in the nostrils of every decent citizen," and describes himself as a "passionate lover of the theater."

The merger of all of Oliver Morosco's theatrical interests into the Morosco Holding Company, Inc., has been completed, with the company being capitalized at \$1,500,000. The organization takes in charges the theaters in New York and Los Angeles formerly personally controlled by Morosco, the moving picture producing unit, the Oliver Morosco Productions, Inc., which has two productions in readiness to be released, and Charlotte Greenwood in "Letty Pepper," with Leo Carrillo in a new play, besides other forthcoming productions both for the stage and screen now in preparation on the coast.

The title to the Manhattan opera house, bought by the Scottish Rite Masons, was transferred to the new owners in the offices of the Title Guarantee & Trust Co.

EUGENE COX SCENERY

1734 Ogden Ave.
Phone: SEELEY 3561.
CHICAGO
ASK: COLUMBIA THEATRE

"ELI," the Jeweler

TO THE PROFESSION

Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg.,
Ground Floor

\$85.00 MONARCH TRUNK

To the Profession for \$52.00.
GUARANTEED FOR FIVE YEARS.
Complete line of new and used trunks.
Your old trunk in exchange. Special rates on repairs.

MONARCH TRUNK AND LEATHER WORKS
24 N. Dearborn St.—219 N. Clark St.—Chicago.



ACME SCENIC ARTIST STUDIOS

SUITE 308, W. RANDOLPH ST.
OPPOSITE APOLLO AND WOODS THEATRES. CENTRAL 4358
CHICAGO
THE BEST SCENERY MADE—THAT'S ALL

"THIS SIDE OF PARIS"

MOULIN ROUGE CAFE

ALBERT ROUCHE, Manager

THE LEADING CAFE AND RESTAURANT IN CHICAGO

Exquisite and Ravish Our Specialty. Service a la carte All Hours.

THE DANSANT DAILY

Table de hote from 6 to 9. High class entertainment and dancing till closing time.

TWO BEAUTIFUL DANCE FLOORS

416 SOUTH WABASH AVENUE HARRISON 3853

BETTER THAN THE BEST SHOW IN TOWN

FRED MANN'S

RAINBO GARDENS

CLARK AT LAWRENCE. Continuous Dancing—Vaudeville.

Frank Westphal and Rainbo Orchestra. Amateur Theatrical Site Every Friday.

ST. REGIS HOTELS MARION

516 N. Clark Street CHICAGO 505 W. Madison St.

PROFESSIONAL WEEKLY RATES

CHANGE OF RATES: Thoroughly modern.

Single, without bath... \$8.00 and \$9.00 Newly furnished.

Double, without bath... \$10.00 and \$12.00

Single, with bath... \$10.50 and \$12.00 Convenient to all theatres.

Double, with bath... \$14.00 and \$16.00 Free rehearsal hall.

WE SOLICIT YOUR PATRONAGE

WOOLWORTH' CHARGED WITH WIFE BEATING

**Mrs. Chas. L. Carrell Starts
Divorce Suit—Income \$25,-
000 to \$50,000**

Chicago, March 8.
Suit for divorce on the grounds of cruelty, teasing, nagging and tormenting, were brought in the Circuit Court here by Mrs. Jessie Lawrence Carrell against Charles Lewis Carrell, the "Woolworth" of Chicago booking agents, on March 1.
In her complaint, Mrs. Carrell charges her life was in danger on several instances through the actions of the agent. After the couple had separated Feb. 13, last, she said her husband came to her home and struck and beat her, Feb. 24 and Feb. 28.

The papers show that the couple were married Sept. 7, 1899, at St. Louis and have two children, Mrs. Albert J. Cramer, age 21, and Lois Carrell, 17.

Mrs. Carrell avers that her husband's income is between \$25,000 and \$50,000 a year. She asks the court to grant her sufficient alimony for the support of herself and the education of her daughter, Lois.

Arthur Huebner is attorney for Mrs. Carrell and Samuel Schein is representing the husband.

McVICKER'S STATISTICS

Chicago, March 8.
During 18,816 performances given in the 443 weeks that McVickers has been under the management of Jones, Linick & Schaeffer, here were 35,988,000 persons present to witness them, according to Ralph Kettering, official statistician for the firm.

ENGAGEMENTS

Mabel Withers, "The Rose of Stamboul."
Curtis Cooksey, "The Exquisite Hour."
Olga Cook, by the Shuberts.
Virginia O'Brien, "The Chocolate Soldier," road company.
Catherine Dale Owen, "Back to Methuselah."

BIRTHS

Mr. and Mrs. Ray Shannon (Shannon and Norman) at their home in Cincinnati, March 4, son.
Mr. and Mrs. Cicolini, at their home, San Remo apartments, Central Park West, New York city, March 7, daughter. The tenor was apprised of the stork's arrival Tuesday night just before he went on to do his act at the Winter Garden.

UNIVERSAL SCENIC ARTIST STUDIOS

INC.
Creating SCENERY
FOR
BURT HALL
LA FRANCE BROTHERS
NORTHWESTERN UNIVERSITY
CO-ED REVUE
N O W

P. S.—You Can Rent From Us.
626 State Lake Bldg., CHICAGO
Phone: Dearborn 1776
L. P. LARSEN, Mgr., Art Director

SAM WHITE SAYS:

Artists who have long engagements in CHICAGO will enjoy a more pleasant visit by staying at

"Chicago's Newest"
HUNTINGTON HOTEL
4526 Sheridan Road
In Chicago's Exclusive Section
Every Room with a Private Bath
One Block from Lake
Twenty Minutes to All Theatres
Bus stops at door. Excellent Cafe.
Attractive Rates
Wire for Reservations

YOU'VE TRIED THE REST NOW TRY THE BEST
"THE 13th CHAIR" "PETE" Soteris
Next Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO
THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:
BOOSTERS FOR STEAKS
Joe and Agnes Riley, Bartram and Saxton, Nat Nazario, Jr.; Slater Brockman and Blanche Howard, Jack Cass, Jimmy Reynolds, Mel Klee, Joe Cook and LaFrance Bros.

MME. RENE

(FORMERLY HAZEL-RENE)
HATS—GOWNS—COSTUMES
308 State-Lake Bldg. Phone Dearborn 4846
CHICAGO

CABARET

"Ship liquor" has grown into a pretty good traffic around New York. "Can get you some booze off the boats" is often heard nowadays. Most of it is phoney, through being "cut" (diluted). Besides, there is the Scotch, almost as bad, made up in Great Britain solely for the American trade. The "boat" bunk has gone so far the bootleggers who deal on the water frame the buyers through taking on board hootch, then steering the intending buyers to the docks, having them wait there while they go aboard to get the stuff. That's being worked steadily. Ofttimes, though, the liquor from the boats, when it's good, is very good.

(Miss) Billie May, Talbo, Kenny and Paul O'Neill opened this week in the Roehm & Richards revue at Healy's Golden Glades.

A year's sentence at hard labor in Jamesville (N. Y.) Penitentiary, suspended during good behavior, and a \$250 fine in addition, was the uniform penalty imposed by County Judge William L. Barnum of Syracuse, N. Y., on three dance hall proprietors convicted of "endangering the morals of children." The men sentenced were Samuel Davis, Herbert Strige and David Tickler. Davis ran Davis' Dancing Academy. The other two had Ramon Hall, while Tickler alone operated the Bessie Squires Academy.

Frank Moran, pugilist, was arrested at Mechanicville, N. Y., last week with Edward Zuppe, a chauffeur, charged with transporting whisky. The Pittsburgh battler was brought to Troy and arraigned before United States Commissioner Clark A. Clipperty. A Schuylerville lawyer advised a hearing, whereupon the pugilist and the chauffeur were released in \$1,000 bail each. The bail was provided by Thomas Luther, proprietor of the hotel and camp at White Sulphur Springs, where Moran did most of the training for his big fights. One hundred and sixty quart bottles of Scotch whisky were seized in Frank's car at a Mechanicville garage, where he had put in for the night. The chauffeur is said to have gone about the city bragging about the "load" that had been run in from Canada and about the "clean up" that was to be made in New York. The tale reached the ears of the Mechanicville police. They arrested Moran and the driver, turning them over to Federal prohibition agents from the Troy office.

Henry O. Kahan (Dem.) of New York city has introduced in the New York Assembly a bill adding a new section 206-a to the General Business Law, prohibiting a cover charge in any hotel or restaurant unless persons entering have been expressly notified of intention to make such charge. Every place extracting a cover charge shall, for purposes of municipal regulation and taxation be deemed a theatre.

In the past few weeks in Pittsburgh many and various colored cabarets, frequented mostly by whites, have sprung up a few blocks from town in the negro district. In these places "blues" and the rest of the jazz category reign supreme while the city sleeps.

Incidentally, the new city administration, which has been making a ruthless clean-up of all questionable resorts, has not attempted to squelch these new-born havens, and will let them alone so long as regulations are adhered to. Another one, of more refined appeal and without the "color" tinge, has opened in the Hotel Henry. It was started by Nossokoff Brothers, local orchestra leaders, and Edward A. Ratsch, who

is in charge. Lydie Jospy is a soloist.

The \$2 and \$3 cover charge which one eat and dance establishment around New York is charging, while possibly not keeping away the clientele sought after, is indicative of the general situation which confronts anyone who desires to dine and step to good music at nominal prices these days. The general admission in both restaurants and hotels, evenings, seems to hover around \$1 and \$1.50, but what has something on that routine comes to light downstairs at the Pennsylvania Hotel in the Grille Room, where 50 cents is the initial tax, except Saturdays, when it goes to \$1, that is backed by a band that ranks with any in town and a price list where a couple, with a bit of discretion, can get away with a banquet for a check that reads around \$4. The Grille has an exceptionally large dancing space, can seat about 600 people without putting tables on the floor, is open six days a week for tea, dinner and supper dancing, and nothing resembling liquor is served, with the band quitting nightly at 12:45.

Vincent Lopez has the orchestra which has started to draw the young bunch away from the other hotels and Broadway places. Between the band and the prices it's about the best combination of the two around. That the Grille is doing business may be witnessed by the fact that it turned in around \$16,000 in receipts during the week of Washington's Birthday.

The present Lopez combination playing under Lopez's direction is made up of Bill Hamilton, Harry Brown, Ernest Holst, Bob Heers, "Hank" Waak, Ed Schere, Harold Geiser, Bob Effros and Dave Berends.

Canon Chase, president of the New York Civic League, has undertaken the task of combining all the public dance hall ordinances and a few State laws on the subject into one bill which has been drafted and will be introduced into the Legislature within the near future. The bill was gone over by various lawyers and the New York State Bill Drafting Commission, at Albany, previous to placing it in its final form.

The consensus of opinion among the cabaret agents, referring to the New York "Evening Journal" story last Saturday about the alleged immoral cabaret conditions currently existent in the Panama Canal Zone and South America, is that the Equity, which started these reports, are propagandizing for the elimination of the cabaret agent in favor of their (Equity) own agency. Equity also conducts a general theatrical employment agency. As to the truth of the "Journal" story, the agents state there are about 40 girls on their lists just now who are anxious to return to the Panama Canal Zone jobs. All the 40 girls aver they are well treated down there, restrictions are much stricter officially and otherwise because of the already bad name the district has, and the pay is really lucrative compared to the positions to be had up North.

The Ruth Baughman and Ann Mason story, as set forth in the "Journal," is explained by the agents in this wise: Robert Brough, who conducts "The Lobby" in Cristobal, is a Mason, a family man, and has two daughters. He acts as parent ex-officio to all his female entertainers and does not countenance any semblance of rough stuff. These two girls worked in "The Lobby" in the revue. To begin with, on shipboard, it having been noised about they were cabaret entertainers, they were slightly annoyed. Two days after landing in Cristobal they got homesick and sought to break a three months' contract. Brough insisted on the fulfillment thereof and when they wanted to return to the States he would not surrender their wardrobe or return fare. The girls appealed to the local Y. M. C. A., and with each move the story grew stronger.

The cabaret hookers, for this is not a defense of Brough, the particular center of this story never having had any business relations with him. Babe Lloyd, who works for Brough, personally came North and engaged the girls for the show, including the Misses Baughman and Mason.

The hookers' only objection to the

"Journal" story has been that the mothers and other relatives of some of the girls they have booked for places outside the States have besieged them wailingly and worried of the possibilities that might befall their daughters. One agent avers it is not worth it, and will not do any more booking south of the equator.

Yet the booking of girls to South American points has often resulted in trouble of some sort, though not in every case, of course. Some years ago the Department of Justice started an investigation of women booked to Brazil. This received so much publicity it appears unreasonable that any girl offered an engagement away south would not be informed by the agent or friends of possible conditions. As always, it has been said that it depends on the girl.

The Salvins are said to have renewed their lease on the Palais Royale, New York, at a large increase in rental. The same group is also reported to have taken an interest in the Club Maurice.

The Dolly Sisters asked \$3,250 weekly to appear as the feature in a cabaret revue while in New York on this vaudeville visit. The restaurant engagement would have been in addition to their two vaudeville houses weekly, for which they receive \$2,500, each, a week. No one wanted to pay the Dollys the restaurant figure. Edith Kelly-Gould of "Plus and Needles," with Harry Pilcer of the same show (at the Shubert), asked \$2,000 a week for a cabaret appearance as dancers, with no taker. Pilcer was to have appeared at the Beaux Arts with another partner, but the engagement failed to go through.

"Scotch," made of Irish whiskey with a Scotch flavor, is now on the market. It's bad stuff.

The liquor men's hopes mount higher daily that there will be light wines and beer before long. The soldier bonus agitation heighten their anticipations. The New York "World" is strongly for the revenue from beer and wine to pay the bonus.

Vincent Lopez, who conducts the orchestra at the Hotel Pennsylvania, finds the following 15 numbers the most popular in actual demand by the dancers: "Rosy-Posy" (from "The Blushing Bride"), "Wabash Blues," "Angel Child," "Marie," "Lola Lo," "Ty-Lee," "Ka-La-A," "Blue Danube Blues," "The Shick"

(Continued on page 40)

INCOME TAX HELP AT VARIETY, CHICAGO

Benjamin H. Ehrlich, Theatrical Attorney, Proffers His Services

Chicago, March 8.
Benjamin H. Ehrlich, the theatrical attorney, has been in Variety's Chicago office in the State-Lake theatre building all of this week assisting members of the profession in making out their income tax returns. Mr. Ehrlich is making no charge for his services, and has enlisted his office staff also in aid.
Mr. Ehrlich and his staff will be at Variety's local office until the final day (March 15) for making returns.

Colonial, Cleveland, Starts March 27

The date on which the Colonial, Cleveland, will start playing the Columbia wheel show, has been set for March 27, the Colonial replacing the Star as the regular Columbia stand in that city hereafter. Both houses are controlled by Drew & Campbell. The Star may lay pictures for a few weeks, but will ultimately be torn down to make way for a business building.

MARRIAGES

Isabelle Jaxon to Henry Lewiston (non-professional) in Chicago, Feb. 9. The couple intend to make their home in New York city.

FRIARS INN

WABASH and VAN BUREN
M. J. FRITZEL, Prop.

GRAND, ST. LOUIS, SHUT TO MAKE IMPROVEMENTS

**City Officials Suggested Temporary Stoppage—\$100,-
000 in Repairs**

Chicago, March 8.

The Grand, St. Louis, an Orpheum circuit house playing the State-Lake type of bill, closed last Sunday for five or six weeks, pending alterations. The Grand was one of the oldest houses in the city. When the officials were looking over the various places of amusement following the Washington disaster, they decided it might be safer for all concerned were the Grand to shut its doors until it could be put in condition.

Mort H. Singer, general manager of the Orpheum Circuit, left here Saturday night in company with the Orpheum circuit architects, Rapp & Rapp, to draw plans for the necessary alterations. It is expected \$100,000 will be spent on the improvements. This house was taken over by the circuit from Tate and Cella at the time of the consolidation of the Orpheum circuit houses.

Four of the acts to play there this week—Two Rosellas, Anderson and Graves, Conne and Hart, and Five Harmony Queens—were assigned to other theatres. It is expected provisions will also be made so that the other acts—Knight's Roosters, Tallman and Kerwin, Gordon and Germaine, J. C. Nugent and the Seven Bracks—will not be compelled to lose the week.

JIMMIE COOPER'S SHIFT

The deal whereby Jimmie Cooper was to have been starred with "Sugar Plums" on the Columbia wheel next season is off, James E. (Bluch) Cooper retaining the show, as formerly. Instead of appearing with "Sugar Plums" on the Columbia wheel, Jimmie Cooper will become the star of "Peekaboo," the Hynicka & Herk show, on the Columbia wheel next season.

COLOSIMO'S

Wabash Ave., at 22d St.
FINEST ITALIAN RESTAURANT IN CHICAGO

Cabaret — Grand Opera — Dancing
Special Attention to the Professional
TABLE D'HOTE DINNER:
6 to 9 P. M.—\$1.25.
A La Carte Service At All Hours.

GUS ERDMAN—HOST

BERT KELLY'S

431 Rush Street, Chicago
6 Blocks from State-Lake Theatre.
2 Minutes from Loop.
IN THE HEART OF THE ARTISTS' COLONY
Announces the Arrival of
"YELLOW" NUNEZ
Composer of "Livery Stable Blues"
World's Greatest Jazz Clarinetist.
Direct from New York City.
Dance in the Red Lantern Room
from 9 p. m. on.
DINE IN BARN ROOM.
\$1.00 Table d'Hote Dinner

BENNETTS

The Shop of Original Modes
INCORPORATED
2nd Floor Kessler Building
5 North Wabash Ave.
CHICAGO
WRAPS, SUITS, FROCKS and FURS
Ten Per Cent. Discount to the Theatrical Profession.

DR. F. M. THORESON

LICENSED CHIROPRACTOR

Palmer School Graduate.

839 State-Lake Bldg., CHICAGO
Phone Central 7199

Entertaining and Dancing from 6 Until Closing
After the Theatre, Visit This
"LAND OF BOHEMIA"
Where Good Fellows Get Together
A La Carte Service at All Hours
Reservation, Phone Wabash 8615
Special Table d'Hote Dinner 6 to 9

CASINO, BOSTON, DROPS TO \$7,200 THIRD WEEK OF CONTINUOUS

Did \$11,700 Previous Week and \$7,000 First Week
—Lent Credited with Causing Drop Last Week
—Columbia, New York, Also Affected

Boston, March 8.

The Casino, in its third week with a continuous policy, vaudeville and pictures supplementing the Columbia wheel burlesque shows, played to around \$7,200 last week. J. Herbert Mack's "Maid of America" was the burlesque attraction.

The first week of the continuous policy the Casino did better than \$7,000, with the Jacobs & Jermon show "Sporting Widows" holding down the burlesque end. That was a \$3,000 jump over the preceding week's business, with the Jack Cinger show, playing two a day, minus the vaudeville and pictures adjuncts. The second week of the continuous, the Casino took a big jump, Barney Gerard's "Follies of the Day" being the burlesque attraction, the house doing \$11,700. Jack Dempsey was playing the Howard, American wheel house against the Casino the second week. The Casino is credited with having gotten a rather large overflow play from the Howard, although opinions differ regarding this as the Casino is understood to have done a big business in telephone orders for seats during the Gerard show engagement.

Last week the Howard had no extra attraction of importance. Lent is credited with having an effect on business here.

Barney Gerard's "Follies of the Day" at the Columbia, New York, last week did slightly better than \$9,000. The beginning of Lent, with Ash Wednesday occurring in the middle of the week, is credited with having affected the Columbia considerably, the matinees feeling it the most.

CHICAGO'S POLICY

Weingarten Managing Columbia—Continuous Next Sunday

Chicago, March 8.

Warren B. Irons, the new assistant general manager of the Columbia wheel in the middle west, has made the first change in the personnel of theatre managers here by appointing Izzy Weingarten manager of the local Columbia. Weingarten replaces C. F. Lawrence, who has been at this house for several years. Weingarten will make several changes about the theatre and will inaugurate the new continuous policy at the house beginning next Sunday.

Under the new policy, there will be two vaudeville acts booked through the W. V. M. A. used, and ten reels of film which will include a first run feature picture, a two-reel comedy, a news weekly, and revue.

WILLS IN BOSTON

Colored Heavyweight Gets Theatre Job at \$2,000 per Week

Harry Wills, the colored contender for the heavyweight championship, has been engaged as extra attraction at the Howard, Boston, next week (March 13). Wills will receive \$2,000 for the week, George E. Lathrop of the Howard paying the whole amount of the Wills salary. Sam Williams' American wheel show, "Girls from Joyland," is a burlesque attraction at the Howard next week.

The Wills engagement by Lathrop of the Howard is in line with the latter's policy of securing drawing cards, regardless of salary, against the new continuous policy of Waldron's Casino, Boston, the Columbia house, located a short distance away.

MARION'S TWO FOR B. B. O.

Dave Marion will produce two shows for the Burlesque Booking Office Circuit next season, in addition to his two Columbia wheel shows, "Dave Marion" and "World of Follies," in conjunction with Drew & Campbell.

AMERICAN EXPERIMENTS IN COLORED THEATRE

Two-Week Trial at Lafayette in Harlem—"Bathing Beauties" First

The Lafayette, Harlem, a colored vaudeville theatre, opened with American Burlesque Monday. Gallagher & Bernstein's "Bathing Beauties" is there this week.

A slight technicality involving the non-union colored stage crew was ironed out by the American circuit and the I. A. T. S. E. (stage hands) when the American agreed to pay the union crew and also share the salaries of the non-union crew that will lay off the first week. Following this week, it was agreed a white union crew will have to be maintained permanently at the house, as long as it continues playing burlesque.

The booking of the "Bathing Beauties" is in the nature of an experiment. The house has been booked for two weeks by the American circuit on a percentage arrangement, which will be continued at the end of that period if the policy proves a winner.

LOUIS ROBIE

Louis Robie, veteran burlesque manager and producer, died March 6 at the Radium Institute hospital, 203 West 70th street, New York, from a complication of diseases. He was 63 years old and had been in poor health for the past year, a chronic sufferer from asthma.

Mr. Robie was born in New Orleans, and started in show business as an actor, when in his teens. He was noted as a straight man in the 80s, playing contemporaneously with John and Harry Kernell, Barry and Fay, and other stars of the early variety period. Some 30 years ago, Mr. Robie was manager of the Miner variety theatres in New York, the Eight Avenue and Miner's Bowery. He continued in that capacity for 10 years or more. In 1894, or thereabouts, he produced "The Bohemians," a big advance over the burlesque shows of its day, with a cast that included many who later became famed in theatricals, including Billy B. Van, Harry Bryant, the late Vevie Nobrega, Jere Mahoney, Billy (Beef Trust) Watson and Jeannette Dupre, Hill Sisters and Mae Lowery. Later he produced "The Knickerbockers." Both of these shows were in association with the Miners.

Mr. Robie was associated with J. Herbert Mack in the ownership of "The World Beaters," burlesque show, about 20 years ago. He retired from active participation in burlesque eight years ago, leasing his "Knickerbockers" franchise on the Columbia wheel to Jacobs & Jermon. He still owned the franchise at the time of his death.

Mr. Robie's wife died about a month ago. Two sons survive, Joe and Marshall Robie. Funeral services were conducted at the Elks' New York lodge, No. 1, Tuesday night.

WALDRON'S CASINO

Boston, March 8.

Charles Waldron asks that Variety corrects its statement of last week in reference to the Casino that J. Herbert Mack or Sam Scribner or both have any interest in his house.

Inquiry in New York this week developed that J. Herbert Mack and Sam Scribner both hold a couple of shares of stock respectively in the Charles Waldron Amusement Co., which operates the Casino, Boston. Both have held the stock in question for some time.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE
Thirty-seven in This Issue

SHOW QUILTS IN MIDDLE OF WEEK

Dixon's Revue Stops After
Wednesday of Last Week
in Washington

Henry Dixon's Revue (American) called off the engagement scheduled last week at the Howard, Washington, after four days. The show opened Sunday, playing Monday, Tuesday and Wednesday, twice daily, with a total gross for the eight performances of \$390.

This is the first time this season, and many others previously, that a burlesque show has cut down the length of its engagement through bad business in a given stand.

The Howard has been dropped off the American wheel route.

DOUBLING AT OLYMPIC

Jack Reid Makes Quick Repeat to
Fill American Wheel Gap

Jack Reid's "Record Breakers" was the attraction at the Olympic this week, playing a return date within two months. Its regular place on the American Circuit brought it to the Fourteenth street house New York's week.

The return was made necessary by the pulling out of a number of shows and houses following the factional disputes in the old American directorship and the formation of the new Burlesque Booking Office.

It was said at the Olympic Tuesday evening the show had done more on its first two days this week than for its first engagement. The Tuesday matinee was helped by bad weather, which drove people to shelter, but this was about offset by a slight falling off Tuesday night when the heavy storm kept people at home for the evening.

Charles Robinson's "Parisian Flirts" is due next week for its first showing in the Kraus establishment and the following fortnight will see new shows. However, the Lena Daley show will come around for a repeat April 2, although that organization visited Fourteenth street during September at the outset of the season.

OLYMPIC'S STOCK

14th Street House Starts Policy
Middle of April

The Olympic, New York, will continue with touring American wheel shows until the middle of April, when the house will go into stock.

The plan calls for the "Kandy Kids," operated by the Krauses, who also control the Olympic, to stay at the Olympic indefinitely, when the American bookings bring it to the house in April, with a weekly change of bill in accordance with the stock idea.

FINNEY IN VAUDEVILLE

Toronto, March 8.

Another burlesque star to invade vaudeville is Frank Finney now at the head of his show.

Finney has been in burlesque for 16 years and was associated with Charles Waldron. Whether Finney's vaudeville invasion will be temporary or permanent has not become known.

Pauline Hinman, a chorister in the Finney show here last week, was left at a local hospital having wrenched herself internally.

SUNDAY CONCERTS OFF

The Sunday vaudeville concerts at the Star and Gayety, Brooklyn, will be discontinued after Sunday.

Beginning March 19, the Star will have an Italian company headed by Signor Grasso and Mimì Angaglia, and the Gayety will have an Italian vaudeville show with pictures each Sunday thereafter.

Both houses continue as heretofore, with the Burlesque Booking Office shows during the week.

Barney Gerard's New Show, Now

The title of Barney Gerard's "Girls de Looke" will be changed to Barney Gerard's new show for the rest of the current season. The show reopens on the Columbia wheel at the Gayety, Washington, next week, with John H. Hawley and Billy Saxton succeeding Jos. K. Watson and Willie Cohan, who retired from the cast following the engagement at the Empire, Brooklyn, last week.

REALIGN NEWARK

Lyric There May Be B. B. O. House
Against Miner's

Newark, N. J., March 8.

The Lyric, playing the American wheel shows here, is reported as a possibility for the Burlesque Booking Office attractions, following the playing out of the American wheel bookings around the middle of April.

Miner's is the Columbia wheel stand in Newark. When the American opened at the Lyric several weeks ago, the Miner estate sought to keep them out through legal measures, claiming a contract with the American Burlesque association to the effect that the latter would not play the town. The American, however, succeeded in having the injunction vacated and accordingly the American shows were installed in the Lyric.

If the Lyric plays the Burlesque Booking Office shows as reported, it is expected a controversy between the Miner's and Columbia people interested in the Burlesque Booking Office will follow.

LEW ROSE ARRESTED

New Orleans, March 8.

Two detectives arrested Lew Rose, former manager of the Dauphine, here yesterday, charging him with being a fugitive from justice.

The warrant for Rose's arrest alleged he operated a confidence game in Chicago, and had passed a worthless check for \$430. The complaint was made by William Delaney, of the New Southern Hotel, Chicago. The alleged offense occurred Dec. 24 last.

Rose was taken to the county prison and Michael Hughes, Chicago Chief of Detectives, notified.

Rose is widely known as a burlesque manager and is a brother of Ike Rose.

LEW KELLY'S STATEMENT

Boston, March 8.

From the Casino this week, where Lew Kelly is heading his own company, Mr. Kelly requested the publication of the following statement:

Editor Variety:—Under a Syracuse, N. Y., date line a heading entitled "Lew Kelly Says Dramatic Reviewers Are Bum Reporters at \$25 per Week," appeared in Variety last week an article which I desire to brand as an untruth. I want to assure all my many friends among the dramatic reviewers of the country that nothing said by me in Syracuse or any place else could possibly be interpreted as was quoted by your Syracuse correspondent.

I have never said anything about any dramatic reviewers being bum reporters, and never could get in that state of mind where I would want to say any such thing.

I have the highest respect for men and women working on newspapers, not only dramatic reviewers but reporters and editors. Dramatic reviewers as a rule have been very kind to me in the many years I have been on the stage. Many of the reviewers throughout the country are very dear friends of mine. Not only have I met hundreds of them professionally, but I have been fortunate enough to have many friendships with scores of them. Many of my friends among the dramatic reviewers do not as a rule cover burlesque shows, but that has not prevented us from enjoying each others' friendship.

I would be an ingrate, as well as unworthy of the friendship of the many newspaper men I have met and learned to admire for their sterling qualities, were I to say any thing such as I was quoted as saying in Syracuse. I am quite certain that those of the dramatic reviewers who know me will not want to believe that I cast the slightest reflection on any individual among them, or upon them as a class. I want them to know that I never said such a thing and would rather have my tongue cut out than be guilty of such an act.

Lew Kelly

BEDINI AGAIN SUED

Cleveland, March 8.

Rud K. Hynicka and J. H. Herk filed a petition in Common Pleas Court here Monday against Jean Bedini, claiming \$1,000 or an overdue promissory note.

Bedini is appearing with "Spangles," his latest musical revue, at the Ohio this week.

Scribner's Annual Golfing Trip

Sam Scribner left for Pinchurst, S. C., last Friday for his annual winter golfing trip. He will return in about three weeks.

FLASHLIGHTS OF 1922

Court Crier.....	Nina Mack
Rhyme.....	Jack Mundy
Reason.....	Glenn Eastman
Judge Public.....	Jimmy Slater
Musical Comedy.....	Lillian Lester
Bo Peep.....	Lulu Moore
Yum Yum.....	Olga Woods
Jap-a-Lac.....	Jack Mundy
Hokem and Jazz.....	McAllister and Shannon

Jacobs & Jermon's 1922 presentation of "Flashlights" at the Columbia this week is in several essentials the same show as the "Flashlights" of 1921. The scenery and book and most of the cast remain the same, with the costumes and songs the new notes.

The show stood repetition well, being in all respects a good evening's entertainment, with comedy and production enough to satisfy anyone's demands. The book is in six full stage scenes and two acts. It is staged by Fred Clark.

Shorty McAllister, assisted by Harry T. Shannon, an elongated comic, who is a corking foil, handles most of the comedy, ably assisted by most capable support, Jimmy Slater, a neat-appearing straight; Glenn Eastman, in character and straight bits, and with the voice of the production, and Jack Mundy, in several minor comedy grotesque roles, rounded out the cast of males.

The women included Lulu Moore, a pleasing prima donna with a throaty soprano voice; Lillian Lester, an unusually talented ingenue soubrette, who tied the show in knots with her jazz delivery of pop songs, and who copied the appearance honors for wardrobe and shapeliness of form, and Olga Woods, a fast-moving soubrette and a looker, who also was out front with wardrobe. Betty Pierce stepped out of the line for one or two appearances. She is a nice-looking chorister, with a clear-speaking voice and a pair of uncontrollable lamps.

The scenes were all well done and nicely blended for comedy and optical effects. The comedy wows were registered in the "Golf" bit in "one," where McAllister, as a caddy, and Shannon, a golf fanatic, have some very funny business with a long pipe stem that the caddy is trying to smoke. Jack Mundy as a Keystone cop with a pair of crepe handle bars on his upper lip, pulled some laughs with tongue-tied lingo.

Another pip was "A Chiropactor's Office." Shannon as the bone twister, demonstrated his art upon several chorus girls, who screamed and screeched in blood-curdling fashion. McAllister on the other side of a screen, waiting his turn, had some funny business, becoming more cowardly every minute. The scene finishes with McAllister strung up by the neck on an apparatus where he is left, as three o'clock reminds the croaker and his assistant that they each have a date.

A cabaret scene in Act Two slightly reminiscent of "A Night in an English Music Hall" was another big howl. Specialties by different members are introduced as part of a floor show. McAllister and Shannon put in for comedy. McAllister and Jack Mundy, the latter as a rum-hound magician, have some funny moments, with McAllister assisting the hokum magic.

A "Lingerie Shop" allowed for a fashion display of the choristers as models, with comedy from McAllister and Shannon who had ill-success cooping a broad. A comedy punch was obtained after Glenn Eastman had draped two models in evening gowns, using nothing but yards of silk and pins. McAllister travestied the gowns on Shannon, building the business up for yells.

Specialties that elicited were Lillian Lester's singing of popular and ballad songs and her graceful novelty kicking waltz; a comedy quartet number by Slater, Mundy, McAllister and Shannon, an eccentric dance by the latter two, and a high-class singing stunt in one by Glenn Eastman and Lulu Moore. Eastman possesses a splendid baritone voice.

The costuming was in excellent taste, all of the changes of the 18 girls looking classy. The latter were one of the best looking ensembles of the season. Six ponies held the front line positions, with the balance running to show girl proportions. Jane Hope, brunet, and especially easy to look at for face and graceful curves, was prominent in the chorus line.

"Flashlights" has been well done in all details, and is one of the real good shows of the Columbia Circuit, following Gerard's "Boys" around the burlesque wheel if it should prove a winner financially, as it unquestionably is artistically.

Con.

Stock at Empire, Hoboken

The Empire, Hoboken, N. J., following the close of the American wheel season about May 1, will go into burlesque stock.

Sam Morris has been engaged to put on the stock shows.

James Levine is now manager of Gordon's Olympia, New Haven, succeeding William Spragg, who has moved to the Central Square, Cambridge, Mass. Jos. D. Fato has been made assistant manager of Gordon's Olympia at Lynn, Mass.

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
SIME SILVERMAN, President
154 West 45th Street New York City

SUBSCRIPTION
Annual.....\$7 1/2 Foreign.....\$8
Single Copies.....25 Cents
VOL. LXVI. No. 2

15 YEARS AGO

Being Random Items from Variety,
Dated March 6, 1907.

The historic vaudeville campaign of K. & E. vs. United Booking Offices was in its early stages. William Morris had just signed up the first dozen acts for the K. & E. side. In February Percy G. Williams had taken his New York, Brooklyn and Boston houses out of the Morris establishment and other independent managers had followed him into the U. B. O., leaving only two managers booking through Morris. It was reported Morris had been offered a high executive post with the United, but had lined up the K. & E. organization.

The situation was not entirely clear, but the Syndicate side declared it would start with four houses in April and would have 25 to 40 weeks soon. Gossip was plentiful. One story was to the effect that the Shuberts would be a Keith ally and the United and Shuberts had organized a \$10,000,000 joint corporation which would engage against K. & E. in addition to the interests already lined up on the U. B. O. side. Competitive bidding for acts was active.

Alice Lloyd made her first American appearance at the Colonial. On the same bill were the McNaughtons (Tom and Fred). There seemed to be an extraordinary number of English acts about the metropolitan district. Vesta Victoria was held over for the third week at the Alhambra, the first act to be so distinguished, and R. A. Roberts opened a return American tour at the 23d Street theatre in "Dick Turpin," a new protean sketch.

A local vaudeville war was in prospect in St. Louis, which (strange as it may seem in these days) was estimated to be greatly under-theatred. It was said the town had lower vaudeville capacity than any other city in the United States of its size. The war came from the circumstance that in April Oppenheim Bros. proposed to open the American, booking out of the Morris office, in opposition to the variety interests of Middleton & Tait.

Certain managers of the Western Burlesque Wheel were trying to work out a system of pooling shows and splitting profits, but were not making much progress. A handful of the biggest money-makers among the Empire producers talked at the arrangement, arguing that they customarily made a higher net annual profit than the rest and were being asked to surrender their superior earning power for the benefit of the less successful producers who wanted the pool arrangements.

Mortimer M. Thiese leased the Circle for three years from Sullivan & Kraus and proposed to produce a series of musical comedy-burlesque shows on the order of "Wine, Woman and Song," then current. Barney Bernard was mentioned as the probable lead for the first production.

A move was under way in Albany to have a bill introduced legalizing Sunday performances, but its sponsors were not named.

The London strike of the Variety Artists' Federation, which had lasted 25 days, was settled by decision of the Board of Trade arbitrators. The performers left some of the disputed questions such as "barring" and "playing" of extra performances unchanged for the time being, but insisted that the action of the managers in accepting a ruling from an outside tribunal gave them an unequivocal victory.

An interesting situation was developing in the circus field. John Ringling declined to comment upon a report that the Ringlings and the Barnum & Bailey interests had en-

BROADWAY BROKE

The Actors' Fund reports conditions more affecting numerically than since the panic year of '93. The country's general deflation, the gradual narrowing theatrical belts, the sensationally reduced outputs of films, and the increase of the theatrical population in New York to something like 13,000 up to the last census, announced recently, are among ascribed causes.

Being broke and being on Broadway and of Broadway is grim comedy. The White Way is habitually unfriendly or indifferent to voluntary or involuntary appeal. The street is perhaps the only social or trade thoroughfare where checks of any sort, endorsed by no matter whom, are waste paper if the holder tries to turn them into cash elsewhere than at banks. Suffering in any visible form meets reception trained to apathy. The needy player who reports to the Actors' Fund and proves pressing indigence is helped instantly. But sensitiveness and want often travel in parallel lines. Pride rebels against the admission of poverty so extreme that food and shelter are urgently needed.

Players working in the many active casts at the city's playhouses would help their penurious fellows more freely and more often than they do could they appreciate this human disposition of the sponsored artist to conceal distress. Now and then the stage door of a playhouse of the big Way's group will reveal a shadowy form or several huddled figures. But when this subterranean plea is found awaiting the coming or going of the players within, the assurance goes without that the loiterer is no chance mendicant, but rather someone who knows someone coming or going. Nor is the insistent state here classed as Broadway broke confined to the small fry of the profession. The action has teemed with surprises. Many unexpected debacles have occurred. Many of the highest salaried players are among those this season whose earnings have vanished week by week while oversteering the vain hope for engagement. It is these who are hit most acutely by the season's unusual pressure. The obscure player may betray his insolvency without loss either to his prestige or his asking salary. But the player of the costlier figure, wrong or right, decides that he loses all when his pecuniary becomes public property. This complication makes strange sociological drama.

William A. Brady's admission he has been broke ten times within the past 20 years carries no real news to Broadway, which knows that the line between solvency and stringency among Broadway producers is proverbially thin at most times. Of a dozen big and little producers along Broadway today, 50 per cent. are potentially bankrupt. Being Broadway broke for these does not pillory them with the same degrees of physical and mental concern that impinges the player, abjectly or comparatively out of funds. For the impoverished player out of an engagement in these trying days the situation is one of daily distress, leavened by temporary relief, but with the ogres of hunger and cold ever grinning like gargoyles close by. Even the sustenance so unquestioningly advanced by the Actors' Fund may not be called up repeatedly by the indigent player caught in the season's red seas. Said respect stuns his cries for too frequent assistance. Meanwhile, the comedy proceeds. At this particular stage of the theatrical year, the theatre doors open since last August begin slowly to close. Lent waits just ahead, with its traditional subsidence of theatrical activities. And after Lent comes the deluge of keys that turn in locks of many of the town's theatres, telling the players that the season of 1921-22 is done.

The Brady admission is specially true in greater or less ratio of many big managers now handling big projects making big money along Broadway. Being broke for these men means mental strain solely. Some sufficient to carry them personally for a year or more may be obtained by most of the big fellows through several ever ready mediums. Banks long favored with their deposits, theatre ticket agencies that have made money on their productions, and speculators of one kind and another are generally to be found by this class of deflates to tide them over threatening personal bars. Their final resources, however, sometimes fail, as witness the exit within the past decade of men, several of whom ten years since possessed negotiable holdings edging toward the million-dollar mark.

Being Broadway broke is a condition that has no equivalent in other business save that, perhaps, of the race course. The purseless producer of today may be the prospective bonanza king of tomorrow. Instances teem in the records of producing managers failing and failing and then, driven to the last barricade, emerging over night with a successful play destined to cash several fortunes. The Charles Frohman situation is but one of many of its kind pointing the moral of Broadway's uncertain wheel. Frohman's liabilities at his demise exceeded half a million. Alf Hayman and executors of the Frohman estate by pooling equities held in this theatre and that, that manuscript and this, eventually liquidated the firm, and a handsome profit annually is now accruing to the Frohman corporation.

A contemporary of Frohman's, who died before Frohman's power reached its great height, went Broadway broke sensationally. This was Henry E. Abbey. The Knickerbocker theatre, originally the Henry E. Abbey theatre, was ruining Abbey with its great draughts upon his assets during the first year of its opening in '93. Great tumbles of money were thrown into the breach by Abbey week after week and month after month in the hope of finally catching up with a production that the public wanted. While Abbey was falling here, however, he was succeeding with productions on the road. But came a day in '93, the panic year, when "America," a colossal Kralupy spectacle Abbey was sponsoring on tour, failed to draw. This day occurred in Chicago. Abbey, hard-pressed, approached J. H. McVicker and offered the "America" production intact to McVicker for the latter's assumption of the salary liabilities. McVicker, appreciative of productions of other seasons reached Abbey had brought to him, refused the gift of the show but advanced, without collateral, \$10,000 to Abbey. Luck turned the following week, and Abbey, with "America," paid up all his losses and kept pace with the misfortunes attacking him successively at the New York playhouse that bore his name. But in the end Abbey failed.

The treacherous sands upon which the fortunes of Broadway managers are founded gave little or no warning of impending disaster. The safest calculations are often the least solid. The estate of the late Alf Hayman, one of the original theatre controlling group that included Hayman, Frohman, Nixon & Zimmerman and Klaw & Erlanger carried the bugaboo of possible insolvency even to his grave despite the fact that his assets were enormous and financially solid. The hoodoo of possible indigence hung over him as it does invariably over most of the playshop owners of the big street. Hayman, in 1912 decided to remove himself from the Broadway-broke complex obsessing him by shifting a great part of his fortune and investing it in what experts' judgment of the hour declared to be unassailable securities, British consols. Then came the war and England's plight, with the grames of chance smothering at the many times millionaire with every fresh tidings of German success.

Entered into a secret pooling agreement to keep out of each other's way. It was understood that Pawnee Bill was to be invited to invade the East that season and the "dope" was that the Ringlings & Bailey and Buffalo Bill shows would co-operate to freeze Gordon Luke (Pawnee Bill) out if it could be done. Subsequently Lillie bought into the Buffalo Bill show and the Two Bils fused for several seasons.

Dorothy Russell, daughter of Lillian Russell, was heading a new "girl" act, "The Teddy Bears," but was reported in a dispute with her leading man, Harry Watson, and the prospect was that she would dissolve the "girl" act for the present, working as a single, until another

AGENTS "SLIPPING" BOOKING MEN

The independently booked vaudeville theatres seems to be having enough trouble, and particularly this season, without having to watch the booking men in their offices. Reports of late have accumulated about the small independent chains of offices, having six or eight weeks or less to offer, seemingly have it understood among the agents' booking through the offices, that the agents must "help the booker," to get an act in. Not all bookers and not all agents, but there are enough of each. It happens frequently enough to denote a rotten state of booking affairs just where there should be nothing rotten in the booking office.

It's too bad there must be comment in Variety about grafting booking men. In place of it there should be a list published in Variety of just who the grafters are. Then the innocent would not be included with the guilty, these little grafters who are lucky enough to hold down a job at all without taking anywhere from \$1 to \$50 to book an act. Agents suppose this is the system with those special bookers, and it is. So the agents pay the bookers, but whether the house or the act pays in the long run doesn't become known. The chances are the house pays in the petty bribery booking man doesn't care who pays as long as he gets his, while the agent books the act and the act works, whether it is good enough for the bid it is on or whether it is worth the money the crooked booking man agreed to pay it or not.

The rottenest thing of it all is that these independent vaudeville houses, though owned singly or in a small group of a few, say up to four or five, need to be conserved. They should be booked with the greatest discretion and economy in judgment and money, to promote the theatres. Keep them alive and have them retain their vaudeville policy. It is only by such booking methods the independents have a chance. Acts often cut salaries for those houses, because the sympathies of the acts are enlisted toward an independent that must struggle by itself. It has not the organization that surrounds the larger circuits, like Keith's, Orpheum, Shuberts, Pantages, Loew's, Saks or the Chicago Association. Yet the acts do not and agents plead with the acts to cut. Honest booking men join in these pleadings. The honest fellows work hard to put over their houses, give good shows and make business if there is any to make. Yet from behind all of this honest endeavor comes the grafting booking man, who may be repaying all the salary he is entitled to perhaps more than he could earn elsewhere, but he's not satisfied. He wants his bit on the side.

Almost any independent agent can give the names of every grafting booking man in New York and elsewhere. It won't do any harm for owners or managers of the independent houses to make inquiry about their bookers. If the booker is found honest, so much the better for the theatre man; he will have more confidence in him. If dishonest, all the better for the house manager, as he can then secure either an honest booker or go into an honest booking office. The best way to publish a grafting booking man is to sue him to recover what has been paid to him by an agent, or even the house manager suing to recover any excess sum paid a booker by an agent, no matter how small, on the presumption the house had to pay the excess in the form of increased salary, at least over the amount the act would have worked for in an independent vaudeville theatre.

It would be almost miraculous for an agent to reject a grafting proposal from a booker, or at least expose him, because of other bookings that must be done through him. But an act by itself, if invited to be a party to that petty graft, should reject it, if for no other reason than knowing that a booker who will graft in that manner will sooner or later close his house or houses to vaudeville. It's not legitimate, and it can't succeed. The smaller the number of theatres the less chance they have under that grafting system. The more vaudeville theatres the better it is for the act. If an act never will play one of these independents, it doesn't alter the case. The more theatres for all, the better for all, and every act in vaudeville feels it more or less directly or indirectly. These dues and tens, or more, slipped to bookers, aid in their small or big way in slipping vaudeville theatres into another policy.

THE MATTER WITH SHOW BUSINESS

The theatre ticket brokers were lately called to the office of one of Broadway's big managerial headquarters to agree on several "buy-outs" the producer desired to engineer. On the direct query on what was the matter with show business, the manager elicited some information, though it may not result in a cure. The manager is one of the keenest in the field. He knew the ticket agencies are closer to the buyers of theatre tickets these days than the box offices.

Three factors in the analysis of the legitimate theatre were brought out in the discussion. One broker was certain the public would buy for a show it liked, regardless of the admission scale. He said the "Music Box Revue" opened at \$4.40 top and after eight weeks went to \$3.50; similarly that "Good Morning Dearie" opened at \$3.50 and sent the top to \$4.40. Both shows are "smashes." The increase in prices failed to dent the demand, for both are doing a sell-out.

Other brokers were of the opinion present prices for less desirable attractions might mitigate against the draw and, thirdly, that competition had become one of the most important factors, pointing out steady increase in theatre building on Broadway in the last ten years. And yet the play is the thing" was conceded to be the most important now as it has ever been. The demand for "Music Box," "Dearie," "Kiki" and perhaps other attractions continued to outdistance the long field opposed.

But the real bit of information brought out was the reduction in spending ability of theatre patrons. The broker who declared the public would pay for what it wanted admitted that customers who formerly spent \$200 to \$300 monthly for tickets were now spending but \$20 to \$30 monthly. The smaller sum those persons are now able to afford for amusement did not chase them to seek tickets at the box office without premiums. There is a goodly portion of New York patronage educated to employ the ticket agencies. They generally can get what they want without delay. To eliminate the trouble to journey from one theatre to another they are willing to pay extra for the service.

There is little doubt the cut rate agencies are one of Broadway's important adjuncts. Some managers say it is difficult to sell balcony seats at the box office because so many theatregoers know the cut rates offer balcony tickets for less than the box office scale. Some managers have always been opposed to cut rates. Others invariably depend, partially at least, on that source of ticket distribution. It is an avenue of reducing prices without changing the house scale. The difference of opinion is no stranger than that making some managers select certain plays for production, nor the difference of opinion on the part of the public making some offerings hits and others mediocre successes.

last could be gotten together. Mabel Hite and Walter Jones were another pair that agreed to separate. Jones forming a new partnership with Midge Vincent. What novelty Willie Hammerstein would have for the summer show on the Victoria roof began to be a topic of interest about this time every year. This season it was to be Milo, the female study in bronze, a posing turn promised as daring. Harry LeClair came out of the hospital after a six-week siege with a broken leg. The opening of Genaro and Bailey's starring tour in "Tony the Boothblack" was set for the following August. Lasky & Rolfe had signed a foreign "girl" act called "The Stunning Grenadiers."

COHAN-HILLIARD STUFF NOT IN COURT RECORD

Cohan Wins \$50,000 Damage
Suit—Hilliard "Good Actor,"
Says Cohan Is "Rotten"

George M. Cohan's day in court was a victorious one, when Tuesday Robert Hilliard lost his suit to recover \$50,000 damages on the claim that Cohan had promised to rewrite a piece called "Honest John O'Brien." The jury was out three hours. The case was heard in the Supreme Court before Justice Ford. M. L. Malevinsky of O'Brien, Malevinsky & Driscoll represented Cohan. W. M. K. Olcott appeared for Hilliard.

The case dates back to December, 1919, when Cohan rewrote "A Prince There Was," a piece presented by Hilliard and William Elliott. Some of the points brought out in court were highly amusing, but some interesting sidelights were not touched upon. Hilliard came to Broadway with the comedy during Christmas week. The show failed to draw. At the time it was reported there were differences between Hilliard and Cohan as to how the lead should be played. The upshot resulted in Cohan buying the play, giving Hilliard and Elliott \$25,000 and one-third interest. Hilliard asked Cohan to rewrite the "O'Brien" drama, but the latter said he did not think it was worth while.

Hilliard contends the promise to rewrite the drama was made. He showed box office statements, to friends in the Lambs' Club shortly after Cohan replaced him in the "Prince," the play then getting around \$500 a night, and commented that Cohan wasn't such a good actor. That stirred up Cohan, whose name had not been used in the advertising up to then. The show jumped to around \$12,000 weekly and made a run, Cohan later withdrawing.

It is said the Lambs incident started correspondence between Cohan and Hilliard, and the latter in one letter said he would not act in any play Cohan wrote. That letter was introduced as evidence and doubtless carried weight in the verdict. (Continued on page 30)

BENNETT'S FIND

\$1,200 in Grip—Sent for and Returned—Going to London

J. L. Sacks of London has secured the English rights to "Pitter Patter," the musical version of "Caught in the Rain," and will produce the piece during the spring.

Dave Bennett sails for London next month to stage the production. Recently, while in New Orleans, Bennett handed to the clerk of his hotel before retiring at night some papers for safekeeping. They were placed in an envelope. Upon leaving the next day, Bennett secured the envelope, placing it in his bag without opening. Upon arrival in New York, Bennett received a wire from the hotel asking if he had received \$1,200 by mistake. He examined the envelope and found the money, which had been somehow placed with his papers. The stage producer wired back he was returning the dozen hundreds by express. In a letter of thanks later received by Mr. Bennett from the hotel people, he was informed several wires had been sent on the bare chance the money might be located, the hotel clerks having no opinion where it could have possibly disappeared.

HERBERT CORTHELL LOSES

Herbert Corthell lost out on his \$750 two-weeks' salary claim for services rendered in the "Fifty-Fifty, Ltd." show, when it came up in the Third District Municipal Court last week. Corthell sued William Fallon, president of Tyson & Co., the court ruling the Fallscib Corporation is responsible on all contracts for the show.

Fallon and Anton T. Scibilia were the prime sponsors of the production under a corporate title.

WEDDING ANNOUNCEMENT

Claude P. Gruncker, general press representative for the Shuberts, has been married to Louise Ledman, of Chicago, a non-professional.

The marriage was reported in Variety some weeks ago, though the bride's name was not mentioned. An announcement of the wedding was made last week.

LEGIT SEASON ABOUT OVER FOR BIG GROSS, EXCEPT "SMASHES"

Reduced Scales, Gut Salaries and Playing Commonwealth Accepted as Signs—Big Drops in Musical Shows, Outside Two Hits—"First Year" Cuts Scale After 72 Weeks—World's Longest Play Is "Back to Methuselah," Called Monument of Words

Cutting of admission scales following reports of salary cuts and production of several new plays on the commonwealth plan on Broadway are answers to the query in legitimate circles "when will the season be over?" It is conceded it is over so far as big receipts go, with the smashes always excepted. Last week the flop at the box offices and in the agencies found true the prediction that Lent would hurt business this season.

The dive in takings from that of the high tide of Washington's Birthday week figured as much as \$7,000 in one case ("Sally"). Other musical attractions (not including the "Music Box Revue" or "Good Morning Dearie") slipped down as much as \$4,000. Some dramas tobogganed as much, with others losing upwards of \$1,500 from the normal pace before the February holidays. The drop below an even break gait

for several of the new musical shows means they must recover or houses will start going dark before the end of the month. "Sally" has been getting from \$26,000 to \$28,000 weekly, remarkable business at this period of its run (now in the 64th week). It is claimed the show cannot break even at a gross under \$24,000. If that is correct, "Sally" must recover to last out the second season, as expected.

Next week "The First Year" cuts its scale from \$3 to \$2.50 top. For 72 weeks it has maintained the higher price, establishing a record for a comedy (there will be only two non-musical attractions at \$3, "The Czarina" and "Back to Methuselah"). "The First Year" has averaged well over \$10,000 for the entire run thus far. That spells an excellent profit for a small cast show, berthed in a limited capacity. (Continued on page 30)

COMSTOCK & GEST CLOSING

"Mecca" and "Chu Chin Chow," the remaining two of Comstock & Gest's major attractions sent on tour this season, have been ordered by the end of the month. "Aphrodite" and "The Wanderer" were called in some weeks ago. It is doubtful if "Aphrodite" and "Mecca" will be sent out next season, though "Chu" may be booked to play the coast time that has been lopped off of the present route.

"Mecca" will stop at Allentown, Pa., March 18. "Chu," which is working Eastward from the oil territory, will close in Ohio, a week later, or on April 1. All four attractions are reported having lost money.

EVELYN GOSNELL A WIFE

Marries Roy Barger, Auto Salesman of Cincinnati

Philadelphia, March 8.

The recent wedding of Evelyn Gosnell to Ray Barger, an auto salesman of Cincinnati, is slowly becoming known.

Miss Gosnell is with "Ladies Night" which concludes its local run this week. March 20 the show opens at the Woods, Chicago. Miss Gosnell will be with it. By that time also Charles Ruggles will have been added to the company.

Mr. and Mrs. Barger have been acquainted for some time.

PREACHER-ACTOR ON CHURCH AND THEATRE

Editor Variety:

I have read with interest all that has appeared in Variety from time to time concerning the Brady-Straton controversy. I'm sure all would like the matter to have a proper and peaceful solution. Certainly no one desires to stultify himself with silly reasoning, much less spur on arguments which merely increase animosities. Experience is worth more than theory. I have been both a preacher and an actor.

In the last analysis there are but two viewpoints cognizant by Heaven. One is sin and the other salvation. There are but two kingdoms: the church and the world. The church is taken from the world and God is to dwell in her to show forth her Divine virtues and excellencies. Jesus Christ prayed for His disciples that they should not be taken from the world, but that they should be kept from the evil one (John 17:15). In the next verse following, Jesus says: "They are not of the world even as I am not of the world."

In the theatrical profession fully 95 per cent. of our actors and actresses are affiliated with some organized church. If our theatres are as black and sinful as is pronounced by some, would it not be justifiable to remove all actors' and actresses' names from the registers of our Christian churches? It is said that our theatres are worldly institutions. So are banks and corporations. The Bible tells us that "God sent not His Son into the world to condemn the world, but that the world through Him might be saved." (John 3:17.) Yet His servants in numberless cases accuse, arraign and condemn in contradistinction to the teachings of their Master.

Do not our ministerial brethren know that the enemy within the camp is the one chiefly to be feared? Why assail the theatre? The Bible will reveal the fact that the primitive church was but one concatenation of rebukes from her Lord. The pungent preaching of James the Apostle is quite pronounced in his 4th epistle. Why don't our preachers preach like that? Have we forgotten that our Lord was betrayed by His own apostle? The enemy within is the one chiefly to be feared. Jesus said: "Cleanse thou that which is within," and that means the church as well as the heart of the individual. Jesus said that we should love our enemies and pray for all that spitefully use you and persecute you. If the theatre is so diabolically antagonistic to the church, ought it not to receive a due share of that Christian love and forbearance? Why assail the theatre?

The truth is, the teachings of our Lord are greatly misunderstood and misapplied by men. My affiliation with the clergy has taught me that but very few can present a plan of salvation as laid down by their Master in the Bible. We must ever remember that the ambassadors of our Lord must go into the world to let their light shine, and not hide themselves in seclusion amid monasteries and cloisters only to nurture self-righteousness and bigotry. Let us not throw mud—it is not Christ-like. Sin is sin, whether it is committed within the church or the theatre. It is the one thing God has no use for. The question is, are we free from it? And it is directed to either the preacher and his parishioners, or the actor and his audience.

185 Pleasant street, Malden, Mass.

George MacDonald.

DAYLIGHT SAVING HURTS MONTREAL THEATRES

Local Managers' Association
Writes to Mayor—Didn't
Mind in War Times

Montreal, March 8.

Theatre managers of Montreal claim that if the daylight saving law is adopted this year it will be disastrous to them, and have sent the following letter to Mayor Martin, protesting against it:

"Most Honorable Sir:—At a meeting of our Montreal Theatrical Managers' Protective Association, a resolution was passed protesting against the daylight saving adoption, and I was instructed to convey to you our grievances in this respect.

"Past years have proved beyond any question of doubt that this policy is a great financial disaster to all of the theatres and places of amusement, but during prosperous times we accepted this and put up with it, accepting our loss without objection. But the time has come when we are forced to try to protect ourselves, and, with the present conditions existing, the terrible slump in the amusement business all over the city as well as other lines of business, we are obliged to appeal to you for the protection which we think we deserve.

"It is a known fact that the theatres of Montreal are assessed more heavily in taxes and licenses than in any other city on this continent, and we pay to the city and government a large portion of the money received through business taxation.

"There are many of the theatres of Montreal struggling to pull through this depression in hopes that conditions will right themselves, and should this daylight saving law be put into force this year, for that reason that we make a most desperate appeal to you to consider this matter thoroughly and protest against the adoption of it.

"Thanking you for previous consideration and trusting that you will give this matter serious attention, we remain,

"Yours respectfully,
"Montreal Theatrical Managers' Association,
"B. M. Garfield, Secretary."

BILLIE BURKE REPEATS

Advertises in Pittsburgh for House, As in Buffalo

Pittsburgh, March 8.

The local papers have carried display ads inserted by Billie Burke, wanting a private house to live in next week during her appearance here in "The Intimate Stranger."

The wording of the advertisement is similar to that appearing in the Buffalo papers, for the same purpose.

OFFERS FOR MASIE GAY

Vaudeville has made offers to Masie Gay, the English comedienne with Albert de Courville's "Pins and Needles" at the Shubert, New York. Miss Gay caught attention through her outstanding performance among the all-English cast. The number Miss Gay does as a single, in "One," "The Gypsy's Warning," brought about comment. It holds quite a blue verse.

Miss Gay is reported under contract to de Courville, and if "Pins and Needles" goes to Canada, following the New York engagement, she may go with it.

Tommy, Motesol, the most likely comedian of the "Pins and Needles" collection, left last week for home. He was somewhat disgusted with New York from the theatre stage point of view.

"SUNKIST" CLOSING THIS WEEK

San Francisco, March 8.
The Fanchon and Marco "Sunkist" show closes this week in Louisville. It has been out 90 weeks. The show is a coast production.

MEMBERS SKIP DUES TO CHORUS EQUITY

Managers Find No Redress in
Equity's Branch—Chorus
Changes Each Two Years

The Chorus Equity association as an organization is reported to be steadily disintegrating. That is judged from various signs prominent last season and early this season. Chorus Equity is a branch of the Actors' Equity and its claims are arbitrated before the joint Producing Managers' association—Equity board. Of late, few cases have been called for arbitration though the number of alleged abuses are not understood to have decreased.

Whenever a claim against a chorister is made by a manager, the reply is the girl complained of has not paid dues and is, therefore, not in good standing and "not entitled to the protection of the organization."

It is said the chorus field changes its complement within two years. That is, a majority of girls appearing in the chorus two years ago have left the show business. This is the third year for the Chorus Equity, with indications the theory of constant changes of the chorus element borne out.

Failure to pay dues is an important angle as the choristers are charged the same as Equity members—\$12 per annum. Choristers in one musical show, when recently asked if they were Equity members, stated they had joined, but they had not paid dues this season.

It is understood Equity is paying little attention to the chorus branch. At the recent Equity meeting the Chorus Equity is said not to have been mentioned at any time.

DAILY ADVERTISING CUT BY CHI. LEGIT HOUSES

Space Reduced to 10 Lines
Single—Follows Departure
of Syndicate's Heads

Chicago, March 8.

Immediately after Lee Shubert and A. L. Erlanger left here for New York, the houses in which both managers are interested began retrenchment on their advertising in the daily newspapers. All advertisements appearing in the dailies were reduced from 25 and 50 lines single column to a maximum of 10 lines, single column. No reason was given to the papers for the cutting of space.

The papers it is said are considering a proposition whereby they will figure attention to the theatre, according to the business returns.

No change has been made in the space to be used in the Sunday editions, but one theatre manager declared that it would probably be limited to 100 lines.

Since the diminishment of space started for the legitimate theatres, the papers have been giving additional space to news and doings of the vaudeville theatres, which are taking much larger linage than the legit houses.

"LIGHTNIN'S" GROSS

Does \$31,000 at \$2.75 Top in Pittsburgh First Week

Pittsburgh, March 8.

"Lightnin'" in its first week at the Nixon, took the house record for a \$2.75 top show, grossing over \$31,000, believed to be the highest figure pulled by any "Lightnin'" company for legit performances at the current rate.

Though the house is unusually large, 114 extra orchestra chairs were added when the musicians were shifted up stairs. "The Follies" and one or two other productions have grossed close to \$30,000 in this house at a \$4.40 top.

Current week, "Lightnin's" second and last, will also go over \$31,000, the house having been sold out early except for the cheapest seats.

A. H. Woods' Latest Sailing Date

The latest sailing date set for A. H. Woods to make his postwar European trip is now April 11. A reservation has been made for Woods on every boat leaving New York since 1918.

SYNDICATES POOLING AND BOOKING COMBINE'S FUTURE CAPITALIZATION?

Woods, Selwyn and Harris Now in Pool—Shuberts' Latest Delaware Corporation, Holding Company—250,000 No Par Shares—Sharing Terms May Be Cut Next Season—Likely Opposition to Arise if Terms Made Hard on Producers—Stock Flotation of \$100,000,000 Mentioned—Alleged to Be Lure for Balky Members of Either Syndicate

That the pooling and booking combination of the Erlanger and Shubert interests, together with their allied producers and house owners, would be complete within 90 days, was stated this week by a showman who is counted an important factor in the new legitimate blanketing arrangement. Every important stand will be included, and all leading productions. The possibility of the new pooling combination eventually being the basis for incorporation and issuance of stock, somewhat along the incorporation lines already laid down by big vaudeville and picture interests, is now admitted in managerial ranks.

One physical move in that direction was noted last week when the Shuberts filed a new incorporation in the State of Delaware. It was erroneously reported the new corporation was capitalized at \$25,000,000. The new Shubert company

has 250,000 shares of stock of no par value. The new corporation is designed as a holding company, which will in effect absorb the three major Shubert corporations. They are Sam S. and Lee Shubert, Inc., the Shubert Theatrical Co. (which handles most of the Shubert producing) and the Shubert Consolidated Enterprises, which controls by lease or ownership some 25 theatres. Not included apparently are the booking office and the personal activities of the Shuberts, the latter taking in ventures like the Winter Garden productions.

A. H. Woods, the Selwyns and

McLAUGHLIN TO LOOK FOR NOVELTIES ABROAD

Cleveland Author-Manager Is Commissioned by Shubert Vaudeville

Robert McLaughlin, manager of the Ohio, Cleveland, sailed for London on the "Cedric" Saturday, accompanied by Mrs. McLaughlin, and will remain abroad for about two months. While in London he will supervise the rehearsals of his play, "Decameron Nights," staged at the Drury Lane, to open there on April 19. The production is being made by J. L. Sacks in association with Sir Arthur Collins.

In addition to being present for this production, Mr. McLaughlin, while abroad will cast about for suitable foreign material for Shubert vaudeville. He is associated with the Shuberts in the presentation of vaudeville in Cleveland and the Ohio. Originally he turned over the Euclid Avenue O. H. for Shubert vaudeville, while the Ohio played legitimate attractions booked through the Erlanger office. It was through the efforts of the Cleveland manager that A. L. Erlanger and Lee Shubert were brought together to arrange a pooling arrangement to cover the local Cleveland situation, and from this a pooling arrangement effected for other cities within the last few months developed.

McLaughlin has been commissioned by Lee Shubert to look over the European vaudeville situation as thoroughly as he can.

Returning to America in May, McLaughlin will organize a stock organization for the summer months in Cleveland. He has had summer stock in that city for the last five years, and has been trying out a number of new plays there each season.

RECEIVER FOR AMELIA STONE

Amelia Stone (Stone and Kaliz), who was examined in supplementary proceedings to satisfy a \$2,647.76 judgment secured by Abner S. Werblin against Miss Stone and Arman Kaliz, Dec. 8, has had her assets placed in receivership. Phillip J. Dunn is the receiver under a \$250 bond. Werblin secured the judgment on a note resulting from a joint theatrical production venture a couple of seasons back.

H. S. Hechheimer represents the defendants.

FIRST LAYOFF IN 12 YEARS

The Charles K. Champlin traveling repertoire company will lay off next week for the first time during the regular season in 12 years.

The Champlin organization, recognized as the leader among rep companies, was forced to remain idle due to bad road conditions, the majority of small town houses having discontinued their combination policy during the present season due to the scarcity of attractions, with a picture policy in its place.

Sam H. Harris are said to have definitely entered the new legitimate pool. There was a hitch on the Chicago theatre situation. The three managers control the four newest houses in Chicago (the Selwyn and Harris pair will be ready for next season). The stipulation was that those houses be entitled to the pick of attractions. That is not greatly important in itself, since the matter of profits takes in the pooling of all houses. However, the establishment of the new houses by booking of strong attractions was considered a factor.

The joining of the pool by the three managers virtually voids the booking agreements held by them and others for a choice of houses. The booking agreements have about five years yet to run. The other producers with booking arrangements

(Continued on page 30)

"LOVE NEST" STANDS AFTER WEIRD TOURING

Members Continue to Travel for Board Bill—Finally Commonwealth

"The Love Nest," a musical show under the management of Harry De Vere and Eddie Attkisson, stranded last week in St. Marys, Ohio, with salaries due the company for several weeks. The piece had been operating at a loss with the members of the company continuing with the show for the payment of hotel bills. Attkisson, the financial backer, walked out last week, refusing to make additional advances. The company operated during its final week on the commonwealth plan and failed to secure sufficient returns to cover expenses.

The piece was sent out as an independent production with a non-equity cast. The members of the company were left without sufficient funds to pay their railroad fares back to New York and were forced to seek financial aid from outside sources.

With the stranding of "The Love Nest," S. Z. Williams, the acting company manager, issued a financial statement to the members as to the amount of back salary due, with the people contemplating taking action through the Legal Aid society to secure reimbursement from the producers.

MOOSER FOR ORIENT

Showman Leaves New York for Orient, Representing United Artists

Wednesday George Mooser left New York for San Francisco and will take steamer from the coast March 25 for the Orient. While in the Far East Mr. Mooser will represent the United Artists (pictures of Fairbanks, Pickford and others). He expects to remain over there one year or two.

Accompanying Mr. Mooser and acting as his assistants in the direction of the U. A. Orient affair are Howard A. Boyle, formerly with Hodgkinson (pictures), and S. H. Pierson, late of the staff of the "Morning Telegraph."

"BAMBOO TREE" MAY GO OUT

While somewhat uncertain, the Shubert and A. H. Woods offices believe their production of "Under the Bamboo Tree" that lost its starred comedian through death last week, may go out again, with a white player succeeding to the main role.

PRESENT "MUSIC BOX" DUE FOR THE ROAD

Reported Negotiating with Elsie Janis for New Production

The present "Music Box Revue," when concluding its run at the Music Box, New York, will take up travel for next season, going to the road. It is expected the present company at the Harris-Berlin theatre will travel intact with it as the original organization.

For the new show it is said Sam H. Harris is negotiating with Elsie Janis to be the star leader of the next Music Box players. Irving Berlin, already at work for the new piece, again to be written by him, will sail for the other side May 24, to take a rest over the summer.

Sam Bernard, a creator of a principal comedy role in the present "Music Box Revue," and who left New York for Mt. Clemens, Mich., caused by an attack of rheumatism, has returned to New York, but his successor in the role, Solly Ward, continues in the production. Bernard is said to have received \$1,250 weekly at the Music Box, the same salary Willie Collier received. Bernard and Collier played opposite one another in the comedy scenes.

Clark and McCullough, signed for the next "Music Box Revue," as previously reported, with Bobby Clark to be one of the principal comedians, are reported to receive individual salaries, with Clark's mentioned as \$1,000 weekly.

The next Music Box attraction is to have at least one number that is to have a distinctly Chinese atmosphere. Abe Levy, of the Sam Harris office, accompanied by his wife, is to start shortly for Vancouver and then sail for China, to return to this country with 18 Chinese Sing Song girls for the next Berlin show at the Music Box next season.

LAWYERS SUE MOROSCO

Klein and Tuttle Allege Balance of \$20,000 Due for Services

Oliver M. Morosco is defendant in two attachment suits, one for \$3,000 by Charles H. Tuttle, and another for \$20,874.03 by Mr. Tuttle and William Klein. Both suits are for legal services rendered by the attorneys in a series of litigations. They include the Annie T. Morosco divorce and counter suits, Mrs. Morosco's suit against Selma Paley and other actions in New York and Los Angeles.

Tuttle and Klein set forth they were to receive \$30,000 for these services. They acknowledge receipt of \$6,500 on account. A 60-day note for \$3,000 dated Oct. 3 has not been satisfied and the balance of \$20,874.03 is being sued for. Morosco is alleged to be a resident of California.

Davies, Auerbach & Cornell are acting for Tuttle and Klein.

CLAIRE WITH DILLINGHAM

Ina Claire will terminate her contract with William Harris this season upon the completion of her road tour in "Bluebeard's Eighth Wife," and will return to musical comedy next season under the management of Charles Dillingham.

Miss Claire is to be starred in the new Dillingham musical show "The Bunch and Judy," recently completed by Anne Caldwell and Jerome Kern. The piece is slated as the initial Dillingham production of the new season.

FRIARS HOLD FROLIC

Another of the Friars Frolles that are growing so popular with members was held last Sunday evening in the Monastery, with Frank Monroe the Frolicker.

Several specially written sketches and skits were presented, mostly cast with Friars. Some called for feminine roles which were variously taken by Marjorie Campbell, Albertina Britton, Edith Monroe, Miss Billie Shaw and Edna Buckler.

TRAVELING MAN ON PROFESSIONALS

George W. Furey's Letter Published in N. Y. Times Feb. 26, 1922

"Selling" Religion
New York, Feb. 22, 1922.
To the Editor of the New York Times:
An ancient method of selling—one that salesmen as a body long ago discarded—was to slander your rival and belittle his wares. Smart salesmen learned the most effective way to obtain orders was to prove the superiority of your own goods, not by denouncing your competitor's goods as inferior. And salesmen, particularly traveling salesmen, learned during the war that this method could be applied successfully not only to merchandise but to ideas and ideals.

Is there not a moral here for the Rev. Dr. John Roach Straton, whose recent libelous attacks upon the stage have consumed so much newspaper space? Is it not possible that Dr. Straton has made a mistake—a temporary one, we hope—in adopting the vilification method of salesmanship? Would he not be more successful if, in selling religion he adopted a method which has proved so effective in more material things—a method that relies for success upon convincing your hearer that you have something he needs?

Traveling men know the stage more intimately than the average person. The nature of their business, being so much away from home, so often at a loss for entertainment, brings them in contact with it both as theatregoers and friends of actors. They know that Dr. Straton's charges are untrue. They believe that his attack upon the stage as a whole on account of a few scandals is unjust, for instance, as it would be to attack all of the Apostles on account of Judas Iscariot. Traveling men are in a position to know that the private lives of the majority of stage people are as clean as the lives of the members of any other representative profession. With others, they know of sacrifices actors have made for charity and for their country; with others they share the educational benefits provided by the stage.

The theatrical profession needs no testimonial from traveling salesmen, but we believe Dr. Straton does need something—perhaps a course in modern salesmanship. He needs to know how to present a convincing argument for his wares; how to substitute reasoning for vilification.

GEORGE W. FUREY,
President, Far Western Travelers' Association.

HUGH WARD ALONE

Leaves Williams, Australia, and Purchases Theatres

A cable received this week from Hugh Ward in Australia mentioned Mr. Ward is leaving Sydney March 16, for New York.

It gave the information Mr. Ward had separated from the Williamson theatrical firm over there, and purchased some theatres on his own account, and will become the legit opposition in the Antipodes.

Ward's trip to New York will be for the purpose of securing Broadway successes for production in his Australian theatres.

The Williamson-Ward combination, when effected some years ago, removed competitive bidding for foreign successes in that country. Previously the bidding had been brisk with the Tait and Williamson interests often interlocked.

TUREK BACK WITH BRADY

Johnny Turek, who has been with the Comstock & Gest office for several years, has returned to the W. A. Brady forces.

Turek will be back with "The Exquisite Hour," a new Brady production starring Grace George and with Norman Trevor. The piece opened at Atlantic City, Thursday.

DOUBLE RESURRECTION OF "BROKEN BRANCHES"

Delamater "Sneaks In" at 39th St. With Revamped Nesbit Play

A. G. Delamater's "new" offering presented at the 39th Street Monday is the former vehicle of Hyman Adler at one of the Yiddish theatres, afterward done into English for Evelyn Nesbit under the title of "The Open Book," and which lived a short but hectic career on the road, blowing up in Syracuse and later remodelled and put out by John Cort under the title "Neighbors." It never reached New York until Delamater sneaked in with it this week.

Variety's files record both reincarnations. The first appearance was in Washington Sept. 25, 1920, at which time Philip Bartholomae and Hyman Adler, now in the piece, were credited with the authorship. Evelyn Nesbit was the star, playing the daughter of Karl Martens. In this version the father forced his son from home and his daughter went with him. She was presently disclosed as having fallen to a life of degradation, but the appearance of the spirit of the dead mother and her appeal to the stony-hearted father brought about a happy ending.

The spook mother motif was abandoned later and the piece, with Adler featured, came to the Apollo, Atlantic City, June 27, 1921, under the auspices of Cort. This version appears to have been substantially the present story at the 39th Street. Instead of the ghostly apparition the scene in the dive where the cast-off son is revealed as a cocaine fiend is introduced as a dream by the father, inspired by the reading of a book found among the possessions of his dead wife. In Atlantic City, as now, the dream changes the father's heart toward his children, and the same happy ending was achieved.

Authorship for the current piece is credited to Herbert Hall Winslow and Emil Nyitray, who wrote or adapted "My Lady Friends," played by Clifton Crawford, at the Comedy, New York, Dec. 10, 1919. Nothing appeared in the program crediting any other source and it was left to be supposed that it was an original work. The advance notices did not go into the play's history.

MISS BARRYMORE IN FRISCO

San Francisco, March 8.
Ethel Barrymore opened Monday night to \$2,400, a record amount for that evening. Big business followed last night.

INSIDE STUFF

ON LEGIT

"Back to Methuselah," the G. B. Shaw long-distance play, being given by the Theatre Guild in three sections in as many weeks at the Garrick, is the first Guild piece priced at \$3 top. It was claimed the first cycle was sold out in advance, though Tuesday night's attendance did not bear that out. A dress rehearsal was given Sunday with the critics invited, and a dress rehearsal of the other two sections will similarly be held on Sunday. It was figured out that the 140 press seats for first and second night would permit about \$1,800 more in the house for the cycle. That, of course, depends on the attraction being a sell-out. One reviewer described the first cycle which opened Monday as "a tournament of words." The performance is running about four hours. One of the restrictions imposed by Shaw in giving the Guild permission to produce "Methuselah" is that the text must not be cut.

One of the wealthiest showmen in the Middle West is a bug over his old hats and shoes, though neatly dressed otherwise. An inspection of his old shoe collection showed that he was "saving" 100 pairs, and someone in the house ordered them thrown out. The showman put up such a rumpus about it that it was necessary to bring the old shoes back again. He is a bit stout and so doesn't get a good peek at the shoes when he puts them on.

It is denied in Chicago that the "Post" of that city has furnished "The News" of New York with any material against the Shuberts for the campaign "The News" is now waging against the Shuberts, through its dramatic editor, James Whitaker. The Chicago "Post" collected its material contemplating a defense in a libel action brought against it by Lee and J. J. Shubert. In connection with the "Post" and what it secured on the Shuberts, it is reported a New York theatrical manager, either directly or indirectly, has attempted to secure the information possessed by the "Post" or its investigators, but without success so far. The purpose of the New Yorker has been furnished by those aware of his efforts.

A report is spreading the Erlanger-Shubert smoothness, leading into a pooling and booking combine, has for its ultimate objective the capitalization of all interests and theatres on either side, backed by downtown money, and to be operated from one central office. There are many ramifications to the story, which says it may be many weeks before it can be consummated, if at all, but what substantiability there may be for this report does not come from the headquarters of the syndicates. The story goes back over a year ago when there was a meeting of the same interests in Levy Mayer's office in Chicago, but then the Shubert and Erlanger sides could not agree. The story has a capitalization of \$100,000,000, etc. Some showmen say it is feasible; others don't believe so, but there is none who will not agree that the Erlanger or Shubert side or both will merge in that way if there is sufficient cash for all in sight at the outset. Just now the financing of such a project, even though through pooling it could be shown that a clear path existed for any attraction without competition, locally, is somewhat remote through conditions.

A story which has received much credence in the Chicago "loop" is told of how Cosmo Hamilton, the English author and dramatist, slipped one over with the opening of "The Silver Fox" at the La Salle, Chicago, recently. Hamilton went to Chicago a week in advance of his attraction and visited the publishers and editors. He told them, it is said, that he had everything at stake on the future of his play in Chicago. He said if the newspapermen would grant him the first review of the week and treat his attraction kindly, he would reciprocate the favor by writing articles for their papers. This looked big to some of them, and they placed their offices at the disposal of Hamilton. Dramatic critics were called in and told that Mr. Hamilton had a "corking good play" and that they should not overlook that fact in writing their reviews.

Instead of going to see "Two Little Girls in Blue," which opened at the Colonial that night, with the exception of one critic all were at the opening of the Hamilton play.

The next day the two morning papers in most gushing terms spoke of the wonderful Hamilton play, and on subsequent days most of the papers had signed feature articles written by Hamilton.

"The Fair Rewards" is the title of a new novel by Thomas Beer, published by Alfred A. Knopf, that has caused a stir among those of the profession along Broadway. Both manager and actor alike are interested in the book, said to be a review of the theatre from the time that the Frohmans produced "The Prisoner of Zenda" at the old Lyceum down to the date of Arthur Hopkins' production of "The Jest." In some spots names are used that are familiar to all who know Broadway and the theatre; in others there is an effort to cover the identity of those who are referred to, and it is in trying to fathom just who the author had in mind that Broadway finds its interest.

The producer of a musical show which lasted in a Broadway house for two weeks and was never sent on the road, was offering the scenery and costumes for sale this week for \$500. The price is considered a record for a Broadway musical show, the piece having operated less than a month.

Among a number of letters received by May Irwin congratulating her on opening a road house in the Thousand Islands was one from a boot-legger in Montreal, which requested that he be favored with some business.

Lucy Huffacker has retired as the press agent of the Theatre Guild. Differences which are said to have resulted from the success of "The Pigeon," produced by her husband, Edward Goodman, are reported in back of her departure. Miss Huffacker agented the Galsworthy piece, running at the Greenwich Village and which moves up to the Frazee next week. Mr. Goodman was play reader for the Guild and it is said Miss Huffacker handled the publicity for "The Pigeon" with the Guild's consent. Goodman was formerly a leader of the Washington Square Players organization, Miss Huffacker at the time doing the press work.

The sale of the Manhattan opera house to the Scottish Rite, a Masonic order, announced Saturday, concludes the contest that has waged over possession of the house following the death of Oscar Hammerstein. His widow was in control of the house for several years. Stella Hammerstein-Pope and Rose Hammerstein-Tostevin, daughters of the late impresario, secured a lien on the Manhattan last year as a result of a suit against the estate, and it passed into their possession. Early this season an arrangement was entered into whereby the widow was to purchase the Manhattan, payments of \$25,000 per quarter to the amount of the lien (\$120,000) being agreed upon by the trustee for the daughters. The payments were defaulted and the sale to the Masonic order was consummated. The price quoted was \$500,000. There is a mortgage of \$150,000 on the property. Through the sale which takes the house out of the amusement field, it is likely the Chicago Grand Opera Association will receive for their New York season next year.

Sam H. Harris and Archie Selwyn are the owners of "True Flyer," a race horse that until a few weeks ago was racing under the colors of Harry Payne Whitney. In Havana the two managers, while sitting on the club house porch imbibing of that stuff that one cannot drink publicly in these United States, decided that they wanted to own a horse and picked on "True Flyer," which had just won a race. Moe Goldblatt, trainer for H. P. Whitney, was willing to sell and asked \$5,000 for the

horse. Harris countered with an offer of \$3,500 and Goldblatt took him up before he had a chance to back down. The purchase was made conditional on the horse being entered by Goldblatt in the handicap on the following Saturday, as the managers were leaving for home Sunday. This arrangement was made. The word was passed around they were going to bet \$50,000 on their horse, which was really a legitimate \$0 to 1 shot, according to the others entered in the race. On race day "True Flyer" was quoted at 4 to 5 when the managers entered the ring. They refused to lay a bet. Later when they had made a trip to the club house and returned to the betting ring they found 7 to 5 on the slates and they laid \$1,000 at those odds. The joke was "True Flyer" won the race and with it \$2,500 prize money, while the owners won \$1,400, making \$3,900 in all on their \$3,500 investment, and they still have the horse. The chances are that when the racing opens around New York there may be a Harsel Stable mentioned among the entries unless the feed bills come in too fast.

The resignation of Sam Tauber as manager of the Shuberts' Crescent, Brooklyn, and ending his connection with the firm will be marked as one of the first of Shubert vaudeville managers to leave that circuit. He joined the Shuberts when their vaudeville circuit was organized last summer. Upon the opening of the chain Tauber assumed charge of the 44th Street. With the closing of that house he was assigned to the Crescent to straighten out a "jam" that had arisen over there. Tauber successfully accomplished it, but could not see his usefulness being wasted in the baby borough and resigned. His management of the 44th Street was exceptionally good, as Tauber is rather an experienced showman. Under other circumstances he might have been more heard of in the Shubert operations.

Earl Carroll has no illusions about "Bavu," written by him and offered as the first attraction at the Carroll. If the drama does not show strength during this week or next, it will be taken off and another attraction provided. Carroll said it was difficult to book a first attraction because of the indefinite date of the theatre's completion and he therefore proceeded to make "Bavu" ready. This season has shown that a weak attraction is not a bad, but rather a good sign for a new house. The National tried with three or four shows until it finally got set with "The Cat and Canary." The 49th street opened with a failure, but now houses the imported hit, "Chauve-Souris."

Eddie Cantor replied to the Shuberts, when they suggested that his new show play the Jolson (after Jolson leaves), that "the Jolson is too near my home in the Bronx." Cantor will probably go into the 44th Street.

Professional Sunday night performances of his plays have been given twice of late by William A. Brady. The audiences were composed mostly of professionals. At the last Sunday night performance, Mr. Brady spoke from the stage, addressing the audience on current conditions. He asked those in front if they were not for the old conditions that gave work to the actor, actress, stage hand and musician, without the modern idea that seemed to keep the large majority out of employment. The audience was reported to have stood up and cheered the speaker for three minutes. The matter of the Sunday night performance is said to have gone before Equity's Council. It decided if "the Sunday performance did not become too common Equity would overlook it." The Council expressed the opinion professional performances should be given on week days.

The Equity's annual performance will take place April 30 at the Metropolitan opera house, New York. Two performances will be given, matinee and night.

Plans for the production of a new grand opera in English, admitted by Arthur Hammerstein to be his ambition, would not possibly be ready for a year. The producer explained he desired to find out if playgoers here would adopt a real American grand opera or whether the current vogue of old-time operas would be continued in favor. Hammerstein's opera is to be based on "The Light of the World," a serious piece put on unsuccessfully a year or so ago by Comstock & Gest. The score from Jussini is desired but not settled on. Geraldine Farrar is mentioned as the first star under the new banner, though that is not definite.

The statement made at the recent Equity meeting at the Republic, New York, to the effect that Equity "will have Al Woods, hook, line and sinker," after six months expire in which Woods must give notice to the Producing Managers' Association of his intention to resign, found no verification at the Woods office. John Emerson, the Equity's president, made the statement at the meeting.

Meanwhile Woods does not wildly boast about his P. M. A. membership. The Appellate Term decision last week secured by Woods, on the matter of his theatre license and the New York City License Commissioner, was fought for alone by Woods. The legal battle cost him about \$25,000. He had mentioned the expense of fighting for the entire field of managers on a principle to the P. M. A. and they said yes, but nothing more was done. Woods is reported to have received no offer of participating in the expense, and his position at present, it is said, is about the same as when he tendered his resignation to the managers' association.

About the stiffest game of open stakes stud poker played privately among the show people for many months occurred last week. It was a seven-handed game, with all showmen in it excepting one, a former gambler, who was the biggest loser when the game broke up. His loss was over \$100,000. The largest single winner was \$60,000. He is a theatrical producing manager. At one stage of the game his winnings before him represented \$135,000. A suggestion to quit with the big winning was met with the response he didn't "want to walk out on the boys." Among the players were two or three who had met before across the table, some of them in those memorable games of stud, table stakes, that finally wound up in the District Attorney's office through a cheater having wormed his way in.

Robert McLaughlin, the Cleveland playwright and showman, sailed for London on the Cedric last Saturday. When he first applied to a steamship agency for accommodations he asked for a boat with the most saloons. When informed the crack new liner, the Homeric, was embellished with no less than three bars, he immediately reserved a cabin that was in between them. However, when the Homeric limped into port with a broken rudder on her maiden voyage, McLaughlin switched to the Cedric—reported to have a pair of saloons. The bars on English boats outward bound are opened 45 minutes after leaving dock here.

Stock for the company which produced "The Cat and the Canary," the melodrama hit at the National, sold at \$100 per share. After the opening \$300 per share was offered by several persons already interested. A small stockholder invested \$200 and sold out for \$700 before the show opened on Broadway.

Just before the premiere there is a story of a dinner party given by a man who had bought a 5 per cent. interest for \$1,000 (the show was capitalized at \$20,000). Two actresses were present and the man wrote out a check for another \$1,000 to purchase an additional 5 per cent. as a gift to the girls. The check was returned with the comment that as the man had already invested there was no inclination to take advantage of him. He insisted, however, that he knew what he was doing and demanded that each girl be credited with 2½ per cent. of the show. There are said to be ten stockholders and the earnings of the play have turned a profit on the production outlay.

An eight-week buy with advance payment on the total was submitted to the agencies, but rejected. The show, however, is close to capacity, drawing \$16,500 last week.

LEGIT ITEMS

A. H. Woods has placed in rehearsal a new comedy entitled "Who's Who?" in which all of the action centers around a pair of male twins.

Jane Grey, while appearing in Washington, in "The Skin Game," became a charter member of the National Woman's Party.

William Beck, the baritone with the Chicago Opera Co., is suing Jules Daiber, the concert impresario, for expenses incurred while traveling over Europe. The operatic star wants about \$1,000 which he says he expended in an effort to secure the services of Franz Lehar, composer of "The Merry Widow," for a concert tour in this country. Beck alleges that while he did not sign the composer, he did prevail on a pianist named Dohnanyi to come to this country under Daiber's management and for this he wants \$750. Nathan Burkan is defending Daiber.

A mad dog, the pet of a member of "The Rose of Washington Square," was said to have bitten four other members of the company while the show was in Columbia, S. C. The animal died the following day. Arthur Morris, who was among those bitten, informed the Columbia Health department. It examined the dog, pronounced it mad, and wired the result of the findings to the company at Chester, where it proceeded to.

Gus Sun, who was in New York early last week, was subpoenaed in a suit for \$1,000 damages, asked by H. W. Savage for the cancellation of "Shavings" at Springfield, O., last spring. "Shavings" was booked for Springfield May 10 last, when the funeral of Sun's daughter was held. On that day all Sun houses were darkened. Though notice of cancellation was given, the attraction arrived at Springfield and reported. No action was started at Springfield, it being said that no attorney there would handle the claim.

"Mauricette" is the new title selected for "The Hotel Mouse," a Shubert musical show that was first tried out as "Little Miss Raffles." Guy Bolton and Cliff Gray wrote the book and lyrics, the score by Vircey, who composed "Rose of China." John Hardwood staged the show, with the dances directed by Max Shreck.

The Auditorium of the Central High School, Washington, D. C., was closed by the first department last week. It had been employed for concerts and local amateur attractions.

The fourth company of "The Unloved Wife" opened March 4 in Hazleton, Pa. The new company will play a week stand route, using a popular-priced admission scale.

John Peter Toohy, former general press representative for George Tyler and at present in the scenario department of Famous Players, has had a novel published by Boni & Liveright, entitled "Fresh Every Hour." It is a story with a press agent hero—that is the "stunt" type of publicity man that puts his stuff over with a wallop. Originally the stories appeared as a series in the Saturday Evening Post. Mr. Toohy has taken them, rearranged their sequence somewhat and finally woven them together into a mighty interesting yarn of the adventures of Jimmy Martin, the space grabber. The volume was issued within the last week and at present all the Broadway bunch are sending the author congratulations.

William Sellery has replaced Dallas Welford in "The Blue Kitten" at the Selwyn. A number of players are reported having been asked to take a cut in salary, Welford refusing.

VERMONT SWAMPED

Burlington, Vt., March 8. Following Variety's story some weeks ago about the lack of shows in this region, road shows started to come so steadily that there have been more here the first two months of this year than in several months before.

\$11,000 FOR OLCOTT

Los Angeles, March 8. Chauncey Olcott, at the Mason last week, drew \$11,000.

Beatty's "French Frolics" Closing. E. T. Beatty's American show, "French Frolics," will close for the season Saturday (tomorrow) night, following its engagement at the Majestic, Scranton.

P. M. A. PIRACY COMMITTEE SLEUTHING FOR SERVICE

Stenographing Agency Believed Centered in New York—Oil City Play Pirates Landed—Under Bail

The Piracy Committee of the Producing Managers' Association is renewing its efforts to unearth the piratical stenographing service believed to be centered in the metropolis as a means to stamp out the play piracy evil which recurs periodically. John Golden, who is chairman of the committee, is doubly venturesome considering that both times, since the inception of the vigilance committee last August, Golden's "Lightnin'" production has been illegally performed by tank town companies. William A. Grew, a Canadian stock company manager, was fined some months ago and last week Edward C. Raftery, of the O'Brien, Malevinsky & Driscoll offices, as special agent for the P. M. A., secured the arrest of Thomas Casey, M. A. Brewer and C. A. Mayer, respectively producer, stage manager and company manager of a stock company in Oil City, Pa., for the illicit presentation of "Way Down East" (last week) and "Lightnin'" the week before.

A stenography agency is known to be supplying the humpty-dumpty companies with fished transcripts of various Broadway successes, the companies themselves improvising the "business" of the plots. As a general thing, however, these pirated productions are billed under fabricated names.

PHILLY MINUS STOCK

First Time This Season—Orpheum, Germantown, Stops

Philadelphia, March 8. The city was stockless last week for the first time this season, and for the rest of the year must be content with half rations. The Orpheum stock in Germantown closed Saturday night after fighting bad business since October. The company which succeeded the Mae Desmond company at the same house has never been a paying proposition, the Desmond clinele mostly following her to the Metropolitan.

Business men and civic organizations of Germantown have been trying to persuade J. Fred Zimmerman, owner of the Orpheum, to reconsider, but he told them that he had lost nearly \$45,000 and could not afford to make any further attempts.

Meanwhile the Metropolitan is also forced out this week because of the engagement of the Chicago Opera company there. Mae Desmond and her players have not done particularly well since the lay-off around Christmas, and hereafter will play only the last three evenings of every week, with matinees those days.

A novelty will be attempted by the company in playing Norris-town, Pa., the first three days of the week. That town has never had a stock company and has no legitimate theatre. The Desmond players will play at the Garrick, a Sablosky & McGurk three-a-day vaudeville house.

The Desmond players will open each new show in Philadelphia Thursday, and will then play that same show in Norristown the following Monday. Norristown is about twenty miles from this city.

GEST'S SAILING DATE

Morris Gest is to sail for Europe April 21. On the same steamer will be William Fox and Will A. Page. The latter has been executive of Gest publicity forces for some time.

Gest has recently been in communication with his mother and father, who are held in Odessa by the Russian Soviet Government. He plans a trip as far as Warsaw in an effort to get them out of the country.

TREASURERS' BALL APRIL 23

The 32d annual benefit of the Treasurers' club for its sick and burial fund will be held at the Hudson, New York, Sunday night, April 23.

THRESHOLD PLAYHOUSE HAS MASKED USHERS

New Amateur Venture with Prominent Professionals On Board of Managers

The following announcement was sent out this week:

The Threshold Playhouse, a new little theatre, vouched for by a luminous board of directors headed by such stars as George Arliss, Walter Hampden and Elsie Ferguson, is presenting an interesting program of one-act plays. This new playhouse, on the second floor of the Lexington theatre, is affiliated with the School of the Theatre, and the players are drawn from among students of professional standing preparing for graduation.

The scenic effects are designed and executed by a class in scenic design, and even the masked ushers who seat the unusually friendly audiences are students and prospective players.

The playhouse is designed especially to provide opportunities for practical work for young actors, young scenic artists and young playwrights, but the work presented is of such merit that already the subscribers are running into the thousands.

The Threshold will run for a season of 12 weeks, changing its bill every third week.

The letterhead of the Threshold theatre contains the names of members of its two boards. The Board of Managers consists of Walter Hampden, Clare Tree Major, George Arliss, Rachel Crothers, Robert Edmund Jones, Kenneth Macgowan, Arthur Hopkins, Arthur Hohl.

Its Advisory Council has Frank Craven, Elsie Ferguson, Margaret Anglin, Br. K. Pemberton, Ernest Truex, William Lyon Phelps, Jose Ruben.

SHUBERT SWITCHES

Managers and Treasurers Moved Around—One Promoted

A number of managerial and box office changes were made effective this week by the Shuberts, mostly in their New York theatres. Lester Sager, treasurer of the Bijou, has been elevated to manager of the 44th Street. Sam Tauber, who had the house in charge, is now manager of the Shubert-Crescent, Brooklyn. Frank Gerard, manager of the latter house for a number of years, may go with one of the Shubert attractions on tour.

Johnny O'Neil has been made treasurer of the 49th Street. Maurice De Fries was switched from that house to the 39th Street. Benny Stein was moved from the latter house to the treasurership of the Bijou.

PICTURES AT PARK

With the closing of Frank Fay's "Fables" at the Park, New York, Saturday, the house reverted to pictures under the management of B. K. Bimberg. It will retain the picture policy until September, when stock burlesque will be installed by the Minsky Brothers.

In addition to its pictures the Park will use novelty acts opening Sunday with "Sawing a Lady in Half," booked by John Courts.

PUEBLO OUT OF COAST ROUTE

Kansas City, March 8.

A number of the shows planning to go to the coast this spring will have to make some changes in their routes, especially those which had included Pueblo in their itinerary. The Grand of that city burned last week, which will compel all attractions booked there to arrange for some other town.

TIMES SQUARE, CENTRE OF THEATRE DISTRICT

Subway Statement of Traffic Given Out—Most Passengers at Square

Statistics compiled by the Transit Commission for the year of 1921 fix the center of New York's theatre district at Times Square—42nd street. The figures prove that more persons arrived and departed from the subway stations at that point than at any other. During the year 46,608,899 persons paid fares at the two tube stations of the Interborough Rapid Transit and the Brooklyn Rapid Transit, the latter line diving under the older subway at Times square. Assuming that as many persons arrived at the stations, the computation is made that over 93,000,000 persons passed through the stations, an average of 252,788 daily.

That the theatre building boom of recent years has strung out theatres up to 50th street on the bisecting thoroughfares will hardly affect the 42nd street center, because of it being a fixed center of urban transportation. There are subway stops at 49th and 50th streets on both lines, but the express stations are at Times square. At that juncture the traffic from the eastern section is terminated, including persons from the Long Island subway points. When the proposed moving platform replaces the present shuttle service, the Times square stations will be all the more a converging point.

The Interborough's Times square station beat the Grand Central station, its nearest competitor last year, by 1,413,183 passengers. The least important of the five big stations was that at Brooklyn bridge, once close to the top. The traffic on the Sixth avenue L lines is also to be counted as being part of the theatre crowds. Last year 6,253,460 tickets were sold at the 42nd street station of the elevated line.

GEO. M. COHAN STEPS INTO DAUGHTER'S SHOW

Takes Over James Rennie's Part in "Madeleine of the Movies"

Geo. M. Cohan (himself) stepped into "Madeleine of the Movies" at the Gaiety Wednesday afternoon, playing the part which James Rennie had played since the show opened Monday night. Mr. Cohan's daughter Georgette is starred in "Madeleine."

Cohan stated after the matinee it was under a friendly arrangement he took over the Rennie part, speaking highly of the latter's work. He also said he "did the usual thing" in suddenly stepping into "Madeleine." It has been reported Cohan wrote the part with the original intention of appearing with his daughter, Georgette Cohan, who is featured.

BERG CUT OUT

Court Holds His "Just Because" Claim Without Merit

B. D. Berg was denied his motion by Justice Bijur in the New York Supreme Court to restrain George T. Brokaw, society man, lawyer and principal backer of "Just Because," from sending out the show and presenting it minus Berg's name in the advertising "paper."

The show is known as an "all society" production, including a society debutante chorus, although professional principals are in the cast. Mrs. Helen S. Woodruff and Miss Anna Wynne O'Brien, sister of Major General John I. O'Brien, who wrote the show, objected to Berg's name being advertised in connection with theirs. Berg, who was formerly general manager of Just Because, Inc., insisted he be featured in the billing. He received \$150 a week and was guaranteed a percentage of the gross.

Brokaw dismissed Berg's claims, saying that since the complainant has been discharged from service and is no longer connected with the show the question of advertising is extraneous. The court held with him.

DRAMATISTS' MEETING

Talking About Staving Off Impending Censorship

Another move in the effort of theatrical producing managers, authors and lay units, sympathetic with the best aims of the stage to stave off impending legalized censorship of the spoken drama will take form this afternoon in the rooms of the American Dramatists.

Today's meeting has for its main impulse a hope to put on the records in definite form the proposed selected jury system that by satisfying protagonists for a clean stage shall make unnecessary any legalized State censorship of the theatre proper.

The selected jury system, originating primarily with the American Dramatists body, headed now by Owen Davis, as indicated heretofore in Variety, provides for a panel of 300 laymen, none of whom shall be of the theatre or salaried censorship societies. Of this 300, 100 are to be chosen by theatrical and playwrighting groups, 100 by New York city's Mayor or his theatre license commissioner, and 100 by the many societies fighting for a purged playhouse, of which there are about 1,000 between Montauk Point and Niagara Falls.

The plan if made a measure at today's meeting which is expected to attract all the interested factions will act as an effectual buffer against the agitation now in process.

(Continued on page 32)

OPENING IN SHANGHAI

"The Quaints" at the Lyceum, January 27

Shanghai, China, Feb. 10. The H. B. Salisbury Company, called "The Quaints," opened at the Lyceum, Jan. 27. In the company besides the title bearer are Dorothy James, Jessie Hitter, Mavis French, Ivan Campbell, Guy Fane, Harold Farrar, Hugh Bayley. They are giving a sort of variety performance, with light sketches and skits. The company intended playing Hankow, Tientsin and Peking after leaving here and before returning to Hongkong.

Concerts due here Feb. 12 and 15 are headed by the Italian tenor, Chevalier Italo Cristallini. Angelo Pilotto is baritone, Letizia Levi, mezzo-soprano and Oreste Carozzi, bass, are of the group, with the Municipal Orchestra, all under the management of D. Alberti. The opera company has been touring China.

\$25,000 FOR MINNIE DUPREE

The filing of the decree of the final accounting of the late William H. Langley's estate, signed by Surrogate Pelletreau in Riverhead, L. I., disclosed that Minnie Dupree, who was once reported engaged to the major, has been paid \$25,000 by the Langley heirs. The payment was not without dispute, the heirs finally paying the amount out of their own funds, although the exact nature of the claim was not disclosed.

Miss Dupree in 1894, then a handsome blonde of 26, became Langley's adopted daughter, after Mrs. Langley secured a divorce decree in North Dakota.

"MERRY WIDOW" COMES IN

"The Merry Widow" closed for the season at Montreal Saturday. The Viennese piece was revived by H. W. Savage early in the season, going on tour after seven weeks. It is reported having done well on the road, with limited appearances, but the management did not care to chance the drop in business throughout Lent. A gross of \$14,000 weekly was necessary to operate without loss.

The "Widow" will be reorganized and sent out next season, the route starting at Atlantic City Aug. 27, and extending to the Coast.

COLORED CO. IN "STORM"

A colored company in "The Storm" opened Monday in Baltimore under the management of Ray Payton. The colored troupe will play four-week stands in colored theatres along the Atlantic seaboard.

CANTOR SHOW IN 44TH ST.

"Make It Snappy," the Eddie Cantor show, will go into the 44th Street March 20, succeeding "Up in the Clouds" now running at that house. "Make It Snappy" opened big in Philadelphia and has been keeping it up.

MAYOR'S PREDICTION CONFIRMED BY FIRE

Lyric, Mt. Vernon, N. Y., Burns After Termed "Fire Trap" and Closed

Mt. Vernon, N. Y., March 8. The Lyric (pictures) ordered closed Feb. 2 by Mayor Fiske, who called it a fire trap, burned to the ground last week with a loss of \$25,000. Police and fire department officials now say that the fire started from an accident. Telephone company men were at work in the rear during the afternoon, and it is believed a candle they were using caused the fire.

Harry Hira, manager, and lessee of the theatre, is a heavy loser. He bought a lease recently for seven years and paid \$21,000 for it.

The Lyric was the oldest theatre in Westchester county and 30 years ago was the village "opera house."

"APPLEJACK" ACTION

Harold Selman Alleges Play Is Infringement on Selman's Comedy

Harold Selman, vaudeville sketch actor, playwright and author, filed a detailed bill of complaint in equity in the local district federal court against Sam H. Harris, Wallace Edginger, John Cort, Walter Hackett, John Cort's Co., Inc., and John Cort, Inc., Mary Nash, John Doe and Richard Roe (the latter two names fictitious and unknown to the plaintiff), charging that the play "Captain Applejack" (formerly known as "Ambrose Applejohn") is an infringement and plagiarism of a three-act comedy written and copyrighted by Selman in 1916 titled "Just a Suggestion." Selman's play was produced in stock by Oliver Morosco at the Majestic, Los Angeles, Aug. 6, 1917.

Selman continues that he has been further damaged because of his recent negotiations with Thomas H. Ince for the disposal of the screen rights to his play. The plaintiff, who recites he is a British subject, although a resident of Jersey City, N. J., the last 20 years, says that Hackett, who is the author of "Captain Applejack" is a resident of Los Angeles, although now temporarily sojourning in London.

Harris is defendant as producer of the play and Cort's various companies as owners of the Cort theatre where the play is now holding forth. Edginger is alleged to be financially interested in the piece in addition to co-starring with Mary Nash.

Selman asks that the play, which has been running since Dec. 27 in New York, be further enjoined and an accounting of its profits rendered to the complainant.

"LETTY PEPPER" NEXT

"Letty Pepper" with Charlotte Greenwood, will be the next attraction at the Vanderbilt, the Oliver Morosco show being due to open March 27. "Anna Christie" will leave the Vanderbilt after two weeks.

Miss Greenwood was out some weeks ago with a piece called "Letty Pepper." Renamed, the show is aimed for Chicago. "Letty Pepper" is a musical version of "Maggle Pepper," in which Rose Stahl starred some years ago. Plans called for it going into the Walnut Street, Philadelphia, for a spring run.

HERNDON BUYS BELMONT

The Belmont, was purchased by Richard Herndon from Joseph P. Moran, the title passing Monday. Herndon has been operating the house for several years under a lease which provided for the purchase at any time during the term. The Belmont was built by Moran about the same time he erected the Vanderbilt, also located on West 48th street. Moran still owns the latter house.

FIDELITY'S SHOW PUT OVER

The proposed performance of the Actors' Fidelity League at the Miller theatre, New York, last Sunday evening, has been indefinitely postponed.

The Fidelity decided that in view of its forthcoming big annual benefit performance now being planned, Sunday evening shows meanwhile might impede the larger event.

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 play is also to be considered. These matters are included and considered when comment below points toward success or failure.

"Anna Christie," Vanderbilt (19th week). Another two weeks for this drama, which will probably then be aimed for Chicago. It has done fairly profitable business for small cast, but play figures to draw much better out of town. Dropped to \$6,100 last week.

"Back to Methuselah," Garrick (2d week). Second part of three-way cycle of G. B. Shaw's long-distance play. Shavian ravers will support offering for time, but unlikely production will get across in same measure of Theatre Guild hits.

"Bavu," Earl Carroll (3d week). First week not promising; unless new drama shows signs of life this week or next, will be taken off and new-attraction sought.

"Blossom Time," Ambassador (24th week). Business with operetta leader slipped down sharply, like most others, from Washington's Birthday week, apparently season's climax. Takings last week under \$15,000.

"Blue Kitten," Selwyn (9th week). Takings off first part of last week, with Friday night strong, true of nearly entire list. But gross down about \$4,000 on week, with gross about \$14,000.

"Bombo," Jolson (23d week). Beginning of Lent affected attendance here markedly and tickets were available for cut rates. Gross probably under \$20,000.

"Broken Branches," 39th Street (1st week). Came in with little advance notice. Features Hyman Adler and said to be adaptation of "Neighbors," in which he appeared some time ago, though not on Broadway.

"Bull Dog Drummond," Knickerbocker (11th week). Call for this melodramatic surprise still reported good in agencies. Cut rating for upper floors ailing. Gross for last week claimed at \$14,000.

"Captain Applejack," Cort (11th week). Hardly affected by drop that Lent ushered in last week. Gross was well past \$16,000, with possibly only upper floor slightly off. This comedy rates with the three dramatic leaders—"Kiki," "Applejack" and "Cat and Canary."

"Cat and Canary," National (5th week). Only performance this new dramatic hit was off last week was the midweek matinee (Ash Wednesday). It went to \$16,000 or slightly better on the week.

"Chauve-Souris," 49th St. (6th week). Playing nine performances weekly. Additional matinee regularly played. At \$5 top, this attraction remarkable draw, getting big money in small house.

"Casina," Empire (6th week). Figures for Washington's Birthday week were bit under actual gross, which was well over \$15,500. Last week takings about \$12,000. Money maker, but not smash, at \$3 top.

"Demi-Virgin," Eltinge (21st week). Recent reduction of seats to \$2.50 top may help in farce running until after Easter. Show money maker to date, with publicity over it in court making box office magnet.

"Drifting," Playhouse. Was withdrawn suddenly last week, having remained eight weeks. "Up the Ladder," newest W. A. Brady production, succeeded on Monday. "Drifting" pulled only fair business.

"Dulcy," Frazee (30th week). Final week for this comedy. Length of stay entitles it to rating of season's run, having been one of earliest arrivals on Broadway last summer. "The Pigeon" moves up from Greenwich Village Monday.

Fay's "Fables," Park. Withdrawn without announcement last Saturday, having remained four weeks. Was to have been taken off at end of third week. "Fables" may become Shubert vaudeville unit.

"For Goodness Sake," Lyric (3d week). New musical show got off fairly, getting little under \$13,000 the first week and feeling Lenten slump that swung in, gross last week being \$12,200. Has good cast and must pick up to pay.

"First Year," Little (72d week). This favorite felt ebbing of business last week and dropped to around \$8,000. That profitable for attraction in small house. Next week scale reduced to \$2.50 top. Show has made run of 72 weeks at \$3 top, record for comedy on Broadway.

"French Doll," Lyceum (3d week). New comedy with Irene Bordoni got off to fairly good start. Last week around \$9,500, with most of draw on lower floor. Cut-rated for balcony. House can hold \$15,000 at scale, \$2.50.

"Get Together," Hippodrome (25th week). Featuring Jack Dempsey is claimed to have proved profitable for first week at Hipp.

Takings claimed better than \$36,000, the boxing champ's share being reported over \$6,000.

"Good Morning, Dearie," Globe (19th week). Musical smash standing up regardless of Lent. Like "Music Box" and outstanding hits. Well past \$29,000 right along.

"He Who Gets Slapped," Fulton (9th week). Third week uptown. Last week's business not up to first two weeks, advent of Lent hurting from Wednesday. Gross quoted at \$12,600, about \$3,000 under capacity.

"Just Married," Nora Bayes (46th week). Considered remarkable run for farce of this kind, with half time here played in roof theatre. Makes a profit weekly. Off from regular pace last week, however, gross being from \$6,000 to \$6,500.

"Kiki," Belasco (15th week). Belasco's ace production of season, getting all house can hold, with advance sale still ahead of house records. Capacity at \$16,500 weekly.

"Lawful Larceny," Republic (10th week). Dramatic hit would be grossing more if in larger house. Last week takings were over \$12,000 again. Strongest Republic attraction in seasons, attraction proving class by standing up while others dropped.

"Madame Pierre," Ritz (4th week). Latest William Harris, Jr., attraction did not arrive at time giving it break. Felt depression that started in last week, with gross about \$8,000. Probably does little more than split even at figure.

"Madeleine and the Movies," Gaity (1st week). First new production by George M. Cohan since last summer. Farce comedy, cast holding Georgette Cohan, though there are other important roles. Cohan went into east Wednesday afternoon.

"Marjoraine," Broadhurst (7th week). Polite musical piece drew \$12,500 last week, under normal going prior to February holidays. **"Montmartre,"** Belmont (4th week). After slow start last week business showed jump for latter part and takings about equalled previous week. Claimed \$5,000, with co-operative company claiming to break even, because of no salaries to players-incorporators.

"Music Box Revue," Music Box (25th week). Seat sale extends to second week in May. That goes for mail orders for advance tickets, with some lower floor but mostly balcony seats asked for. Last week's gross \$23,300, which is \$400 under normal pace because of staid limitation ordered by Fire Department.

"National Anthem," Henry Miller (7th week). Effect of first week of Lent demonstrated, gross dropping about \$4,000 under taking of Washington's Birthday week. Figure last week \$7,800.

"Pins and Needles," Shubert (6th week). Business fell down last week, gross being around \$8,000 or little over. Succeeding attraction next week is "The Hotel Mouse," new Shubert musical show, at \$2.50 top. "Pins and Needles" becomes Shubert vaudeville unit.

"Rose of Stamboul," Century (1st week). Shuberts' production of foreign musical piece due in last week; premiere over until this week; with several cast changes. Marlon Green replaced Donald Brian, who returned to "Chocolate Soldier"; Tessa Kosta remains in show, with James Barton comedy lead.

"Rubicon," Hudson (3d week). Looks like only attraction that went upward last week; comment on the show's immortality probable reason. Gross \$7,150, approximately \$500 better than previous week.

"Sally," New Amsterdam (64th week). High tide of Washington's Birthday week ebbed away; drop last week sending gross to around \$23,800. Show is said not to turn profit at that figure.

"Shuffle Along," 63rd Street (42d week). Call for all-colored revue reported off in agencies. Midnight performance Wednesday is about strongest draw. Attraction figures to remain into spring, with year's run almost assured.

"Six Cylinder Love," Sam Harris' (29th week). Takings last week probably lowest of run, gross being \$10,200. Show had been reaching \$14,000 to \$15,000 of late.

"Tangerine," Casino (31st week). Dipped under \$15,000 last week; up to recently it led field of musicals at \$2.50 top. Should ride into warm weather since cut-rate-ticket plans are yet to be tapped. Is one of season's winners.

"Thank You," Longacre (23d week). Favored no more than most of list, and last week takings approximated \$8,000. At this gross this type comedy probably turns profit margin.

BOSTON HOUSES HOLD UP DESPITE LENT

Normal Gross Last Week Does Not Deceive Managers—"Tip Top" Out \$4,000

Boston, March 8. The attractions now playing the legitimate houses in this city weathered the first four days of Lent without any appreciable drop in gross. While this is not taken by the level-headed managers to be any real indication of what is to come, it is, however, considered to be a sign of strength that they would not have been surprised if it was missing.

At the present time, the theatres are well heeled, with one or two exceptions, in the matter of attractions which is something important. The indications are that during Lent the best offerings of the season will play here, and if the business is to be done it won't be faulty shows that keep them away.

The Tremont this week again swings back into the list of legitimate theatres with a legitimate attraction after several weeks of "Orphans of the Storm." "The Grand Duke" opened the house Monday for a stay of two weeks, and from now until next season the house is certain of a legitimate attraction. After two weeks of the current show another legitimate attraction will come and then Cohan will take over the house for his usual new summer show.

There was a change of attraction at the Hollis, another one of the syndicate houses, Monday. The Irish Players in "The White-Headed Boy" opened for a stay of two weeks. They followed Billie Burke, who had the house for three weeks, her advertised engagement of two weeks being stretched out, due to the business she built up.

The last two weeks of Fred Stone in "Tip Top" are announced. This fills out the 15-week period he was

"The Bat," Morosco (81st week). Still money-maker and run-leader of Broadway. Last week's takings under \$9,500, but attraction is inexpensively hooked up, and house easily winner at pace also. Should round out season.

"The Blushing Bride," Astor (5th week). New musical show been hitting around \$13,000 weekly. Takings last week less than that, gross dropping to \$11,300.

"The Deluge," Plymouth. Withdrawn last Saturday. Show tried here several seasons ago and failed also. House dark for present. Due to relight with "Voltaire," with Arnold Daly.

"The Dover Road," Bijou (12th week). Continues to class with hits, virtually selling out all week, for a gross of about \$10,400—all house will hold. Nice profit for this comedy.

"The Law Breaker," Booth (5th week). Due to move to Times Square Monday; latter house dark this week. Business last week about \$5,000; has not to date shown much strength. "The Truth About Blayds" succeeds next week.

"The Mountain Man," Maxine Elliott (13th week). Takings not over \$6,000 lately. Under that mark last week attraction guaranteeing. Reported going out in two weeks.

"The Nest," 48th St. (6th week). Though well supported by feminine patronage, takings not big. Last week's gross \$6,300, business slipping back after showing promise.

"The Perfect Fool," Cohan (20th week). Steady draw and leader of \$2.50 top musicals. There was a drop last week, though not much under normal pace, with \$16,200 in last week.

"The White Peacock," Comedy (11th week). Pace has been around \$4,000 lately, with gross under that last week. Attraction said to be guaranteeing and due to remain until Easter.

"To the Ladies," Liberty (3d week). Started off like winner. Not a smash in a house of this size; more suited to musical comedy. Last week's takings claimed at \$13,900.

"Up in the Clouds," 44th St. (10th week). Gross dented about \$2,000 last week, takings being \$12,500 to \$13,000. Eddie Cantor revue, "Make It Snappy," due here shortly.

"Up the Ladder," Playhouse (1st week). New W. A. Brady drama brought in Monday, succeeding "Drifting," which failed to climb. **"Your Woman and Mine,"** Klaw (2d week). Unusual title did not help. Attraction quoted to have drawn close to \$5,000, which spells loss. Reported closing Saturday.

Revolutions current are "The Pigeon," which has been getting \$1,000 weekly at the Greenwich Village, which is good pace in that house. Moves up to Frazee Monday, succeeding "Dulcy." "Mrs. Warren's Profession" continues at Punch and Judy.

"Orphans of the Storm," Apollo (10th week). Griffith film; still making money, but not capacity. **"Wild Honey,"** Central (2d week). Universal picture.

booked for here. The show has been a money-maker all the time. The last week of McIntyre and Heath in "Red Pepper" is at hand at the Shubert, and the "Greenwich Village Follies" will follow this attraction. No sailing date for any of the other shows has been publicly announced as yet.

"Tip Top" (Colonial, 14th week). Slipped off about \$4,000 last week; not so bad, everything considered. Did about \$22,000 for the week, getting quite a lift as house was practically sold out for first two nights to convention in town. Announcement it is soon to depart also helped to brace things up some.

"The White-Headed Boy" (Hollis, 1st week). Very fair opening Monday. In the last week of her stay, Billie Burke did about \$15,000 gross, better than previous week by about \$1,000.

"The Grand Duke" (Tremont, 1st week). Opened strong. "Orphans of the Storm" (film) in final week of 10-day stay grossed about \$6,000, lowest figure touched.

"The Circle" (Selwyn, 2nd week). Big hit of season. House deserves good break after several weeks of just passable business. Sold out during opening week at \$3 top; gross figured in neighborhood of \$15,000 capacity.

"Red Pepper" (Shubert, 9th week). Going out after this week.

"The Green Goddess" (Plymouth, 5th week). Business holding up very strong, practically sell out at every performance.

PHILLY'S BIG BUSINESS ROSY AND CONSISTENT

\$2.50 Top Seems Box-Office Invigorator—"O'Brien Girl" Still in the Lead

Philadelphia, March 8. The most consistent and rosy flush of business of the season is still here in Philly, and managers are wondering how long it will last. Now that the idea has sunk in that local theatregoers will not stand for more than \$2.50 top, even with elaborate musical shows, all the shows here possessing real merit (and a few that don't) are making money for all concerned.

Leading the way is "The O'Brien Girl," which maintains its capacity standard with no sign of the run's end. By it, and the good business done by "Bull Dog Drummond," "Welcome Stranger" and the Ziegfeld "Follies," the Garlick, which around Christmas time was nearly \$50,000 behind the previous year's figure, is now one of the most successful of local houses this year.

The Broad, too, has been a consistent money-maker, though "The Bill of Divorcement" played here too early (before the society got home) and had a miserable two weeks. "The Gold Diggers," at this house now, although panned by some critics who claim Gertrude Vanderbilt is a weak substitute for Ina Claire, stands to make big money for its four weeks.

Eddie Cantor's revue, in the big Shubert theatre, has been a sell-out at week-ends without from four to five vacant rows the rule downstairs in the early part of the week. As no notice has been given of a successor, it may exceed the regular Shubert limit this year of four weeks.

Even so weak a show as William Hodge's "Dog Love" joined the procession and did big business on its last week. It had been announced six weeks, and was cut to four, which probably accounted for the sudden rush, as there are many here who feel they must see Hodge (no matter what the show) or their season is ruined. His last Monday was a sell-out, a remarkable occurrence considering the opposition and all.

"Main Street," at the Walnut, has not been doing much, but profit is claimed by house and show, which was mighty well exploited here in advance. It is staying four weeks (this is the third), and is succeeded next Monday by "Lettie Pepper," the new Charlotte Greenwood show.

"Ladies' Night," after six bulgy weeks, fell off with the incoming opposition, but has still been making money. It will quit Saturday, making nine weeks in all, a fine record for this one in Philly.

A second appearance of the Gish Sisters and a full page ad (identical with the one in a New York paper) in several dailies here, were the unusual means taken to boost the last week of "Orphans of the Storm." Nevertheless, this Griffith film did only so-and-so, and its engagement at the Forrest has been about as poor as any of this director's films here. About \$75,000 is an estimate for their eight weeks.

George White's "Scandals" opened at this house (the Forrest) this week to a good house and a fairly good advance sale. The last time the "Scandals" played the Forrest it charged a \$3.50 top and suffered heavily from the opposition of Frank Tinney across the street at a lower top. This time White has a \$2.50 top, matching that of Cantor at the Shubert. Two weeks only is announced, possibly because of the

(Continued on page 31)

5 WINDY TOWN SHOWS WEATHER "LAST WEEK"

Beginning of Lent Chicago Wallop—"Lightnin'" Holds Up

Chicago, March 8. With the beginning of the Lenten season business took a heavy drop in the legitimate houses. Monday and Tuesday, generally light, proved more so last week, and when Ash Wednesday came the following day, business was on the downward grade. For the latter part of the week it was the same, with the exception of Saturday night.

Two openings on the week, both taking place Sunday night. Mitzl was at the Illinois in "Lady Billy." Reviewers without exception gave her excellent notices, which will insure her staying hereabout for an unlimited period. Mary Ryan was able to pass muster that same evening at the Olympic, where she opened in the comedy-drama "Only 38."

"The Last Waltz," which moved into the Studebaker from the Garrick last week, left the former house Sunday night to make way for William Hodge in "Dog Love," which opened Monday.

The attractions standing up best in business were "The Claw," "Lightnin'," "Lady Billy," "Two Little Girls in Blue" and "Bluebeard's Eighth Wife." These just fell a little below the gross of the previous week, with the exception of "Lady Billy," which is in its first week here.

Estimates for last week:

"The Easiest Way" (Powers, 2d week). This Belasco revival has not stirred things up much. Miss Starr on her previous Chicago reputation is drawing in admirers, but not sufficient to warrant the present engagement being called a success at the box office; \$9,000 last week.

"Only 38" (Olympic, 1st week). Notices given this Harris comedy drama were better than expected. At \$2 top got over to slow start, but gives promise of building up as it goes along; \$6,600.

"Bluebeard's 8th Wife" (Garrick, 2nd week). Held up admirably under adverse business conditions, getting around \$15,000, which was some gross for opening week. Dailies giving it world of free notices and special stories.

"The Varying Shore" (Woods, 2nd week). Elsie Ferguson is holding up in good fashion. The intake second week was \$11,800, much under expectations.

"Two Little Girls in Blue" (Colonial, 2nd week). Verbal endorsement brought \$17,000, profitable to show and house.

"Nice People" (Cort, 19th week). Has fallen off lately, though it still may turn a profit. Last week, \$10,200. **"Little Old New York"** (Cohan's Grand, 9th week). Downward slide hit this quaint little play awful hard, diminishing gross of preceding week by several thousand dollars. Expected, as church-going folks patronized this play heavily. Last week over \$10,500.

"The Claw" (Princess, 4th week). Few gaps in upper portion at all performances, but lower floor maintained capacity record. Allowing for general slump, this attraction, which has another two weeks to stay here, did very big in getting over \$16,000.

"The Hindu" (Shubert Central, 8th week). "Martyr" attraction held its own on week, drawing in over \$7,000, under circumstances considered remarkable.

"Lady Billy" (Illinois, 1st week). Deluged with glowing tribute by daily press, Mitzl started off great; ran along at smart pace during initial week, getting around \$17,000.

"The Night Cap" (Playhouse, 9th week). Still registering strong, with sale two months ahead. Reached close to \$10,000; profitable to house and attraction.

"The Last Waltz" (Studebaker, 2nd week). Beautiful Viennese operetta buried over on Michigan Boulevard had no chance with its other musical opposition located in more advantageous houses. Departed from here after eight weeks with gross of \$12,000, loss to company. William Hodge opened Monday in "Dog Love."

"Lightnin'" (Blackstone, 26th week). Completed half year's stay and from indications can spend another half or a few more before folks will stop coming. Business miraculous last week, with nearly \$20,800.

"The Silver Fox" (La Salle, 2nd week). Dropped a few from opening week, but most profitable nevertheless to all. Will probably hold season's record for run at this house; none has weather more than four weeks; \$11,000.

N. O. PASSES UP OPERA

New Orleans, March 8. The Russian opera at the Tulane will be fortunate to draw \$7,000 this week. The organization is excellent of its kind, but grand opera in this city is social only.

The Shubert-St. Charles is dark this week, with nothing undelined for next week as yet.

BROADWAY REVIEWS

ROSE OF STAMBOUL

Kemel Pasha.....Henry Warwick
Kondja Gul, his daughter.....Tessa Kosta
Achmed Bey.....Marion Green
Howard Rodney Smith.....Jack McGowan
Bob, his valet.....James Barton
Midilli, Kondja's dearest friend.....Mabel Withee
Desiree, Kondja's companion.....Elizabeth Reynolds
Abdul, guard of the Harem.....Lon Hascall
Rodney Smith, Howard's father.....Raphy Holmes
Bul-Bul.....Elmira Lane
Baada.....Ottilie Barton
Maada.....Sibylla Bowhan
Baada.....Emma Wilcox
Guzela.....Maude Satterfield
Fatima.....Lillian Wagner
Durlane.....Marjorie Wayne
Empire.....Zita Lockford
Halide.....Naro Lockford
Hasan.....John V. Lowe
Desha.....Mile Desha
Fellia.....Felicia Sorel
Nesidal.....Helen Neilova
Helen.....Helen Neilova
Jack.....Jack Scott
Young Women of the Ensemble
Dorothy Addison, Violet Anderson, Irma Ansell, Olive Brown, Betty Brown, Alice Burns, Bunty Carey, Marion Courney, Alice Curry, Jeanne Danjou, Leonore Darcy, Margot Dawson, Ann Deloire, Mary Dunne, Katherine Duffy, Rae Fields, Hazel Fräbe, Jessie Gibson, Alice Kline, Peggy Hofmann, Corinne Jackson, Thelma Johns, Kitty Kane, Margaret Kearns, Monica Keefe, Mary Klisel, Fraun Koski, Alice Mack, Margaret Mackay, Katherine Mack, Truda Mack, Margaret Mackay, Myrtle McCloud, Dalores Mendez, Alta Nova, Helen O'Brien, Edna Richmond, Madeline Seaton, Renee Theunice, Jean Thomas, Sally Wagner, Elizabeth Wash, Peggy White.

Men
Irving Arnold, Sol Feldman, William Brandt, Harry Howell, Oscar Martin, John O'Hanlon, Clifton Randall, R. B. Starwick.

The heavy Tuesday downpour refused to dampen the spirits of the enthusiastic first night audience at the Century, where the Shuberts introduced their lavish, strictly American version of the Austrian composer, Leo Fall's operetta, "The Rose of Stamboul." And it was none other than Sigmund Romberg who was responsible for the metamorphosis. "Lovey Dove," with its four-fox trot rhythm, would astonish the Viennese if Fall's name were connected with it.

Tessa Kosta, James Barton and Marion Green, the latter replacing Donald Brian, are the co-star trio, with Mabel Withee and the Lockfords (Zita and Naro), importations from the Folies Bergere, Paris, featured in the support. However, it is Jim Barton who predominates the show, which explains the reports about Brian stepping out because of the comedian being assigned the "fat."

Ostensibly an operetta—and the appraisal is no misnomer in spots where the Fall score predominates—it degenerates at times in frank burlesque (that's where Barton figures) and at others into a lavish fashion display of exotic sartorial creations. The Shuberts were no pikers on the production end, the 43 young women of the ensemble, 8 chorus men and 25 principals making so many changes of costume it looked as if all they did was exit, re-dress and enter.

Leo Fall, who gave us "The Dollar Princess" and "The Count of Luxembourg," has delivered at least two pretty tunes which Harold Atteridge, the Shuberts' omnibus librettist, has christened "The Rose of Stamboul" and "My Heart Is Calling." Romberg's "Lovey Dove," which frankly does not belong in an operetta credited to Fall's composition; is the "plugged" number. It will soon become a ballroom and phonograph-disk favorite. But just like "The Last Waltz," where "Baby Dreams" was the exploited song, it fooled everybody, the title song getting a more than even break. Similarly the title song here may catch on as the distinctive selection of the show. A melodious Viennese composition with an indelible stamp on it, it is dainty and fetching.

Operetta plots mean nothing at any time. The story starts in the first act harem scene of Kemel Pasha of Stamboul, Turkey. Kondja (Tessa Kosta), the Pasha's daughter, is enamored of a poetical lover who has wooed her with poems under his nom-de-plume of Andre. As Achmed Bey (Marion Green) he becomes betrothed to Kondja against her wishes, both meeting for the first time. Achmed vows to win her as himself and not as Andre. That is the plot which is extended over three acts, bringing in Jim Barton in a valet role, who admits he must be good if he wins the harem girls two at a time. Mabel Withee as Midilli, Kondja's dearest friend, duets the "Lovey Dove" ditty with Jack McGowan throughout. McGowan was enthusiastically welcomed, being remembered for the "Love Nest" song in the long run of "Mary." "Lovey Dove" looks like another "Love Nest."

After all is said and done Barton is the show. They could not get enough of him, audible remarks once or twice criticizing "he does not do enough." They craved that peculiar shuffle dance that is so distinctly Barton, and he gave it to them in moderation. For the rest he clownes and mugs and burlesques unassumingly and unashamedly. He makes no pretext at originality. He just sells the joke at what he can get away with it for, and that is considerable. He has been assigned three solo numbers, "A Blue Book

of Girls," "Mazuma" (with a splendid Oriental ballet back-up) and "Why Do They Die at the End of a Classical Dance" (the only song interpolation written by Alex Gerber and Jean Schwartz). Barton shined here with his burlesque on a classical dance, stopping proceedings several times.

Another highlight were the imported Lockfords from the Folies Bergere. They are dancers of an undifferentiable order. They combine acrobatic, gymnastic, aesthetic and syncopated stepping as fancy moves, and the result, to resort to the vernacular, is a wow. Not until the second act do they make their appearance in the chorus of the elaborate Oriental ballet which was one of the sartorial flashes of the continuous iridescent fashion display. In the third act they led off the first number with an Apache number which stopped the show. They might also have been used to advantage in the first stanza, which is an all song session.

Romberg's adaptation of the Fall score is beautiful, as is his original contribution. The orchestrations, running strongly to the strings with appropriate brass fanfares, are perfect. Albert Goodman, wielding the director's baton, exacting all the charm and beauty from the score. Atteridge "adapted" the book and lyrics (the original librettist is not mentioned). J. C. Huffman staged the show under J. J. Shubert's supervision and Allan K. Foster is credited for the staging of the numbers. Foster has created a couple of novel effects, the girls being willing workers in their maneuvers. They are a nice looking bunch collectively, of a little above average height. The several "lookers" are appropriately spotted in the show-girl get-ups close to the footlights, although the staging did not permit for any distraction by a captivating coryphée or end girl. Always the center of the stage with the principals performing was the central focus. That is both good staging and casting. Although the show let out at 11.30 it was fast and not overdone. The enthusiastic first night recalls were responsible mostly for the delay, which will be cut down in time. Watson Barratt should not be slighted in the credits for his stage settings. They elicited approbation with each set, one scene each for every act.

Mabel Withee in the ingenue role led her four numbers charmingly, impressing heavy on personality. Jack McGowan was a perfect straight.

"The Rose of Stamboul" ought to bloom in New York for many months. Abcl.

BACK TO METHUSELAH
(Cycle 2)

PART III—"The Thing Happens"
Burge-Lubin.....A. P. Kaye
Barnabas.....Moffat Johnston
Confucius.....Claude King
Minister of Health.....Mary Lawton
Archbishop.....Stanley Howlett
Mrs. Lutestring.....Margaret Wycherly
PART IV—"Elderly Gentleman"
Elderly Gentleman.....Albert Bruning
Woman.....Erilia Lascelles
Bozom.....Claude King
Napoleon.....Dennis King
Oracle.....Margaret Wycherly
Envo's Wife.....Shirley King
Envo's Daughter.....Martha Bryan Allen

The second word-storm of the series of three which compose George Bernard Shaw's "Back to Methuselah" rattles the ancient walls of the venerable Garrick this week. And next week there is a third to come.

The "inside stuff" about this presentation by the Theatre Guild is that Shaw advised against producing his three-linked philosophical sausage on this side at all, predicting its failure. This seems to have egged the Guild on. When representatives persistently pestered Shaw for permission, he advised that the five parts be played in five consecutive evenings, with other fill-in entertainment. The fill-in idea he had worked very well with his "Androcles and the Lion," padding out with "The Man Who Married a Dumb Wife."

But the Guild vetoed both ideas, to let it alone altogether and to cut it five ways, and decided to make three segments of the five episodes, and play each segment a full week, so that instead of five fairly enduring evenings, after which the thing would be over with, we have three whole evenings extended over three weeks, and each one of them a fearsome adventure.

The review last week strained itself to find adequate words to convey the verbosity of the first two episodes. All those words and all the other words added could scarcely do justice to the words and words and words of this wordy second helping. Albert Bruning, as the Elderly Gentleman, talks for two solid hours. Memorizing his role would be a feat. It would be—so far it hasn't been done. Mr. Bruning broke in with "er—er" a hundred times, but he made most of it. If he skipped it or felt bitter toward him for it; there were plenty left in.

The start and the second half of the Elderly Gentleman chapter were

rather brisk and entertaining. The mid-part of the evening, however, was entirely flooded beneath the incessant pelting of monologue and dialogue, which, like the pitiless and ceaseless rain outside, fell pitilessly and ceaselessly within. It was like an elderly gentleman with a shock of white hair that was still noble and well polished boots, but with a protuberant micruff that showed he had dined or drunk too copiously.

It is sad to contemplate Shaw in his progress of what ideas of his glint through the befuddled mess of phraseology, scolding and spitting, striving to pay off a miscellany of old scores. They are dragged in without coherence or continuity or congruity. He hits at politics, sport, manners, beliefs, individuals, fashions in art, women and unknowns over whom Shaw must have chuckled when he wrote, but who elude American audiences, at least—the whole thing more the reaction of senility than a complex of literary frenzy.

The death of the Elderly Gentleman, ringing down the curtain, is impressive. It is fine drama, though no one knew what it was intended to teach or portend or establish. If Shaw had his joke on the Guild, the Guild had his joke on Shaw—for the character was dressed and made up as a caricature of Shaw himself. And what could be more fitting than the name of the role and the squirrel-on-a-wheel chatter of his tongue, to go with a visual cartoon of the author of "Back to Methuselah"?

The second cycle jumps to 3000 A. D., by which time England has become the retreat of the highest civilization, where men and women live to enormous ages. The rest of the world is lagging behind, and graybeards from Bagdad and elsewhere come to learn the secrets of longevity from the wise Britishers. They are charmed with flappers of 50, who are mere children.

A. P. Kaye, who played Doyce-Burge (Lloyd George) last week, is now his descendant, but Claude King, who was Asquith, has reverted to Confucius. Going both ways from the middle, in more cases than one, seems Mr. Shaw's idea of dramatic marksmanship.

In 3000, science has developed so that a man may talk to anyone in any part of the world merely at wish, and the person appears in the flesh or by some magic of astral-corporeal transmission. Thus Doyce-Burge can talk to the world; and that makes him happy.

A typical touch of irony is in Shaw's handling of the Irish problem. A clumsy satirist would have had the Irish still fighting and the nationalist question still unsettled in 3000. But Shaw wists it so that Ireland has been long calmly at peace, but the Irish have left it and have scattered over the world to wherever there is still a nationalist question alive.

Lee Simonson's stagings and settings are spectacular, as they were in the earlier episodes. His Bay of Galway is a masterpiece of painting, lighting and construction, and would be a novelty as a revelation in the commercial theatre.

Just what the Theatre Guild is trying to do or prove with this weird project is still a mystery to this proletarian reviewer. But he is certain it is neither a "Parsifal" nor a "Passion Play," and scarcely justifies the bothersome experimenting. Lat.

MADELINE AND THE MOVIES

Cast: James Rennie, Georgette Cohan, Frank Hollins, Ruth Donnelly, Edward Nannery, Harry Mestayer, Thomas Jackson, Louise Orth, Jean Robertson, Charles Halton, Frank Sheridan and Martin Malloy.

After having tried out in Atlantic City, George Cohan's initial production since his declaration of a non-producing policy in this country, had its premiere, March 6, at the Gaiety. The show is programed as a farce, though it seems to fall somewhat shy of that classification and appears to come more appropriately under the heading of a comedy—but it's mostly the way one personally analyzes the two words. "Madeleine" has been Cohanized into an evening's entertainment that, following a rather tedious first half hour, picked up its mystery theme to round out entertainingly if not sensationally.

The main interest opening night was Georgette Cohan, who, as a shop girl frightened into a plot to coerce a picture star, overcame the handicap of putting the story under way by means of a monotonous speech. It must have run five minutes or more, but Miss Georgette gave a creditable performance and took unto herself the proverbial idiom of "a comer."

However, it was James Rennie as the film hero, Frank Hollins as the butler and Ruth Donnelly as Madeleine's girl friend, who were mainly responsible for carrying the piece along. The trio uphold the sequence of events inaugurated by Miss Cohan, besides taking care of a majority of the "meat" lines, with one or the other always down front for attention. Rennie, especially, gives a corking show as the perplexed central figure in the case, looking the part of a screen favorite and playing it without over indulgence of the character, while Miss (Continued on page 33)

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.)

"Do you think I'm happy?" as the lamented Joe Welch used to say opening his monolog. No, far from it. I am not having half of the fun here that my mental flip-flops might lead you to believe. But those who know me, and thank goodness many of you do, can hardly imagine me in a convulsion of joy at having to lie on my back all done up like Joan of Arc, staring at the ceiling of a sunless room for two years; and the only outside view I have of life is through a window which overlooks some factories and wholesale houses. And the only moving thing that I can see from where I lie is the flag on the 14th street armory (life, liberty and the pursuit of apartments) and sometimes even the flag disappoints me, for I often see it at half mast, and am reminded that we all can't win the fight.

At night I lie and watch the lights on the clock of the Metropolitan Tower and wonder what other "shut-ins" are watching and what they are thinking about as the red lights announce the flight of time and find myself wondering who they are, how long they have been shut in, and what for. Wonder if they have homes and loving friends to care for them. Wonder if they are in hospitals, jails, or perhaps in unhappy homes. And a feeling of fraternalism such as would be hard to describe overcomes me. I wonder if they are half as well taken care of by their families as I am by my friends. All I have to do whenever I feel an attack of self-pity coming on because I have to lie back and look at one spot on the ceiling is to just think how much worse off I would be if I could not see that spot, and I thank God I can.

Dear Miss Revell:

Apropos of your comment in this week's Variety as to how well things had gone during your period of inactivity, may I not call your attention to a few things that are radically wrong? Of course, there is prohibition to start with, but that is such a distasteful (yes, I am thinking of hooch and home brew) subject that I shall exercise great restraint and dismiss it without further comment. I am tempted to add, though, that I know you are in no way to blame for that. No red-blooded American girl would be the perpetrator of the Volstead act.

Next comes another unpleasant subject. And that's this theatrical season. Could it be any worse? The army of idle actors, agents and managers on Broadway will give you the answer most emphatically. Cain, with his bulging storehouse, undoubtedly disagrees—for he sure is packing 'em in—but as he is the only theatrical man displaying the S. R. O. sign over the door, he can't be considered an authority on the excellent show business this year. Also note the newspapers failed to come out one day.

Of course, as you say, the sun rises and sets just the same every day. But, dear lady, it doesn't seem to be the orb of old and I am sure it doesn't shine as brightly as when it helped to make brilliant your presence on Main street. And speaking of the sun reminds us that during your illness that defunct planet, the moon, so old as to be regarded heretofore as one of the most steady and reliable of celestial bodies, has, according to the daily papers, been cutting up dices by wandering away from its beaten path. Then, too, don't forget that this earth is disturbing the scientists by shifting its axis or trying to move the North Pole south or the South Pole north, or something like that.

So, with a shimmying earth, a wayward moon, prohibition, a rotten season, and a few trifles like that, much as I dislike disagreeing with a lady, I am obliged to take this issue with you that things have gone very well without you. The facts prove, dear lady, 'tain't so. C. F.

Thanks, Jimmy Lyons; also the others on the bill with you: Wilbur and Girdles, Morton Brothers, Willing and Jordan, Fred La Reine and Co. It's stimulating and inspiring to know that you all think of me and take time to send a letter of encouragement signed by the entire company. And it is most gratifying to read that my example has helped anyone to be more tolerant and patient. You know, Jimmy, that most of our troubles never really happen.

Keep on rooting and I will make it. I am improving. I feel it and know it. And some day you will look down and see me in the front row applauding you and your fellow artists.

Molly and Nellie King, in most becoming mourning costumes (having recently lost their mother), make Sunday seem less lonely for me by their presence and flowers.

I am offa Willie Collier and R. H. Burnside. They promised to come down and put on their act, "Nothing But Cuts," for me; then failed to deliver. I'd hate for my contribution toward their fame to be in the nature of a breach of promise case, but they should be careful how they make promises to the weaker sex. For in a case of trial the sympathy is always with the girl.

Just by way of apology to the Pittsburgh lady who took umbrage at my not writing to thank her for the cake she so kindly sent, I must explain that I did not have her address. It was on the outside of the package. But the wrapper was lost. I am unable to open packages. And sometimes addresses get mislaid. There was no letter inside telling from whom or whence it came. As I explained in "Bed-Side Chats" several weeks ago, I am unable to write letters, as I require all my strength to write my column. So forgive me if I seem ungrateful. I do not mean to. I hope you will never again write a letter like that to anyone who is ill. It's like a cow that gives a fine bucket of milk and then kicks it over.

Frank Fogarty, "the Dublin Minstrel" (you remember him), is now secretary to the president of the Borough of Brooklyn and notifies me that I have no copyright on "Bed-Side Chats." And that Frank Fogarty, Jr., who arrived at his home last week, has a line of "Back Talk" that has it over mine like a brass band has it over a hand organ. All right, Frank; put him in vaudeville and I will take as much pleasure in writing about him as I did about you when you illuminated the Percy William theatres while I had the privilege of exploiting them.

The line in my column about having "no Indian to guide me" invoked much comment. The Lee Kids (Jane and Katherine) sent an Indian scarf table cover that when hung over the screen in my room gives it an air of cosiness very restful to one's jaded nerves. Especially when the scene is supplemented by a fine set of Indian head pictures forwarded by Cal Stone, former traffic manager of the Great Northern Railway, who thought 12 Indian pictures would help guide me. My room looks very denish. Now if someone would only send a log fire I would be all set. I can supply the ash tray.

Flowers from Mrs. Frank Campbell, Mrs. Stuart Robson, William Grady, E. F. Elbee, Mike O'Hara, Constance Farber; fruit from William Collier, Norma Talmadge; candy from Trixie Friganza, Zelda Sears, Edward Darling and Jenie Jacobs, all the same week, remind me that while I have been three years away from the firing line I am not forgotten.

SAN FRANCISCO SHOWS

ORPHEUM

San Francisco, March 8.

The current Orpheum bill reached a high mark of entertaining quality with good comedy spots well distributed. Rooney and Bent in "Rings of Smoke" proved the big feature and applause hit. The big revue frames up with the best in vaudeville. Rooney displays everything in the dance line with his fast work keeping the audience with him strongly throughout the various scenes in which the girls contribute worthy specialties.

Edward and Miriam Root furnished expert dance work with the jazz band giving a dandy background. The Rooney vehicle provided 50 minutes of first rate entertainment. Miss Bent is taking things easy, appearing briefly at the opening and finish.

Shriner and Fitzsimmons scored a laughing hit in their news stand skit, which contains clever material and old-time songs, the latter being ably worked up through the old man character. Applause and comedy honors were gained by this team.

Ann Gray, with harp and operatic numbers, won heavy applause in the second position. Crawford and Broderick did very well. C. H. O'Donnell and Julia Nash in "Almost Single" were a comedy success. The sketch contains clever comedy twists with the material in capable hands. It developed good laughs. Redford and "Winchester" started the show off nicely. The comedy, including several familiar stunts, procured laughs.

Davis and Belle closed the show in good hand lifts, their work enhanced by clowning by Pat Rooney. "The Storm" in its second week, created as much interest as during the previous week. Josephs.

PANTAGES

San Francisco, March 8.

With a novelty act on each end of the bill and the intervening turns containing good comedy, the current program gave complete

satisfaction. The first of the five shows scheduled for Sunday started at 1 p. m. with the Aerial Rooneys offering novelty trapeze stunts to an incoming audience. Eddythe and Eddie Adair No. 2 in their boot shop skit elicited laughs with a vehicle containing clever dialogue and humorous business. The couple were worthy of a later spot. La Zar and Dale followed with blackface comedy, delivering big laughs. Comedy business and talk topped off with straight and comedy violin and piano work secured the desired returns. The novel entrance in which automobile headlights are employed impressed.

Langdon, Smith and Langdon offered good comedy and clever vocal work in the next to closing position. The comedy derived from Tom Smith being knocked from the piano stool proved a howl. The Langdons sing and handle comedy in the desired style, the trio singing finish securing applause. "The Current of Fun," with Mile. Burnell, scored a comedy hit, the comedy overshadowing the scientific electrical demonstration. The comedian's boob characterization and natural comedy ability proved the knockout of the act. The Patrowars, with dazzling scenic effects and a fine routine of acrobatics, with lift feats predominating, closed the show impressively. Josephs.

HIPPODROME

San Francisco, March 8.

"Marriage vs Divorce" held the feature spot in the bill the musical satire on married life being heartily enjoyed. The piece is neatly staged and well played.

Bryant and Stewart, next to the closing, kept the house laughing with nut comedy. The routine consists of good comedy stunts and dances.

The Anselmisms won applause in the closing position with shown trapeze and strong jaw feats.

Lillian Boardman did fairly No. 2 with songs and impressions.

Raymond and Lyte opened the show with songs and dances, neatly costumed and delivered. Josephs.

FRISCO ITEMS

San Francisco, March 8.

Fire broke out in the Columbia last week when a transformer back stage exploded. The damage was slight, as nothing but a few drapes were burned, but except for a trick of circumstances, David Warfield's big set in "The Return of Peter Grimm" might have been entirely destroyed.

The work of redecorating the local Pantages has been completed and the house now has a bright and attractive appearance.

Selby C. Oppenheimer has been swamped with mail orders for tickets to the San Francisco engagement of the Chicago Grand Opera Company, which is scheduled to appear at the Civic Auditorium March 27 for two weeks.

Charles C. Hamilton, manager of construction for the Orpheum Circuit, incurred a broken leg here last week when he fell through an unfinished area on the first floor of the new Junior Orpheum building, "Golden Gate." He fell 12 feet, landing on the floor of a cement basement. It was his first day in town, as Hamilton only arrived from Chicago on a tour of inspection the day before the accident.

Ben Fuller, Jr., who announced his intention to sail for Australia March 3, has changed his plans and will not leave until the end of March.

Rumors that have been current that Alexander Pantages contemplated taking over the Republic and the Majestic, two neighborhood houses, here and filling them with his vaudeville, have proved groundless. Pantages did contemplate doing so, according to report, but found upon investigation it would cost too much money to renovate and put the theatres in proper condition.

Adolph Dohring, stage manager at the Orpheum, proved himself a live wire publicity "idealist" last week by making several humongous paper mache trees that looked as natural as the real thing, and planting them in the lobby as a baillou for "The Storm," a melodramatic playlet that showed at the theatre. The trees attracted much attention, and the management was so pleased with the idea that they are using them during the rest of the tour.

The Alcazar, a stock house, staged a publicity stunt during the playing of "Old Lady 31" by inviting the members of the Old Folks Home to

attend a special matinee. The "youngsters" of 60 or more came eagerly and were given an enjoyable afternoon's amusement.

The St. Francis is going to put its "Fable Room" on the theatrical map as an exclusive and fashionable rendezvous. The management announces that \$30,000 is to be spent on improvements and it will install and maintain big revue features.

Ferris Hartman, old-time musical comedy favorite, who for years was a shining star at the old Tivoli before the big fire, and who recently completed a tour of the Pantages circuit, is back in San Francisco with the manuscript of a new musical play written by Walter De Leon. Hartman is talking of organizing a company and presenting the play on the coast.

Edwin Morris, manager of Loew's Hippodrome, ill for three weeks, has returned to his duties. During the absence of Morris the house was managed in able fashion by William Casey.

Billie Shaw, formerly master of ceremonies at Coffee Dairs, has joined the Roy Clair Musical Comedy Co. at Modesto.

Lee Parvin, theatrical road manager, recently in charge of the Wilkes Stock, Sacramento, which closed several weeks ago, is in town again.

Dave Malcolm, formerly in vaudeville, paid his first visit to San Francisco last week as a member of the David Warfield company at the Columbia.

Hal Berg and Miriam Blair arrived here last week from Australia on the Tahiti.

With the resignation of Charles E. Bray as western representative of the Orpheum circuit, rumors have been flying that back of this resignation was a plan on the part of the Shuberts to invade the San Francisco vaudeville field and the coast as a direct rival of the Orpheum. These rumors, however, have been conflicting. Some reports state that the deal is all cut and dried. Others declare there is no truth whatever in it. An effort to check on these rumors and pin the report to some substantial basis of fact has proved unavailing. It is still all rumor with apparently very little foundation, and it is quite likely the rumors were inspired. They never had any real basis.

"DARK" THEATRE OUTLOOK FOR COAST

Three Houses Darkening While Two Big New Ones Announced to Open

San Francisco, March 8.

It looks like San Francisco is going to have plenty of dark theatres very soon. The Savoy has been dark for some time; the Rialto, a picture house, closed last week, and now rumor has it that Will King is leaving the Casino shortly for Los Angeles. No policy has been linked with the name of that house to indicate what is to be offered there after King's departure.

Two big theatres are announced to open very soon. The Orpheum Junior house (Golden Gate) and Loew's new Warfield. The Warfield will play the acts now showing at the Hippodrome. No policy has been announced for that theatre when this event happens.

ASH MOVING

Jumps Business at Imperial—Going to Granada

San Francisco, March 8.

Paul Ash has scored such a hit at the Imperial that the newly built Granada across the street, where business has not been all that it should be, is to take him over there, with the idea of stimulating the interest of the picture going public.

The Granada is controlled by the same combination that controls the Imperial, California, and Portola.

Ash opened last Sunday, Feb. 26, and business at the Imperial jumped throughout the week, according to report.

That "Foolish Wives" is to go into the Imperial soon at \$1.50 prices with its own music may have had something to do with moving Ash into the newer house.

The name of the orchestra leader was displayed all over town in spectacular 24-sheets.

\$90,000 ON RUN

Looks as if Kolb and Dill Will Make It in Six Frisco Weeks

San Francisco, March 8.

Kolb and Dill's business in "Give and Take" at the Century is holding up. They got \$52,000 in the first three weeks, and the present one looks good for \$12,000. Every indication points to the fact that they will gross more than \$90,000 during their six weeks' stay, thereby earning the 5 per cent bonus that is part of their contract, provided they reach that figure.

They plan soon to celebrate their 20th year in California by staging a scene from their first success in San Francisco, "Fiddle De Dee."

David Warfield in "The Return of Peter Grimm" at the Columbia grossed \$35,000 during two weeks.

ARBUCKLE COMMISSION

San Francisco, March 8.

Superior Judge Harold Louderback granted an application last week for a commission to go to Chicago to take depositions on behalf of the Roscoe Arbuckle defense.

The third trial of the film comedian is set to begin March 13.

ORCHESTRA LEADERS CHANGE

San Francisco, March 8.

Phil Fabello, formerly orchestra leader at Tait's, goes to the New Mission, in the Mission district. He will be succeeded by Max Bradfield.

Elliston Ames, formerly of Teclan Tavern, which recently closed, has taken charge of the orchestra in Marquard's Cafe.

PEARL ABBOTT ENGAGED

San Francisco, March 8.

Pearl Abbott, playing the Loew circuit, announced last week she is engaged to marry Henry Bessert, a Pittsburgh business man and that she will leave the stage in June. The wedding will take place at that time.

OBITUARY

BERT WILLIAMS

Bert Williams, colored comedian, died March 4 at his home, 2309 Seventh avenue, New York. Death was due to pneumonia. He was 49 years old, born in New Providence, Nassau, British West Indies. Mr. Williams was partly of Danish blood, his grandfather having been a white man and his grandmother a quadroon. His name in private life was Egbert Austins Williams.

Williams' last appearance on the stage was Monday night, Feb. 21, when he collapsed during the first act of "Under the Bamboo Trees" at the Shubert-Garrick, Detroit. He had just finished a song and the audience was clamoring for an encore. Leaving Detroit Monday

MAY GOD REST IN PEACE THE SOUL OF MY FRIEND

BERT WILLIAMS

Who Has Brought Happiness to Millions
WALTER WEEMS

night, Mr. Williams grew worse steadily during the week, heart trouble and other complications setting in.

Bert Williams started as a youth in the show business, appearing with colored minstrel troupes, in variety concert halls, etc. In 1898 the team of Williams and Walker burst upon New York as an unusual novelty in the way of colored song and dance men, appearing in "The Gold Bug," a show which flattered at the Casino after a week's engagement. But Williams and Walker were made as far as show business was concerned, and a long engagement at Koster & Bial's, the leading variety house of the day, followed.

Williams and Walker were starred later in several all-colored shows, among them "In Dahomey," "Sons of Ham" and others. Following the death of George Walker in 1907 Bert Williams starred singly in a show called "A Load of Coal." In 1911 he became a member of Ziegfeld's "Follies," playing continuously each season thereafter with succeeding "Follies" until 1920, when he contracted with the Shuberts. During the last year or two Mr. Williams appeared in musical shows. During his career he also played vaudeville frequently.

He was a genius in his line, that of portraying the negro character in

IN FOND MEMORY OF

BOB PLANT

Who Departed This Life March 7th, 1921
MAY HIS SOUL REST IN PEACE

CHARLES LANE

comedy fashion, but withal legitimately. He popularized innumerable songs in his day, among them "You Ain't So Warm" and "Nobody."

He was a member of the Masonic order, joining in Scotland while the team of Williams and Walker were appearing on the other side. The funeral ceremonies were under the auspices of St. Cecile Lodge, A. F. of M., Wednesday at the Masonic Temple, New York. Theatrical people in all walks of life were in attendance, attesting Mr. Williams' popularity as a man and an actor. He is survived by his widow, Lottie Williams. Burial was at Woodlawn.

Williams had the distinction of being the first negro to be buried by a white Masonic lodge, a request being made by the deceased in his will that he be buried by St. Cecile Lodge. Special permission was received from the lodge in Scotland, of which Williams was a member, for the services to be held by St. Cecile, the theatrical lodge.

CHAS. M. HOEY

Chas. M. Hoey, of the vaudeville team of Hoey and Lee, died March 7, in Bellevue Hospital, New York,

from cerebral hemorrhage. Mr. Hoey had been suffering from a mental affliction for the last year or two, but was in fair health bodily up to Feb. 23, when he was stricken with the brain hemorrhage

IN MEMORIAM

JOHN D. CONDON

The Father of Alice Condon (Mrs. Sidney Payne) went to his rest, January 28th, 1922, in Los Angeles. May his soul rest in peace.
His Heartbroken Daughter and Son
MR. & MRS. SIDNEY PAYNE

that resulted in his death. He was about 50 years old, born in New York city, starting in the theatrical profession with Cliff Gordon, Barney Gerard, George P. Murphy, Bobby North and other young fellows theatrically inclined who lived in the east side neighborhood where he resided. In 1900 Hoey formed a partnership with Harry Lee, and they were a standard act in vaudeville for upward of 15 years, separating a couple of times but rejoining later.

Chas. Hoey was famed also as a parody writer and author of acts. In addition to his vaudeville engagements, Hoey appeared with his partner, Lee, in several burlesque shows, including Al Reeves, Weber & Rush and Barney Gerard's "Girls de Looks." Hoey's most recent stage appearances was in burlesque, playing in the "Girls de Looks," with

IN LOVING MEMORY

OF MY OLD PAL AND PARTNER

BEN W. DAWSON

Who Departed This Life Mar. 4, 1922

Leaving a Vacancy Which Will Never Be Filled in the Heart of

WILLIAM LE MAIRE

Lee in 1916, also collaborating on the book of the show with Barney Gerard. He leaves a widow and daughter, Vinie, the latter 20 years old.

BERT KELLY FORREST

Bert Kelly Forrest died at his home, Freeport, L. I., March 1, following an illness of five months. Death was due to heart trouble. He was born in Liverpool, England, and was 54 years old. The deceased's name in private life was Herbert Tompkinson. He did a tramp turn in vaudeville for many years, being a favorite at the clubs in and around New York, a field in which he was rated highly as an entertainer. He leaves a widow, four daughters and a son. Burial was in Greenwood cemetery, Brooklyn.

CHESTER STEVENS

Chester Stevens, coast actor, for the past three years incapacitated by illness, died at a hospital in Oak-

IN LOVING MEMORY

OF OUR DEAR FRIEND

MAE BUSHELL

Who Departed This Life January 10th, 1922, at Birmingham, England.
In Our Memory She Will Always Live
VIOLA WIGAND and Daughter, LORRAINE

land, Calif., last week. He was 39 years old. Stevens was well known on the Pacific Coast, where he had (Continued on page 36)

SAVOY HOTEL

FIFTEENTH & JEFFERSON STS. OAKLAND, CAL.

Special Rates to the Profession
Telephone LAKESIDE 2900

Service and Rates to the Profession

HOTEL TURPIN

17 Powell St., Near Market, SAN FRANCISCO
One Block from All Theatres

When in SAN FRANCISCO

MEET AND EAT

With DAVE LERNER

ECONOMY LUNCH No. 2

24 ELLIS STREET—NEXT TO CENTURY THEATRE

FLORENCE REED and Co. (3) "A Royal Rendezvous" (Comedy-Drama) 18 Mins.; Full Stage Palace

For her debut on the vaudeville stage, after a career in the legit and pictures, Florence Reed selected a period playlet, which means costume. In powdered wig and super-Colonial skirts, Miss Reed came before the curtain for a prologue, to speak briefly of the sketch and bespeak laughter for it. She got some laughter during the playlet; she tried very hard for laughing; so much so Miss Reed appeared to be overplaying, or to have misjudged her role, or to have misjudged vaudeville.

It's quite likely that friends of the star who thought they knew vaudeville better than she, with the result proving neither knew it at all, informed Miss Reed that in vaudeville you must make it plain, or up to date. No subtlety in vaudeville because vaudeville is vaudeville, you know. Which may account for Miss Reed playing the Countess Marie de Tourney as she may have existed in 1750, as Florence Moore might have played it as a travesty in the "Music Box Revue" in 1922 if given the role. And but little more for the performance of Raoul Vernet as done by Reginald Goode, though Mr. Goode kept more to the comedy spirit, while Lionel Glenister as King Louis XIV. made his kingly role very sedate.

Which may or may not tell Edgar Selwyn what is the matter with his "Royal Rendezvous" this week at the Palace. It may be something else, perhaps the playlet itself, but the latter will never be known until it is interpreted by players for value and forgetting vaudeville.

The audience at the Palace Monday evening simply passed up the entire thing. They laughed at Vernet when he slapped the King on the rear with his sword, a playful bit of slapstick that may have been done in burlesque over here before 1750. Or when Miss Reed was extremely coquettish with her husband (Vernet), or the King whom she once addressed as "Louie" and later apologized for it, to Louie, himself, in person and not any picture either.

The story may be Mr. Selwyn's idea of royal intrigue back in the centuries where there were no road houses, Louis had a date to eat a little dinner at the Countess' apartment late at night. Over here in current times it is called a "party." In France in 1750 Louis lost his appetite for the meal and the Countess when Vernet slapped him where he wasn't looking. But the Countess persuaded the King to pardon Vernet, first because he had broken jail that morning, and, secondly, because while on his way home and meeting the King, who was on the road to the date, he had held up the kingly purse. The Countess made him give back to the King the purse but made the King appoint Vernet captain of his guards. In 1750 that was probably a 50-50 break.

Now it sounds as though there was something the matter with the playlet. But at the finish Miss Reed yawned and had the house right with her in that bit of business.

Monday matinee and for the first time in the history of the Palace a player as prominent as Miss Reed, for her first vaudeville entry, was No. 3 on the program. It looked as though the bookers weren't any too certain. No. 3 is where they usually hide them away, when they are sketches. In the evening the Reed playlet was second after intermission, but Tuesday it should have gone back to No. 3, for in the early spot it did better, besides making itself known before much better vaudeville had appeared.

If the Florence Reed name is worth it, a chance may be taken with this booking, but it is chance, and there must be a need for a name before it should be chanced.

FOSTER and JOYCE Songs and Musical 12 Mins.; One City

Two boys nattily clad devoting their efforts to vocal and instrumental work. Bob Foster is a finished musician employing a large variety of instruments with each of which he lands the desired punch. Joyce possesses a pleasing tenor voice and capably handles the piano end of the act.

No. 4 at the City the returns were forthcoming with the boys capable of holding down a similar spot in any bill of that grade. A bit of dancing with the instrumental work by Foster would help to lift the turn up a peg or two. A pleasing two-man combination.

"STARS OF YESTERDAY" (6) Old Songs and Dances 36 Mins.; One and Full Stage (Special Set) Broadway

An assemblage of former variety, musical comedy and minstrel luminaries that our grandpaterians raved about. The former stars include Tony Williams, Joe J. Sullivan, Lizzie Wilson, Corinne, Mae Kennedy and Barney Fagan.

The leaders of stageland of 30 years ago are cleverly introduced by Tony Williams, who is reminding to his granddaughter about his former compatriots. Seated before a grate in a library set, the different stars appear in an illuminated picture frame, as Williams describes their specialties and gives a brief autobiography of each to the little girl.

First was Lizzie Wilson, in her "Dutch Girl" costume to sing "Mr. Dinglespiel." The ovation drew her back for the "Dutch Blackboard" number which was a "wow." Her specialty was in "one," followed by a return to full stage to allow Williams to introduce Joe J. Sullivan in the picture frame. This manner of introduction was used for Sullivan's "Where Did You Get That Hat?" which he authored. A song and dance in the style of 40 years ago, "I'm Goin' to Be Married," brought down the house.

Corinne in her knickerbockers with mandolin for a "yodel lullaby" was the next specialist. She was also encored by the enthusiastic gathering and responded with "Rosie," which pulled uproars of applause.

Barney Fagan followed the other ovations and topped them all, attired in his blue dancing togs for "My Gal's a High-Born Lady," when the 72-year-old stepper slammed over a neat, hard-shoe buck, followed by an "essence" that would make any of the present day hoofers go some to tie. The house roared an approval.

At the finish with Fagan stepping down front, the other five principals lined up for a chorus. The act received enough applause to satisfy a Saturday afternoon gathering at the Polo Grounds. They took encores collectively and singly with an equal measure for each from both generations present.

The act on its showing at this house holds enough interest and entertainment to headline any of the big-time vaudeville bills. The younger element liked it as well as the old boys present. Historically it can't miss and allowing the usual discount to Father Time, "The Stars of Yesterday" are a welcome addition to our present incandescents of the vaudeville constellation.

COLLINS and DUNBAR Singing and Dancing 12 Mins.; One

Man and woman, the latter making a quartet of changes, all rather attractive, the former working throughout in a tuxedo, slipping on a comedy coat and hat for an eccentric number. The opening number is rather aged for stage use and should be replaced. The girl in a pink, satin sport outfit looked rather nifty, but the man's appearance working "straight" fell below par. If capable, he should attempt comedy throughout. A double dance followed with the customary solo dances of soft shoe type, the girl meanwhile changing for each number.

The couple are good dancers and scored well, notwithstanding the faulty tempo supplied by the harmonists in the pit. With the girl's appearance, their combined dancing ability and some salable material, the man aiming at comedy, this team could develop into something worth while.

As the act stands now, it's just fitted for the spot it held at the American and for that grade of time. On No. 2 it ended a fair return.

TOY LING FOO and Co. Magic 12 Mins.; Full Stage

A Chinese magician, the man unwigging on conclusion and disclosing himself for a Caucasian. He fooled few, if any, the two girls who assist with the props likewise attempting Ming Toy make-ups. None of Toy Ling Foo's stuff is flashy, but sums up as a good right turn. His forte seems to be producing pigeons, flags, etc., from seemingly empty cross-sections. Some of his attempts appear pretty crude to the initiated, but he manages on the whole very well. A big punch illusion or something on that order ought to be included for the get-away.

Pop houses and prices will like this frame-up.

SYLVIA CLARK Comedienne 25 Mins.; One (Special Drop) Riverside

Sylvia Clark holds to her style of entertainment which she calls "artistic buffoonery" but her routine appears to be new with the exception of one number. A silken drop decorated with a jester flinging carnival paper is effective.

Her routine again holds special numbers. For the opening she gave "Little Spotlight I'm for You," a number which permitted leeway, bringing in various stage types, all travestied. The only number retained from the former offering, that of the tired cabaret artist was used next. There it proved its worth. Perhaps it was through the brightness of Miss Clark's fun that landed it as strongly as the other numbers.

Something in the way of a straight number, had her singing "One Week from Today," the song of a bride to be. It was done prettily and proved the comedienne fully capable for that type of number. Besides it furnished a change of pace.

Miss Clark was out a moment later with a dinky head dress and some sort of boots that resembled the awful goloshes of the present-day flapper. She was thus dolled up for a comedy Russian number "Trotting the Trotsky," which ably replaces her burlesque on classical dancing. The trotting part didn't prevent her hitting the floor a couple of times and for that a strip had been laid.

The comedienne filled every minute of her running time which is past that of a single, but there is no cutting needed. She well earned the encore, that being the only popular number in her routine. The song was a porter number, described by her as "a little scandal from the south." The bigger bills will find Miss Clark after intermission and valuable there.

DANO and WEST "New York to Nome" (Comedy) 12 Mins.; Two (Special)

A two-man team, one in blackface, and both in soldier khaki. The locale is in the Arctic. They are on an expedition to locate the North Pole. The set pictures an airplane as the means of transit, while painted wings are supposed to show permanent wireless airdials. No mention of the latter is made.

The act is an "adaptation" of the Gallagher and Shean travesties, but more so the one played several seasons ago by Gallagher and William LeMaire, "The Battle of What's the Use." A map which the officer uses to explain to his dorky orderly the points he must touch is a counterpart of the map bit in the other turns.

The talk sounds original, but the basic idea is that of the other travesties. The ever ready dynamite was in evidence. The orderly trudged forward with boxes of T. N. T. upon a sled. His journey over the ice is described by the officer, peering through spyglasses. The boy slips and there is an explosion. For the curtain the boy rides across in two astride a prop polar bear.

Dano and West can take a spot for three-a-day, the turn not having enough freshness for the bigger houses.

TOTO Clown 14 Mins.; Two Riverside

Perhaps the last part of Toto's present routine is new for vaudeville, though it is possible he used some of the additions before in productions.

The opening "automobile" with the little white dog remains about the same, though Toto has an assistant who carries off the "motor" and is later used for a bit. There follows a boudoir scene, with the kind of furniture that kids would be expected to play with. There is a disrobing bit, the clown then climbing into a bed that is more ridiculously small than the motorcar. Before retiring he plays put and take with himself for a bottle of booze.

The newest of the stunts is a "Salome" burlesque. For it Toto dons big feet and there are extensions to his arms. Instead the head man, he uses a wig of arched red. His contortion stunts as the dancer are heightened by the arm extensions. A head upon a platter is one of the props.

Toto makes a quick change from the Salome outfit appearing in one dressed in tux and finally with an acrobatic dance. He was on second, refusing to take the closing spot, but his early showing helped the show, the house taking to the new features.

MR. ALEXANDER CARR and Co. "Tobblitzky" (Comedy Drama) 17 Mins.; Full Stage (Parlor Set) and One Winter Garden

Fifteen years ago Alex Carr originally introduced this Aaron Hoffman comedy classic in burlesque. Since then all grades of vaudeville has seen the playlet in one way or another. Carr has again taken up the portrayal of Abraham Levy, who would not give his son, Sammy (Brandon Peters) a financial start in his desired marriage to the impecunious object of his affection, Esther (Lenore Masso).

The playlet has seen considerable service, but as Carr does it is lent new life. He has improvised quite a few lines and improved on some of Hoffman's old ones.

For the routine Carr makes a speech in "one," thanking the audience, etc., and offers a comedy recitation, "Jake's First Play," which the star says he wrote recently. It is frank propaganda for the libeled Jew and a slap at "The Merchant of Venice" and William Shakespeare. Carr recites of Jake blowing his wife to a Broadway show for the first time. So excited is his hero in being compelled to part with 11 "fish" for a pair of tickets he does not realize what the attraction is until within the theatre. Carr, in rhyme, sketches the pound of flesh theme in "The Merchant of Venice," winding up that "a guy who writes such plays must be a partner of Henry Ford." It is given a showmanly touch as Carr does it, converting it into genuine entertainment which the house en masse approved, appreciated and applauded.

NEFF and RANKIN Comedy Talk and Songs 15 Mins.; One; Special Drops (2) 58th St.

Johnny Neff has taken unto himself a woman partner. He has incorporated his former "single" offering and the "stalling" with the musical instruments into the present act.

Neff opens as usual with the instruments displayed, and the changing of the signs announcing the different selections which he doesn't play. He monologues, telling about his material being original and not paid for, as for instance, "Al Jolson paying \$25 for the following gag." The repetition of this address before the gags, with different comedians named, was good for laughs.

A phone rings. Neff answers it, gagging and leaving the receiver off the hook. A girl's voice is heard singing, with Neff finally locating it through the phone. The girl is visualized at a window in an office building in "two." A transparent drop in "one" allows the effect. Neff crossesfire and invites her to the theatre. She joins him in "one" for some crossfire and a double song at the finish. The act got repeated laughs at this house, and looks like a standard for the three-a-day bills.

"TID BITS OF 1922" (3) Singing, Dancing, Violins 18 Mins.; Two (4); One (1) Full Stage (13) State

The title is by far the most imposing thing about this act, with the scenic equipment taking second place. The two boys and girl do not seem to hold anything in particular that will carry them out of the small time class.

Opening with an actors' court scene, one of the boys acts as the magistrate with the other first appearing and offering a violin solo for which he is sentenced to Canarsie. The girl appears and offers a number with a little shoulder-shake, causing the judge to leave the bench and do a number in "one." After this act goes to full stage and the judge and girl have a double.

Another violin solo breaks the routine here and finally both boys come on with a violin bit with the girl appearing for the finish and faking a slight bit of toe dancing for a few moments of pantomime which closes the act.

MABLE BLONDELL Singing Comedienne 12 Mins.; One City

Mable Blondell offers a varied routine of songs, including a "wisp" chorus girl and rube character number, both competently handled. Making a costume change from skirts to a black lacy pantaloons creation over tights, in which she appears to particular advantage. Miss Blondell does a number for a finale that introduces a Frisco impersonation that's the goods. Pleading No. 2 for the small times.

MAUD EARL (2) Songs 17 Mins.; One (Special)

A special drop, piano covering and a disguised roulette wheel dress the turn that permits Maud Earl to sing, accompanied by a boy at the piano. If nothing else the act holds one advantage in that the usual selection rendered by the pianist has been deleted. Both adhere strictly to their knitting though the manner in which the songs are introduced becomes somewhat tiresome through repetition. It's a melody and lyric coupled with the spinning of the wheel to decide what type of song should be sung. It eats up too much time besides becoming monotonous.

Miss Earl sings four numbers. They permit the full range of her voice and totaled ample returns to the extent of an encore of a popular melody that had the introduction of "as Galli-Curci would sing it," an interspersed flute obligato and the request to note it would be rendered one octave higher than written. All very effective but depreciating because of the introductory wheel spinning.

The act will appeal on its dressing and the singing of Miss Earl with about the only remedy needed being a cutting down as to the time consumed most logically to be done through the eliminating of the method in presenting the individual numbers.

JONES, ELLIOTT and CO. (1) Songs, Piano, Dancing 16 Mins.; Full Stage (Special)

Al Hockey, the pianist, is the company. Gattison Jones and Miss Elliott comprise the rest of the trio. They are a dancing team who essay a couple of vocal doubles that pass mildly. The stepping is high class, particularly Jones specialties of hard shoe buck with real difficult "wings" his soft shoe eccentric and "essence."

Miss Elliott contributes a corking jazz routine looking fetching in black stockings and short skirts and in a red velvet dress with gold bodice does a rather mold waltz with Jones at the finish.

Hockey is a capable musician and plugs one change interlude with a solo on the piano and a banjo imitation on the strings. The turn is spotty, particularly when the couple are not hoofing. In the latter department they both qualify as big times.

The costuming and production are adequate silk drapes and cyclorama dressing the stage pictorially.

BOLAND and KNIGHT Songs, Dances, Talk 14 Mins.; One 58th St.

Two girls. One is a red-head who goes in for mild "nutting." The other is a tall good-looking brunet. They open with a double song, "Tiddlewinks," nicely handled, following with a skirt dance.

The dark one solos a talking song with a risky theme, while partner changes to a blue short dress and cap for a tough number. The lyrics are aimed for comedy, missing widely. The delivery deserves a better subject.

A popular blues is doubled, with the girls seated on pillows on the stage. Another near-comedy song is used for a comeback, and an encore slightly forced was a popular school days song with the taller girl in overalls to the other kid.

The girls have fair voices and neat appearance. They will improve their positions or the intermediate bills when they improve the material.

DARWIN and WILLIAMS Co. Comedy Sketch 19 Mins.; Full Stage American

A matrimonial mix theme, due to a sleep-walking woman (an especially attractive blond miss) doing the somnambulizing. It has the regulation in-and-out-the-door campaign, with the husband attempting to hide the feminine animated sleeper from his wife. He calls a colored porter to assist, leading to an explanatory conclusion.

The cast does well enough with the text, proving adequate to the somewhat hoke manner of procuring results, having the shy husband in a lounging robe and underwear talking away the major portion of comedy honors. It keeps away from anything suggestive, with the sensitivity of the most stringent not liable to be ruffled by the costuming of two of the characters.

Showing around the middle of the bill the sketch cashed for laughs with appreciable accord coming forth at the finish.

PEPITA GRANADOS and CO. (3)

"Spanish Review" (Songs, Dances)

12 Mins.; Full Stage

Palace.

"A Spanish-Oriental Song and Dance Review," the program says of this foursome collection of singers and dancers. They perform a picturesque background, either singing or dancing, mostly dancing, and in the Spanish-Oriental way, as the program states.

The young women look good in their formations and make the turn attractive enough, but opening the show at the Palace was not the spot, if the act held merit at all. And it seems to, in action and for sight.

The turn might be played up for the intermediate houses, to take the closing first half position. It may be relied upon to be agreeable and it, certainly is a flash, plus the Spanish, the looks and the rest.

Pepita Granados is billed as from "Honeydew" and "Maytime." Her assistants are Edith May, Sonia Marens and Carmen Lopez.

It must be extremely disheartening to frame a dance act of some pretensions at least, and then, because the people in it or who are operating the turn, may be unwise to vaudeville ways, throw it to the dogs by making it open the Palace bill, if playing the house at all. And more especially did they only know that a small time colored two-men dancing and talking act had been placed No. 2. If bookings are that congested for the No. 1 position, with so many acts laying off that could take the No. 2 spot, why couldn't agents be informed to tell new and strange acts not to spend their money and waste their time? *Sime.*

MEEHAN and NEWMAN

Songs and Dancing

10 Mins.; Two (Special)

A mixed couple that should find favor, particularly so in the smaller houses. They open in "one" with the boy announcing an attempt will be made to get away from the special blue drop, piano and short skirts the usual run of acts are displaying with the drop being lifted to reveal the blue drape, piano and Miss Newman, entrancing in a knee-length costume to deliver a song. She makes an additional change of costume with Meehan adhering to a dinner coat throughout for an appreciable appearance.

The punch lies in the dance done by the boy while playing his own accompaniment upon a mouth organ, besides which some comedy is tried for, resulting in average results. The songs, three in number, are mostly dedicated to "blues," the girl having been the main source of delivery in this respect. *Skig.*

PECK and BUTLER

Songs and Talk

18 Mins.; Two (Special Drop)

City

Peck, a blackface comedian, has secured a good looking well voiced straightman in his present partner, but has failed to supply himself with sufficiently worthwhile material to bring the combination up to next to closing requirements.

The special drop in "two" discloses in the exterior of a bull ring in Mexico. Butler is promoting a fight but has failed to secure a torador. Peck enters in large trousers and red vest and is offered the job. Cross-fire talk ensues, some of which develops laughs. Both members handle numbers individually with the straight having the edge in that division. A double number finishes the act off.

Only an early spot offering as it stands today. Next to closing at the City it missed the mark. *Hart.*

ULIS and LEE

Songs

15 Mins.; One

Fifth Ave.

Two boys in Tuxedos with a published song routine. The song cycle is well selected and up to the minute, the numbers brand new and, therefore, interestingly lyrically. For the encore, they drag in the ukas for some self-accompaniment, strumming the strings ungracefully and awkwardly. The chap at the left from the audience could also stand improvement in stage presence and showmanship. Both have voices, very good ones at that, enunciating the lyrics clearly.

They are set for an early spot in the three-a-day grind, with possibilities if they insert some distinguishing "kick" to differentiate them from so many other male singing duos. *Abel.*

BILL and IRENE TELAAR

Talk and Dancing

10 Mins.; One

American

The dancing of the man is the main asset of this duo. Added is the hand balancing by him while seated at a piano of the girl. The Miss plays a violin when in the reclining position, accompanied by the free hand of her partner on the keyboard. Outside of those two incidents, the act is below par and embodies conversation not even worthy of an amateur parlor humorist. The routine sounds as though haphazardly slapped together. The girl does straight for her partner during the early moments allotted to gags that rely entirely on the acrobatic falls of the male half to obtain laughs. Later she returns for a short selection upon the stringed instrument, thence into the balancing feat with a double dance with the girl still playing, taking the couple away.

The turn can probably connect for results in an early position on the intermediate bills, because of the dancing, but should revamp their entire verbal material or work without it. It will come near annihilating any other impression the team may make. *Skig.*

HARRY HAYWOOD and Co. (2)

Comedy Sketch

13 Mins.; Full Stage

58th St.

Harry Haywood was last around in "The Love Game." His present skit is a two-people turn titled "Holding Out." It is the tale of two vaudeville artists who have been playing the tanks and have traded that for a long layoff in New York City.

The set is a squalid furnished room in which the pair have impromptu housekeeping facilities of their own invention. Laughs are obtained when the girl makes coffee over a gas jet, using a grease-paint box and a tin horn for the coffee pot. Another laugh is when she actually fries an egg on a pan, using for a stove an inverted flatiron. Another was Haywood cutting the bread for the evening meal with a hand-saw.

The pair finally battle, with the wife packing up, taking with her the family bank roll of 15 cents. She returns abruptly and confesses she isn't going.

The finish at present is weak. The rest hold interest with many wholesome laughs. Both of the principals are capable players. *Con.*

MAYE HUNT

Songs and Talk

15 Mins.; One

23d St.

Maye Hunt is new to the cast as a single. She has appeared in productions and also vaudeville in the middle west. Preceding her initial entrance a slide says she was among the entertainers who volunteered for overseas duty during the war, and also that she was the first woman entertainer to enter Germany with the troops after the signing of the armistice. The announcement may create some interest even at this late date.

A restricted number is used as her initial effort. Other than the laughing finish it holds nothing. Miss Hunt chatters freely, employing a telephone in conjunction with a short monologue, in which several laughs are developed. A male plant is in an upper stage box. The final big laugh of the turn is brought forth when the plant drops his toupee from the box to the stage.

Single women who can develop comedy returns are scarce. Miss Hunt displays possibilities in that line. *Hart.*

MASON and COLE

Talk, Songs, Dance

15 Mins.; One (Special)

Fifth Ave.

The team has a new talk routine authored by Clark Davis (Davis and Darnelle). Before a cottage exterior the couple enter from a trip to the zoo, the girl berating her escort for his Scotch curse-tightwadness. This five or six minutes of chatter is productive of much good-natured humor, leading in the kiss bit that was a feature of their old routine. A vocal double number took them off nicely, leading into a French song and dance for the encore. This also has been retained from the former frame-up, the team giving an impression of how a French vaudeville team would do an American number in Paris.

The act is seemingly brand new and will go the rounds of the "break-ins" for a couple of weeks yet. It plays nicely as it stands and ought to make the No. 3 grade in some of the bigger houses in time. *Abel.*

PAUL SPECHTS' ENTERTAINERS (9)

Jazz Band

23 Mins.; Full Stage

Fifth Ave.

This is a good nine-man combination for dance music which shows possibilities for vaudeville if there is a little more life injected. The principal trouble seems to be with the violinist-leader of the orchestra, who seems entirely unanimated. The music the men furnish, however, is as good as any that has been heard in the way of dance orchestras with the possible exception of the one or two top notch combinations now around New York.

The nine pieces consist of piano, drums, three saxophones (one of the players of which doubles on the clarinet), banjo, trombone, cornet and the violinist leader. Seemingly from the standpoint of pep and personality the men on either of the ends of the outfit are better suited to lead. The cornetist who holds down one end is a corker and sells his work to the audience 100 per cent, while second choice goes to the other end where there is one of those Wallie Reid type of boys, who handles a nifty sax and also the clarinet.

There is one thing about the entire band, outside of the leader, and that is that they all seem to enjoy their work, all working with snap and unison and constantly beating time with their feet to the numbers in a manner that is effective from the front.

A snappy program of the rags and blues that are the popular successes today make them sure fire for any vaudeville or big picture house as a real attraction for they give the audience what they want at this time. With a little showmanship displayed on the part of the leader they can hold their own anywhere and it wouldn't be surprising if the band was found among those that have "record names" in the near future. *Fred.*

"SUNBEAM FOLLIES (4)

Songs and Dancing

20 Mins.; Three (Special)

American

A mixed quartet, evenly divided, adhering mainly to singing with a snatch of stepping thrown in for diversion. The women make two changes of costume, after the opening Jap number, which permits of straight evening gowns and Colonial costumes. The latter are particularly attractive. The men are in dinner coats. It might not be a bad idea if one were to give up his white vest. It's not according to the sartorial rules of our set; neither does it favorably contrast with his partner.

Seven melodies are included. That takes in ensemble, duo and single numbers, mostly of the "pop" type. With so much warbling the act is inclined to drag at intervals. More or less speeding should pick things up, with additionally strengthening the entertainment value of the turn.

The voices, while not exceptional, pleasingly blend and the specialties register for approval. Surrounded by the special setting the act should develop into a standard warbling interval for the thrice daily houses. *Skig.*

EARL and MATHEWS

Dancing and Singing

12 Mins.; One

American Roof

Man and woman. Man is good dancer and woman sings pleasingly. Opening has woman in male costume, dress suit and high hat. Man in tux. Woman does conventional "cousin" in first number, a double conversational song. Double soft shoe tessence next. Man singles, eccentric buck, very well done. Woman changes to skirts, sings introductory for dances of different nationalities by man. These include Scotch, Irish jig, Yiddish kazotzka, and a waltz close, which the dancer did in Merry Widow costume. Double dance for closing. Good No. 2 turn for the small-timers. *Boil.*

HERMAN and BRISCOE

Talk and Singing

12 Mins.; One

American Roof

Two young fellows with a talking routine, running to familiar material, one doing straight, the other youthful Hebraic type, on order of Jimmy Hussey. Straight does vocal number and comic sings parody verse. Parody on "All Over Now," with wooden leg on chair, glass eye and false hair thing for theme.

Fresher material and a good, long practice tour in the minor leagues are what the team are mostly in need of now. As it stands, the turn is even below current pop house standards hereabouts. *Boil.*

SPORTS

Harry Wills may get some regular money at last. The Howard, Boston, a burlesque house is paying the colored heavyweight \$2,600 to appear there next week as a special attraction. If Wills can draw in Boston he will be in demand by other burlesque houses or shows. Wills got 20 per cent. of the gross at the Garden last Thursday night for defeating Kid Norfolk, another colored fighter, in the second round. The house held about \$45,000 at the \$7.70 top. No one got a line on Wills, the finish arrived so hurriedly. Wills has been getting little less than lunch money fighting around for the past couple of years. It was hard for him to pick them among the Negro fighters, but before Sam Langford quit, he and Wills often rehearsed in the ring.

Six weeks ago Variety printed a story from New Orleans in its sports department to the effect races in that city were being run "hot" and "cold" at the local tracks, with the information the "talent" and bookies were being trimmed to a fare-thee-well, while a few on the inside were heaping it up in chunks. The greatest upheaval the racing game has known, under way since the closing day, has now broken. It may destroy racing in New Orleans. As the facts are brought to light regarding the many "boat races" of the winter during which horses were

"shoed" in at long prices while the favorites were "taken" (pulled), the layers and players are rubbing their eyes in wonderment.

One bookmaker who scans Variety closely each week saved himself thousands of dollars after reading the assertions anent fixed races, he said, for he serried the trail of the "wise" money daily thereafter, scrupulously holding out the nag being hammered and "laying" the others minus any regard for figures. He finished one of the three winning layers of the meeting; 63 others were "knocked off the block" and cleaned completely. The remainder just about managed to save their financial necks.

The New Orleans papers are front paging the scandal now when the horses have left their barns. Meanwhile, four bookmakers have been convicted for violation of the Locke law, which sought to prohibit racing in that State, receiving each a fine of \$400 and a prison stretch of seven months. They are Tom Shaw, one of the widest known figures on the turf; Remy Dorr, Jack Sheehan and Harry Gardiner. Forty-four others are under indictment and they will probably receive similar sentences.

The four convicted bookies have appealed to the Supreme Court and if the lower court decision is upheld it will perhaps mean the abolition of racing in Louisiana for all time.

The boxer Arthur Kaufmann has been acquitted on appeal in the Paris (France) correctional court. Kaufman went to Europe a year ago, first meeting several opponents in Germany. He then drifted into Paris and became a frequenter of the Montmartre resorts. He was charged, with a Britisher, of pocket picking in a dance hall and sentenced to a year's imprisonment. A lawyer was engaged by friends and proceedings for an appeal commenced, which has now been rendered in his favor. Kaufmann states he is returning to America this month.

Mike Sullivan, manager of Billy DeFoe, local boxer, and Sam Crane, at one time a star moundsman for the New York Giants and now connected with the sporting department of the New York "Journal," have leased Bronx Oval, 177th street and Westchester avenue, Bronx, for five years. The new combination will continue to use the site for semi-pro baseball as in the past.

The Dempsey-Kearns act at the New York Hippodrome has about five minutes condensed of the Dempsey-Carpenter fight film in it, with the champion boxing three short rounds for the finish. Several sparring partners have been tried out since Dempsey opened at the Hip. One afternoon last week Dempsey knocked out an aspirant back stage during a rehearsal. The sensation of the turn is Kearns as a speller. He opens with an explanatory mention of boxing and Dempsey, with Kearns a No. 2 Barrymore in his evening clothes. Following Dempsey's first entrance, in black and white also, the champ and his manager start to light kid each other. All the hoke gags were taken out after the first day, but there are a couple of laughs at the bouquet throwing. Then the picture, and then the champ in ring costume. He looks physically perfect and ready to walk into the ring at any moment. It is about the same act in total at the Hip Dempsey and Kearns did on the Pantages time, including most of the talk.

Four championships to be decided in a single afternoon is the hippodrome plan evolved by Walter Keefe, the Pan booker in New York, who is quite friendly with Dempsey-Kearns, et al. The pro and con discussion of a Dempsey-Wills battle and the hazard of only possibly having Dempsey and Gibbons for an early July date in the Jersey City arena, suggested the Keefe idea, generally accepted as the biggest thing boxing has ever seen, if it can be put over. The scope takes in Dempsey, Benny Leonard, Johnny Wilson and Johnny Buff (if still champion) as the champs for their respective divisions, with the legitimate contender in the class for each. A \$50 top will ensure the gate so the matter of purses is the least, if a promoter can be secured. With Richard out, the question of the promoter has become a problem, even if the plan is eventually decided upon. Four bouts like these

(Continued on page 30)

PALACE

A very good vaudeville bill for the public at the Palace this week, but it's just as likely the vaudeville men interested in that theatre are not wild over it. Anyone with the time, inclination and certain of finding listeners, could write two volumes about the bill, how inside vaudeville would see it, what it means, what got over and what did not and why; the cuts and what was left, how the show was framed and what was in it, and so on.

There is one thing almost anyone in the show business who visits the Palace the current term will notice. That is that the house has no spontaneous draw, even with John Steel, undoubtedly the best act of his type and style ever in vaudeville, and Florence Reed, a name, making her vaudeville debut. Yet Monday evening at 8:30 it looked like the Palace would have a bad night. That unfailing sign, the side boxes, started to tell the story. While they never did wholly fill up, the orchestra held what could be termed capacity, but with no standees. And the Dollys were also there, their third week. Who drew them in or who drove them out will be what the show people will observe.

The Dolly engagement at the Palace for five weeks is rather unfortunate, not for the Dollys and maybe not for the house, but for others, like Steel, for instance, who could remain there for a run if this Dolly precedent had not come up. There's no getting away from it, a bad opening is killing; the Dollys can not overcome the impression left the first day and week of their Palace stay. This week they have a nice act, for the Dollys. The stage is prettily dressed and looks as nice as the girls' clothes, which is saying a lot, but there's no punch to the turn, nor is there any punch left to the Dollys' Palace stay. They may be held over their five-week term at the Palace; maybe it is imperative their contract be kept. But on the Monday night attendance showing the Dollys should not have been there this week.

It looks very much as if many Palace regulars are waiting to have the girls leave before trying again, for once was enough; what they saw the first week settled it and they won't believe what they hear. The chances are that if any of the first weekers at the Palace read Variety last week, or may be reading this, they will say, "Trying to square them," and let it go at that. But it's so—the Dollys have rearranged their turn, even to dropping that dialect or accent when Jennie announces that final "Over There" dance as an old-timer of their own. It but shows what the first impression can do, but the girls are still a draw for their one week stands linked with the Palace date, like the Colonial this week and Alhambra next week. They have added a band of five pieces, Gene Dabney's California Orchestra, excellent for the number of pieces, and they do say that the Dollys are paying for the band themselves. That shows, if true, that even the girls now regret.

The Palace is running time-table billing this week, which gives Florence Reed (New Acts) in the No. 3 spot the first big type on the outside pair of boards. Monday evening Miss Reed was shifted down second after intermission, probably because the booking men thought the act was better after they had seen it than the reports from out of town had said. A couple of cities didn't like the "Royal Rendezvous" sketch, but Chicago did, and that may have gotten Miss Reed into the Palace but No. 3.

Anyway, at night, when it was seen No. 3 was the spot after all for Miss Reed in this playlet, though she was in the second half at that time, came John Steel, as far apart in vaudeville entertainment from Miss Reed as their two names denote. Next to closing, Mr. Steel sang and held them; his pianist, Jerry Jarnigan, played an overture, and still they waited, for John Steel. Which may mean Steel's voice or act held them, but it meant more to the bunch in the rear; it meant that if the orchestra remained intact to the last man or woman after the Dollys and Miss Reed had appeared, then that orchestra was there primarily to hear John Steel to his final note. That's what makes a headliner, when you can first draw them and then hold them, which can only be done next to closing by a real act. Steel can go anywhere, can headline anywhere. There's a remarkable magnetism in his counter-lyrical voice that he uses only with melodies he knows will touch the popular chord, and they do. He's one of vaudeville's least exploited high lights, yet one of the strongest at the box office and on the stage. And while his "Follies" rep may have carried him around the first time, it's John Steel all the while on the return trips, when he is even stronger. Besides, he is a willing worker with an agreeable personality.

Another turn caught the interest—Frankie Heath, in a different kind of a single. Miss Heath had Eben S. Littlefield at the piano for her special song numbers that covered quite a gamut in their lyrical range. Miss Heath started with a chatty fly song that became conversational as she implored her "John" to loosen up for \$5,000 for a fur coat, then became emotional as Miss Heath started to act over the phone about

her sick child at the hospital, who died just before the touch for five went through. She didn't tell what she ever did with the five but the audience liked the bit. It sounded in too direct contrast for an opening number but Miss Heath got away with it as she did with the others, particularly a coon wail that went very well, but this girl, who has been coming along for a long while and is finally here for good, slapped over a wonder of a comic for an encore, called "Attaboy," that she did with lightness and finesse. It made her certain at the finish and will properly wind up her turn everywhere. It's one of those numbers that if not restricted would be stuck in the act by 90 per cent. of all popular song singers.

A blackface comedy two-act in a Blanche Merrill sketch, "On the Scaffold," was also in the second part. Rice and Werner, with Mary Werner now an agile contortionist and acrobat through her twice daily exertions in this turn that has been playing several seasons. Rice and Werner are recently back from the other side. Either they or the program forgot Miss Merrill wrote this act that has made them successful on two continents. Despite Miss Werner's avoirdupois, she handled everything neatly and with despatch in the ladder and window climbing, doing a funny little shimmy as she backed out of the window. The turn is in blackface. Ahead of it, No. 2, was another dark act, two colored boys, Williams and Taylor, who dance well and think they can talk. Their talk runs to "best dancer in the country but now in the city" and "stand in front of a drug store to make people sick and buy medicine." The more these colored boys dance the better they will get along, for they are dancers only, and good ones. "Topics of the Day" had a gag Walter C. Kelly told at the same house last week, but as the Topics travel faster than the Judge can, it's going to beat him to it in many another house. The Topics has been a steady lifter. One more is hardly worth noting.

"The Family Ford" with Jim Harkins exchanged places at night with Miss Reed. The W. C. Fields comedy auto skit got many laughs during the running with plenty of business in it, the slapping bit on the kid being brought to the fore twice and getting a laugh, as it must do all over, regardless. Harkins handles the driver's end nicely and has a good compa. In support. It's a return date at the Palace and did well in view of that.

No. 4 held Kane and Herman, who wouldn't take an encore, as it was not heartily enough called for. They had had a couple of what they thought were good gags cut out after the afternoon show. One was the "Jamaica." It may have left them peeved but they worked all right, although following another two-man act that also tried to be funny, but a turn removed that could not have helped them. Miss Reed also had some cuts made in the dialog of the sketch, a couple of those near-oaths that were explosive in the afternoon. "An Artistic Treat" closed the show.

The Palace bill this week for the first time in months runs with a snap, through holding no long drawn out turns.

The Palace lobby holds a card informing patrons seats are on sale there for the Colonial.

The return of Ben Roberts to the orchestra chair does seem to have picked up the orchestra, so much so there is a suspicion the men in the pit must have laid down on Jones while he was in charge. The music was too bad then and too good now not to suggest something wrong.

And after that, Elmer Rogers is back, again directing the Palace as its manager, the toughest house in the U. S. to manage, bar none. Not alone it's the leader in its division, but at the Palace the whole troupe keeps on coming down from upstairs, all of them and each maybe with a different idea. It's not alone trying to manage but it must follow a diplomat also must run the Palace. No wonder Rogers had to go to the woods. Almost anyone else would have gone to Bloomingdale's. But he's back and that's pretty good, as good as he looks anyway, after quite an illness that threatened serious consequences at one time. *Simc.*

WINTER GARDEN

The ten-act bill let the audience out—that part of which stayed through it all—at 11:35, which is unusually late even for the act. Shubert house. The show itself was switched inside out and matinee, although the five acts in each stanza division were maintained. Mr. Alexander Carr (the "Mr." features prominently on all Shubert paper—programs, 24 sheets, announcements, etc.) topped an average supporting layout with a revival of the perennial "Tobitzky, or the End of the World" sketch. Carr's company was switched from closing the first inning to second after intermission, exchanging spots with Ray Miller's Band and Cliff Edwards. This makes the fourth week for the latter combination at the Garden with in a period of less than two months. The first booking was a double week itinerary, as is the current engage-

ment, the boys having appeared here last week.

Andy Byrne wielded the overture baton promptly at 8:15, giving the show an early start which, even with the short intermission, accomplished little in combatting fleeting time. Speaking of Byrne, his trench boys slipped up once or twice on cues Monday night, once starting late in the Dickinson and Deagon offering, and a couple of times in the course of Ernestine Myers' "dance creations." The terp act closed an over-long show and possibly the musicians were played out, which may be some sort of alibi, but they jazzed up one of Miss Myers' double numbers quite noticeably.

The Kremka Brothers gave the show a start with an average gymnastic and ground work routine. Besides, the team needlessly elaborates where they could assassinate two or three minutes to advantage. Speed is lacking. Seymour and Jeanette, colored mixed team working in male attire, were another combination recruited from the minor leagues. Their stuff is fast and snappy for the intermediaries, but not up to standard for the Winter Garden. Arturo Bernardi in the tray interested immensely with his protean stuff. He has elaborated much on the old vehicle of some years ago, doing a seven-character skit for the first number, followed by impersonations of famous composers (done from the orchestra pit, actually directing the musicians). The third scene discloses how he accomplishes his quick changes with the assistance of three dressers visible through the scrim hangings.

Homier Dickinson and Grace Deagon, brought down from No. 9 to No. 4, impressed politely and effectively, chiefly on the strength of Miss Deagon's personality. Dickinson is a good enough straight and all that, but somehow his pretext at supreme composure becomes too apparent at times and boomerangs. But at that, the average vaudeville fan is not too exacting or discerning, and some of the male member's rallies brought out one or two hand-to-hand salvos from a similar number, or numbers, of frail palms.

Ray Miller and Orchestra and Cliff Edwards are billed as "retained by popular demand." If the recognition on this quadruple return date is any criterion, those jazz hounds may well move their trunks into the Winter Garden. This combination has been dilly-dallying around in one or the other places at divers times, but suddenly they found themselves "made" overnight. Comparisons are odious, but one is compelled to resort to them at times, and the inevitable Paul Whiteman parallel is again dragged in. Like Whiteman's music, Miller's aggregation dishes up pop stuff and makes it sound like symphony. One would relish hearing as dancing to it. Both are as pleasurable and soul stirring. The way he makes those baby saxes behave with the "Kala-Lua-A" rendition is beautiful. The "Song of India" was carded as a special request selection. Edwards then took a hand with his "Ukelele like" callopie walling and whanged 'em. The second encore was announced as a repetition of a disk they made for the Columbia and Okey records. It is good advertising and ought to establish the boys with the "canned music" buyers. The band should be made an exclusive feature by some company. They are corking copy.

Ciccolini reopened after the brief siesta. The Shubert p. a. has burdened this truly pleasing tenor with the appellation "The Adonis of grand opera." That's a terrible moniker to live up to—or live down. However, Ciccolini is a sure-fire for vaudeville despite the "grand opera" scare. In breeches and Colonial costume his stage presence is romantic, dashing and compelling. Opening with the "Tales of Hoffman" aria, he follows up with another heavy selection. Two published songs completes the four-song cycle. He might have done more, but like the rest of the second half of the bill, he worked against time.

Felix Bernard and Sid Townes followed Alex Carr's offering with a pop song routine. Bernard at the baby grand and Townes shooting the ditties over laboriously to some good effect. He probably interprets that as pep and speed, but the strenuousness of it is too evident. He ought to tone down. Some of their stuff was whizzed through so fast it is possible they mouthed their lyrics purposely because of the 10:45 hour when they came on. The boys' first three vocal numbers sounded much like they were sold to one publisher, but they rang in another ditty that allbits them anyway. The spot was too late for them.

Walter Brower monopolized his stuff in his usual droll manner to good purpose, coming on at sharp 11. Every point and pun clicked, the monologist saving the way for the closing Ernestine Myers turn with a remark about abbreviated costumes. It was good showmanship and kept a fair percentage in. Once started, Miss Myers' terpsichorean production interested on its own account. Nat Genes, Lovey Lee, George Clifford and Bernice Speer make a capable supporting company, the Lee and Speer girls standing out with their "cute" stepping. They have the "makings" of a production sister act. Clifford is a fine looking eccentric loofer with whom the star performed most of her double numbers. Nat Genes is the sing-

ing member of the quintet. As usual the Oriental costume (what there is of it) worn by Miss Myers in the closing dance number made 'em talk in general en route for the exits.

Business was about three-quarters capacity, although skillful box-office dressing camouflaged the population sparseness. When the first act started the house was not half full; by the time No. 4 came on it looked decently filled comparatively. *Abel.*

BROADWAY

The Broadway held very nearly a capacity turnout for the night performance Monday with the bill running the usual two acts short at this show. The absentees were Fisher and Hurst and Burns and Lynn.

"The Stars of Yesterday" (New Acts) headlined and got all honors in fourth position. The act was a tremendous hit. Alexander, the xylophonist, opened with his comedy hum. This musician's novelty opening as the boob stagehand who gums everything up, is so exaggerated the "surprise" element is discounted by the comedy effect remains.

Mary Lawlor, assisted by her two male dancing companions and the pianist, danced her way into favor following. Her solo work was the outstanding feature of the turn. The bending and rolling splits were good for big returns as was her soft shoe eccentric contribution. The assistants are clever hoofers but shy vocally. It's a good dancing turn.

Muller and Stanley found a soft spot. Maud Muller's comedy hit them between the eyes and they had to double encore. The last encore an "interruption" bit with Stanley trying to explain a scenario to be constantly distracted by Miss Muller, could supplant the encore ahead of it. Her solo contribution, a "come-alive" and monolog Irish characterization, were effective and well handled. It's a corking pop comedy turn. Stanley has unusual appearance and is an excellent fall.

De Voe and Hosford followed "The Stars" and did well in the assignment. The "vamp" finish with the dancing member in "vamp" attire was good for the usual wow. The vocalizing of the pair is average and the songs all of the pop variety. This will keep them out of faster company until remedied. They have ability but the present vehicle is hampering them. They mopped up here.

Leon and Co. held them in remarkably well with smooth magic and illusions masterfully presented. Leon is a versatile chap and a clever showman. His work is fast and neat and without the usual tiresome "bally hoo." *Con.*

STATE

George Beban with a company of three people who appeared with him in the screen cast of "The Sign of the Rose" is making a personal appearance at the State this week, appearing in the former vaudeville sketch which he presented for years and on which the picture is based and also from whence it received its title. The appearance of Beban in conjunction with the feature caused a temporary change of the regular vaudeville policy. Instead of the usual eight acts, six of which appeared at each of three of the four shows given daily, but six acts were billed for the first half, with the picture placed after the fourth, leaving two acts to appear after the feature had been completed.

Monday night it appeared Beban was a worthwhile box-office draw. It wasn't so much the picture as his personal appearance. That was evidenced by the fact that the house emptied to the extent of 50 per cent. after he had completed the sketch, which is placed about the middle of the fourth reel of the picture, with a final reel to run afterwards.

Business was greater than that usually done at the house Monday nights, judging from the standees that there were back of the orchestra floor.

Following an overture of popular songs that ran about eight minutes, Le Fleur and Portia opened the vaudeville. Collins and Dunbar in their singing and dancing had rather a hard time getting over, for their voices in both the songs and talk did not carry in the big house. Amoros and Jeanette, with hoke comedy, songs and some music, were the real hit of the early vaudeville portion.

"Tid Bits of 1922" (New Acts), a combination of two boys and a girl, has a much more imposing title than an act. It is a neat turn for the average small time house.

The Beban feature followed. After the picture, Elsie White had to fight through her first song with a large number of the audience up and walking, but she managed with the coon song, and finally, in her second effort, a Yiddish number, she caught the attention of those remaining, and from that on had an easy time of it, landing an Irish and an Italian number effectively, and finished with a ballad for an encore. The latter is one of the best numbers in her repertoire and stands out in the manner which she puts it over.

Closing the vaudeville section, Mildred Rogers and Co. the latter consisting of four dancing boys, gave a final, put a kick in the show. It is

to be deplored that she did not have an opportunity to show her goods before a bigger portion of the audience earlier in the evening. Her little act is full of snap and she personally, with the exception of her solo Oriental dance, delivers from first to last. The boy she could play up a little because of his splendid footwork is the one that tangles with her. He would stand out working on the end of the quartet.

The Buster Keaton comedy, "The Playhouse," was one of the additional film features, as well as a news reel.

While the Beban personal appearance may have added a little something to the usual cost of the State bill, that was counteracted by the fact that there were two acts dropped, and the show as laid out was one of the best that has been seen at the house in weeks, judging it from all angles. *Fred.*

RIVERSIDE

Monday night's house was light in comparison with the attendance of the last three weeks. The Dolly Sisters last week double up from the Palace and were a draw; the week previous Irene Castle drew corking business. For the week prior to the dance star, Belle Baker was a magnet, and it was the latter who set the pace for the Riverside, starting the second week in February.

The eight-act bill offered for the current week was min i the big names of last month, but it was an excellent variety entertainment, so well placed Monday night that there was no weak spot perceptible. Not a few changes in position were noted over the programmed running order. Toto (New Acts), listed to close, was reported ready to walk. He was sent on second instead, while Gordon and Rica, marked to open, went into the shut position, much to their credit. Sylvia Clark (New Acts) was listed No. 7, but moved one spot up. Opening intermission, she exchanged places with the Mosconi Brothers, with the going fine for both. These two turns were coupled for the evening's honors, though the others were not passed up by any means.

The Mosconis made their first appearance at this house in a year. Without the father in the turn, the brothers have lately changed the routine, and right now is paced as fast as when the boys were alone, the entire act being accomplished in less than 12 minutes. No encores are given nor sought, though applause at several times earned them. Again it could be noticed that the younger dancers of the quartet are improving. Verna, especially, looked good Monday. She appeared without tights, and flashed through her work without fault. First with Willie, who for the double number was toggled out in patent leather coat and hat, to match his hair, and then Charles, with whom she did the "Scandal Walk."

Louis Mosconi clicked for a bang in his specialty. Charles and Louis together also landed surely. The boys have inserted some of the double work that originally brought them attention, and it looks as good now as ever. Louis Silvers is credited with the special song numbers and arrangement. William Edson as leader and bassoon a laist remains a feature.

Florence Nash and Co., with "A Breath of Fresh Air," fulfilled the purposes of a playlet, which means vaudeville in these times of revue-vaudeville. The Edgar Allan Wolf sketch is "lifted up" by Miss Nash, much in the same way she explains the city lifts people up (also the beauty experts). As a satire on the morals of country youth, the writing is amusing, but it is Miss Nash who is the more so, and rightly. Also her support, which has Minnie Stahley, Lydia Bernard, Frank McDonald and Herbert Delmore, are all capable.

Ed Flanagan and Alex. Morrison, the Coast golf expert, supplied a corking comedy novelty for closing intermission. It is said the pair are due to leave for the West and enter pictures, which is to be regretted, for their "A Lesson in Golf" is one of the smartest acts of the season. It doesn't take a golf enthusiast to appreciate the turn, and yet it is instructed and loaded with humorous points. Flanagan had the house in chuckles throughout, the big laughs coming with the watch bit—a mixture of skill and burlesque—and his remark, "No wonder they call this an old man's game."

Moore and Jayne delivered with comedy and songs on third. Geo. F. Moore, first as "Algy" and later with a dash of nance, showed to better advantage than in several seasons. Miss Jayne looked husky beside the juvenile, yet she is well appearing and handled her song numbers to good purpose. Moore's "Moose talk" was well placed at the start, and it got across. The turn has bright material, and brings a new face to vaudeville in Miss Jayne.

Gordon and Rica have been abroad. The routine therefore looked quite fresh. The team opened in "one" with talk, some comedy and a skipping rope dance that got something. On his high bike the new monologized so cleverly, the house was held intact. After a dozen laughs he remarked: "Let a (Continued on page 21)

BILLS NEXT WEEK (MARCH 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 in their program position. * before name denotes act in doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
Mason Bros Co
"Dummies"
Marion Harris Co
Vaughn Comfort
Dooley & Sales
Dolly Sals Co
Bobby Higgins Co
3 Lordens
El Cleave
Keith's Riverside
Harry Johnson
Houdini
H. Mariotte Co
Wilson Aubrey 3
Wylie Hartman
Hofa Rev
Frankie Heath
Powers & Wallace
Keith's Royal
Daphne Pollard
Pilvertons
Greenlee & Drayton
Anderson & Burt
J. B. Morgan
Unusual 2

Keith's Palace
Cahill & Romaine
Rowland & Mehan
Van & Belle
Doris & Lyon Sis
Orren & Drew
(Others to fill)
1st half (13-15)
Wrote & Martin
Brennan & Rule
*M. Burnum Co
"Studds De Art"
2d half (16-19)
Farrell Taylor 3
Gilbert Wells
Beeman & Grace
Leavere & Collins
(Others to fill)
Proctor's 125th St.
2d half (9-12)
Claire Vincent Co
Kane & Grant
Jack Goldie
*Mantell Co
Potter & Hartwell
(One to fill)
1st half (13-15)
Orren & Drew
Gilbert Wells
Beeman & Grace
Leavere & Collins
(Others to fill)
Proctor's 125th St.
2d half (9-12)
Claire Vincent Co
Kane & Grant
Jack Goldie
*Mantell Co
Potter & Hartwell
(One to fill)
1st half (13-15)
Orren & Drew
Gilbert Wells
Beeman & Grace
Leavere & Collins
(Others to fill)

Bob Albright
(One to fill)
1st half (13-15)
Chairo Vincent Co
Healy & Cross
M. A. Clark
Dare Bros
Man Off Ice Wagon
(One to fill)
2d half (16-19)
Howard & Clark
Brennan & Rule
Mullen & Francis
Mallia Bart Co
(Two to fill)
Keith's Prospect
2d half (9-12)
Darling & Timberg
Mullen & Francis
Carlo DeAngelo Co
Jack Norworth
Mallia Bart Co
3 Renards
1st half (13-15)
Thos J Ryan Co
Kane & Grant
Elizabeth Brice
(Others to fill)
2d half (16-19)
Orren & Drew
Gilbert Wells
Beeman & Grace
Leavere & Collins
(Others to fill)
Moss' Riviera
Garrison Jones Co
Walters & Walters
Hobbs & Nelson
(Others to fill)
2d half
Johnson Baker & J
Alexandria
Stella Mayhew
(Others to fill)
ALLENSTOWN, PA.
Orpheum
Rudell & Donnegan
Bettie Dunn Co
Worth Wayton 4
Berwick & Hart
(One to fill)
2d half
Bohn & Bohn
Clifton & Delux
BALTIMORE
Maryland
Low Wilson
Paul Nolan
Singer's Midgits
Grace Nelson
Patrice & Sullivan
D. D. H.
BATON ROUGE
Columbia
(Shreveport split)
1st half
Lord & Fuller
Adams & Griffith
Eddie Hume
Cooke & Oalman
Black & White
BIRMINGHAM
Lyric
(Atlanta split)
1st half
E. Keller & Chums
McShane & H. W. V.
Virginia Romance
Damard & Vale
Fragaro Bageott & F
BOSTON
B. F. Keith's
Loyal's Dogs
Niobe
Jack Wilson 3
Wilbur & Mansfield
Wells Va & West
Seel & Austin
Beaumont Sis
Oleott & Mary Ann
BROOKLYN
Keith's Bushwick
John Sted
Cannons & Watkins
Wilson Bros
Jack Benny
Anderson & Penny
Mankin
Pierce & Goff
Ceveno Troupe
Smith Barker
Keith's Orpheum
Lewis & Dody
CHARLESTON
Victory
Harris & Wells
Edna Bennett
Sullivan & Meyers
Coley & Jaxon
Andrieff 3
2d half
Earl & Sunshine
Philson & Duncan
Lee & Craton
Frank Sabini Co
Work & Willing
CHARLOTTE
Lyric
(Romeo split)
Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1493 B'way (Putnam Bldg.) N. Y.

1st half
Bennington & Scott
Murray Girls
Dano & West
Barry & Whitledge
Koban Japs
CINCINNATI
B. F. Keith's
Jane & Miller
Peltro
Vokes & Don
Rabcock & Dolly
McConnell Sis
Roscoe Ails
Harry Bren
LOUISVILLE, KY.
Mary Anderson
Jack Hanley
Wilton Sis
Bobby Pandor Tr
Will Mahoney
Ernest Hall
McLellan & Carson
North & Halliday
PITTSBURGH
Davis
Luster Bros
H. & J. Seymour
W. & J. Mandell
H. Santrey & Band
Leon Varvara
CLEVELAND
Hippodrome
Snell & Vernon
Clara Howard
Roger Imhoff Co
Bob La Salle
J. Dooley
Allerman
Bessie Clayton Co
10th Street
Rice & Elmer
Sully & Houghton
H. Watson Jr Co
Fantino Sis
COLUMBUS, O.
B. F. Keith's
Billy Gibson
Eddie Leonard Co
The Faynes
Raymond Bond Co
MOBILE
Lyric
(N. Orleans split)
Ward & Dooley
Grace Doro
Paul Hill Co
Lowry & Prince
G. Delmar & Band
MONTREAL
Princess
(Sunday opening)
Galletti & Kokin
Balls & Lorraine
Corrine Tilton
Ruth Budd
Arnold & Weston
Bailey & Cowan
Herman Timberg
EASTON, PA.
Able O. H.
Bohn & Bohn
Clifton & DeRex
McCarton & Marne
Willie Solar
B. S. Jazz Band
2d half
Rudell & Dunegan
Bettie Dunn Co
Worth Wayton 4
Berwick & Hart
(One to fill)
GRAND RAPIDS
Empress
Juliette Deka
Vincent O'Donnell
Gena Evans
Harry Langdon Co
4 Casting Mellos
Royal Gascoynes
HAMILTON, CAN.
Lyric
Cook Mortimer & H
Foley & Lature
Wilfred Clark Co
Charles Seaman
Arthur Whitlaw
Lockett & Lynn
HARRISBURG
Majestic
Faber & Burnette
Paul Dinius Rev
(Three to fill)
JEANNE
LANG AND VERNON
"Who Is Your Boss"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD
"Marry Me"
2d half
Hardy Bros
Peale & Corbin
Leaves & Noxon
Lonny Hawkell
J. C. Mack Co
INDIANAPOLIS
B. F. Keith's
Du. For. Boys
Gene Evans
Gallagher & Shean
Norton & Nichols
Hayataka Japs
A. & G. Falls
JACKSONVILLE
Palace
(Savannah split)
1st half
Novelty Perettes
Lillian Gonne Co
Jesse Heather Co
Black & O'Donnell
Foud of Us
JERSEY CITY
B. F. Keith's
2d half (9-12)
Marion Murray Co
Hinton & Norton
NEW ORLEANS
Palace
(Mobile split)
1st half
Callen & Matthews
Herbert Broke

Lyndall Laurel Co
W. & M. Rogers
"Billy Gibson"
Lowe Feeley & S
(Others to fill)
1st half (13-15)
Al H. White Co
Orren & Drew
Bob Albright
Bedell
Kilnery & Reaney
Berman & Grace
(Others to fill)
2d half (16-19)
Thos J Ryan Co
Donovan & Lee
W. O. Clare & Girls
Frank Mullane
Dare Bros
Kane & Grant
(Others to fill)
LOUISVILLE, KY.
Mary Anderson
Jack Hanley
Wilton Sis
Bobby Pandor Tr
Will Mahoney
Ernest Hall
McLellan & Carson
North & Halliday
PITTSBURGH
Davis
Luster Bros
H. & J. Seymour
W. & J. Mandell
H. Santrey & Band
Leon Varvara
CLEVELAND
Hippodrome
Snell & Vernon
Clara Howard
Roger Imhoff Co
Bob La Salle
J. Dooley
Allerman
Bessie Clayton Co
10th Street
Rice & Elmer
Sully & Houghton
H. Watson Jr Co
Fantino Sis
COLUMBUS, O.
B. F. Keith's
Billy Gibson
Eddie Leonard Co
The Faynes
Raymond Bond Co
MOBILE
Lyric
(N. Orleans split)
Ward & Dooley
Grace Doro
Paul Hill Co
Lowry & Prince
G. Delmar & Band
MONTREAL
Princess
(Sunday opening)
Galletti & Kokin
Balls & Lorraine
Corrine Tilton
Ruth Budd
Arnold & Weston
Bailey & Cowan
Herman Timberg
EASTON, PA.
Able O. H.
Bohn & Bohn
Clifton & DeRex
McCarton & Marne
Willie Solar
B. S. Jazz Band
2d half
Rudell & Dunegan
Bettie Dunn Co
Worth Wayton 4
Berwick & Hart
(One to fill)
GRAND RAPIDS
Empress
Juliette Deka
Vincent O'Donnell
Gena Evans
Harry Langdon Co
4 Casting Mellos
Royal Gascoynes
HAMILTON, CAN.
Lyric
Cook Mortimer & H
Foley & Lature
Wilfred Clark Co
Charles Seaman
Arthur Whitlaw
Lockett & Lynn
HARRISBURG
Majestic
Faber & Burnette
Paul Dinius Rev
(Three to fill)
JEANNE
LANG AND VERNON
"Who Is Your Boss"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD
"Marry Me"
2d half
Hardy Bros
Peale & Corbin
Leaves & Noxon
Lonny Hawkell
J. C. Mack Co
INDIANAPOLIS
B. F. Keith's
Du. For. Boys
Gene Evans
Gallagher & Shean
Norton & Nichols
Hayataka Japs
A. & G. Falls
JACKSONVILLE
Palace
(Savannah split)
1st half
Novelty Perettes
Lillian Gonne Co
Jesse Heather Co
Black & O'Donnell
Foud of Us
JERSEY CITY
B. F. Keith's
2d half (9-12)
Marion Murray Co
Hinton & Norton
NEW ORLEANS
Palace
(Mobile split)
1st half
Callen & Matthews
Herbert Broke

Jack Norton Co
Cecil Weston Co
Laurie Devine
NORFOLK
Academy
(Richmond split)
1st half
Francis Roeder Co
B. & J. Creighton
Dobbs Clark & D
(Two to fill)
PHILADELPHIA
B. F. Keith's
Sameroff & Sonia
Eisher & Gilmore
Dolly Kay
F. Walton Co
The Stanleys
Williams & Wolfus
Moore & Jayne
Huston Ray
Leo Donnelly
PITTSBURGH
Davis
Luster Bros
H. & J. Seymour
W. & J. Mandell
H. Santrey & Band
Leon Varvara
CLEVELAND
Hippodrome
Snell & Vernon
Clara Howard
Roger Imhoff Co
Bob La Salle
J. Dooley
Allerman
Bessie Clayton Co
10th Street
Rice & Elmer
Sully & Houghton
H. Watson Jr Co
Fantino Sis
COLUMBUS, O.
B. F. Keith's
Billy Gibson
Eddie Leonard Co
The Faynes
Raymond Bond Co
MOBILE
Lyric
(N. Orleans split)
Ward & Dooley
Grace Doro
Paul Hill Co
Lowry & Prince
G. Delmar & Band
MONTREAL
Princess
(Sunday opening)
Galletti & Kokin
Balls & Lorraine
Corrine Tilton
Ruth Budd
Arnold & Weston
Bailey & Cowan
Herman Timberg
EASTON, PA.
Able O. H.
Bohn & Bohn
Clifton & DeRex
McCarton & Marne
Willie Solar
B. S. Jazz Band
2d half
Rudell & Dunegan
Bettie Dunn Co
Worth Wayton 4
Berwick & Hart
(One to fill)
GRAND RAPIDS
Empress
Juliette Deka
Vincent O'Donnell
Gena Evans
Harry Langdon Co
4 Casting Mellos
Royal Gascoynes
HAMILTON, CAN.
Lyric
Cook Mortimer & H
Foley & Lature
Wilfred Clark Co
Charles Seaman
Arthur Whitlaw
Lockett & Lynn
HARRISBURG
Majestic
Faber & Burnette
Paul Dinius Rev
(Three to fill)
JEANNE
LANG AND VERNON
"Who Is Your Boss"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD
"Marry Me"
2d half
Hardy Bros
Peale & Corbin
Leaves & Noxon
Lonny Hawkell
J. C. Mack Co
INDIANAPOLIS
B. F. Keith's
Du. For. Boys
Gene Evans
Gallagher & Shean
Norton & Nichols
Hayataka Japs
A. & G. Falls
JACKSONVILLE
Palace
(Savannah split)
1st half
Novelty Perettes
Lillian Gonne Co
Jesse Heather Co
Black & O'Donnell
Foud of Us
JERSEY CITY
B. F. Keith's
2d half (9-12)
Marion Murray Co
Hinton & Norton
NEW ORLEANS
Palace
(Mobile split)
1st half
Callen & Matthews
Herbert Broke

TOLEDO, O.
B. F. Keith's
Adelaide Bell Co
Reck & Recker
Alex Bros & Evelyn
Joe Cook
Ben Welch
Thos E. Wise Co
TORONTO
Shea's
Victoria & Dupree
Jean Granee Co
Hugh Herbert Co
Patricia
Gertrude Hoffman
George Darcey
Willie Rolfs
Hippodrome
The Ranzettas
Mack & Lee
Mabel Burke
Wanzer & Palmer
Spirit Mardl Gras
UTICA, N. Y.
Colonial
Teechow's Cats
Chas Rogers Co
Dixie Four
ARMONK, N. Y.
Colonial
Markell & Gay
Burt & Recker
Conroy & Yates
(Two to fill)
WASHINGTON
B. F. Keith's
Four Aces
Great Leon
White Sisters
Arnaut Bros
Florence Reed Co
Margaret Young
Rice & Werner
Catts Bros
YONKERS, N. Y.
Proctor's
Darling & Timberg
Cahill & Romaine
4 Fords
(Others to fill)
2d half
Janet Lee France
(Others to fill)
YOUNGSTOWN
Hippodrome
Weaver & Weaver
Bushman & Bayne
The Naglys
Kenny & Hollis
YORK, PA.
Opera House
Hardy Bros
Dixie Hamilton
Lewis & Norton
Wylie & Hartman
"Sawing a Woman"
2d half
The Deltomans
20th Century Rev
(Two to fill)

ARMONK, N. Y.
Colonial
Markell & Gay
Burt & Recker
Conroy & Yates
(Two to fill)
WASHINGTON
B. F. Keith's
Four Aces
Great Leon
White Sisters
Arnaut Bros
Florence Reed Co
Margaret Young
Rice & Werner
Catts Bros
YONKERS, N. Y.
Proctor's
Darling & Timberg
Cahill & Romaine
4 Fords
(Others to fill)
2d half
Janet Lee France
(Others to fill)
YOUNGSTOWN
Hippodrome
Weaver & Weaver
Bushman & Bayne
The Naglys
Kenny & Hollis
YORK, PA.
Opera House
Hardy Bros
Dixie Hamilton
Lewis & Norton
Wylie & Hartman
"Sawing a Woman"
2d half
The Deltomans
20th Century Rev
(Two to fill)

HAVERHILL
Colonial
Dancing Kennedys
Willie Smith
Welch Mealy & M
Redmond & Wells
Chandon Trlo
2d half
Page & Green
Corbett & Neil
Jarow
Alma Nelson Co
(One to fill)
L'W'ENCE, MASS.
Empire
The Melons
Mabel Berra
Wyatt's Lads & L
(One to fill)
2d half
J. & E. Mitchell
Willie Smith
Ford & C. N. N. N. N. N.
Blackstone
(One to fill)
LEWISTON, ME.
Music Hall
Mykoff & Vanity
Jim Doherty
Leonard & Willard
Pearl & Corvan
Klown Revue
2d half
Dancing Kennedys
(Four to fill)
LYNN, MASS.
Olympia
Alma Nelson Co

Conlin & Glass
Ford & C. N. N. N. N.
The Combacks
2d half
Dunham & O'Malley
Fred Bowler's Rev
Corradini's Animals
(One to fill)
MANCHESTER
Palace
Al Carr
Henry & Adelaide
Kernan Cripps Co
Faber & McGowan
Page & Green
2d half
Fargo & White
Kernan Cripps Co
Furman & Nash
The Melons
(One to fill)
NEW BEDFORD
Olympia
2d half
Will J. Ward
Bert Baker
Fox & Curtis
The Combacks
NEWPORT
Colonial
G. M. L. Fyre
Barrett & Cunnien
Charles Aborn Co
2d half
Henry & Adelaide
Rowland & Mehan
Charles Aborn Co
Wyatt's Lads & L

Conlin & Glass
Ford & C. N. N. N. N.
The Combacks
2d half
Dunham & O'Malley
Fred Bowler's Rev
Corradini's Animals
(One to fill)
MANCHESTER
Palace
Al Carr
Henry & Adelaide
Kernan Cripps Co
Faber & McGowan
Page & Green
2d half
Fargo & White
Kernan Cripps Co
Furman & Nash
The Melons
(One to fill)
NEW BEDFORD
Olympia
2d half
Will J. Ward
Bert Baker
Fox & Curtis
The Combacks
NEWPORT
Colonial
G. M. L. Fyre
Barrett & Cunnien
Charles Aborn Co
2d half
Henry & Adelaide
Rowland & Mehan
Charles Aborn Co
Wyatt's Lads & L

1493 BROADWAY
ED. DAVIDOW and RUFUS LeMAIRE
PRESENT
AL SEXTON
in "THE HOTEL MOUSE"—SHUBERT THEATRE
FAY MARBE

BOB NELSON

IN POLITE VAUDEVILLE
HERBIE HEWSON, at the Piano

Edwin George
(Two to fill)
Keith's Colonial
Garran & McGurte
"B. Bernard Co
Glenn & Jenkins
Watson Sis
Storey & Clark
Kramer & Zarrell
Little Billy
Signor Frisco
Ella Branda Co
Keith's Alhambra
Dolly Sals Co
Burns Bros
Williams & Taylor
Silber & North
Olson & Johnson
Planagan & M. W. N.
Hans Robert Co
Paul Sydel
(One to fill)
Moss' Broadway
Le Maire Hayes Co
Officer Hyman
Nancy Boyer
Mr. & Mrs. J. Barry
Princess Wahlitka
Bradna Co
(Two to fill)
Moss' Coliseum
Rae Samuels
Breen Family
Kennedy & Herie
Joe K. Watson
Ben Beyer
2d half
Liddell & Gibson
Wells Va & West
Ray Laurel Co

Hilton & Norton
Lyndall Laurel Co
John O'Malley Co
"Raymond & G. N. V.
Mallia Bart Co
(One to fill)
2d half (16-19)
Arthur Whitlaw
Leonard & Whitney
Man Off Ice Wagon
Leddly & Leddly
M. & A. Clark
Proctor's 5th Ave.
2d half (9-12)
Bronson & Edw's
Quinn & Caverly
Margaret Young
4 Aces
F. & O. Walters
Man Off Ice Wagon
(One to fill)
1st half (13-15)
Farrell Taylor 3
Thornton Flynn Co
Murdoch & Kennedy

3 FALCONS
"COLLEGE COMIQUES"
NOW PLAYING KEITH & ORPHEUM
Direction: PETE MACK
McCarton & Marne
Willie Solar
U. S. Jazz Band
ATLANTA
Lyric
(Birmingham split)
1st half
Adams & Lang
Sabbott & Brooks
Gillioffe & Lange
Seibin & Grovini
BALTIMORE
Maryland
Low Wilson
Paul Nolan
Singer's Midgits
Grace Nelson
Patrice & Sullivan
D. D. H.
BATON ROUGE
Columbia
(Shreveport split)
1st half
Lord & Fuller
Adams & Griffith
Eddie Hume
Cooke & Oalman
Black & White
BIRMINGHAM
Lyric
(Atlanta split)
1st half
E. Keller & Chums
McShane & H. W. V.
Virginia Romance
Damard & Vale
Fragaro Bageott & F
BOSTON
B. F. Keith's
Loyal's Dogs
Niobe
Jack Wilson 3
Wilbur & Mansfield
Wells Va & West
Seel & Austin
Beaumont Sis
Oleott & Mary Ann
BROOKLYN
Keith's Bushwick
John Sted
Cannons & Watkins
Wilson Bros
Jack Benny
Anderson & Penny
Mankin
Pierce & Goff
Ceveno Troupe
Smith Barker
Keith's Orpheum
Lewis & Dody
CHARLESTON
Victory
Harris & Wells
Edna Bennett
Sullivan & Meyers
Coley & Jaxon
Andrieff 3
2d half
Earl & Sunshine
Philson & Duncan
Lee & Craton
Frank Sabini Co
Work & Willing
CHARLOTTE
Lyric
(Romeo split)

CLEVELAND
Hippodrome
Snell & Vernon
Clara Howard
Roger Imhoff Co
Bob La Salle
J. Dooley
Allerman
Bessie Clayton Co
10th Street
Rice & Elmer
Sully & Houghton
H. Watson Jr Co
Fantino Sis
COLUMBUS, O.
B. F. Keith's
Billy Gibson
Eddie Leonard Co
The Faynes
Raymond Bond Co
MOBILE
Lyric
(N. Orleans split)
Ward & Dooley
Grace Doro
Paul Hill Co
Lowry & Prince
G. Delmar & Band
MONTREAL
Princess
(Sunday opening)
Galletti & Kokin
Balls & Lorraine
Corrine Tilton
Ruth Budd
Arnold & Weston
Bailey & Cowan
Herman Timberg
EASTON, PA.
Able O. H.
Bohn & Bohn
Clifton & DeRex
McCarton & Marne
Willie Solar
B. S. Jazz Band
2d half
Rudell & Dunegan
Bettie Dunn Co
Worth Wayton 4
Berwick & Hart
(One to fill)
GRAND RAPIDS
Empress
Juliette Deka
Vincent O'Donnell
Gena Evans
Harry Langdon Co
4 Casting Mellos
Royal Gascoynes
HAMILTON, CAN.
Lyric
Cook Mortimer & H
Foley & Lature
Wilfred Clark Co
Charles Seaman
Arthur Whitlaw
Lockett & Lynn
HARRISBURG
Majestic
Faber & Burnette
Paul Dinius Rev
(Three to fill)
JEANNE
LANG AND VERNON
"Who Is Your Boss"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD
"Marry Me"
2d half
Hardy Bros
Peale & Corbin
Leaves & Noxon
Lonny Hawkell
J. C. Mack Co
INDIANAPOLIS
B. F. Keith's
Du. For. Boys
Gene Evans
Gallagher & Shean
Norton & Nichols
Hayataka Japs
A. & G. Falls
JACKSONVILLE
Palace
(Savannah split)
1st half
Novelty Perettes
Lillian Gonne Co
Jesse Heather Co
Black & O'Donnell
Foud of Us
JERSEY CITY
B. F. Keith's
2d half (9-12)
Marion Murray Co
Hinton & Norton
NEW ORLEANS
Palace
(Mobile split)
1st half
Callen & Matthews
Herbert Broke

Keith's National
(Nashville split)
1st half
Mr. & Mrs. Darrow
Monarch Comedy 4
Harry Hayden Co
Bert Kenny
McLae & Clegg
LOWELL
B. F. Keith's
Bevan & Flint
Bobby Bernard Co
Holmes & Levere
Thos Kitaras
The Seabachs
Kay Nelson
Eddie Ross
MOBILE
Lyric
(N. Orleans split)
Ward & Dooley
Grace Doro
Paul Hill Co
Lowry & Prince
G. Delmar & Band
MONTREAL
Princess
(Sunday opening)
Galletti & Kokin
Balls & Lorraine
Corrine Tilton
Ruth Budd
Arnold & Weston
Bailey & Cowan
Herman Timberg
EASTON, PA.
Able O. H.
Bohn & Bohn
Clifton & DeRex
McCarton & Marne
Willie Solar
B. S. Jazz Band
2d half
Rudell & Dunegan
Bettie Dunn Co
Worth Wayton 4
Berwick & Hart
(One to fill)
GRAND RAPIDS
Empress
Juliette Deka
Vincent O'Donnell
Gena Evans
Harry Langdon Co
4 Casting Mellos
Royal Gascoynes
HAMILTON, CAN.
Lyric
Cook Mortimer & H
Foley & Lature
Wilfred Clark Co
Charles Seaman
Arthur Whitlaw
Lockett & Lynn
HARRISBURG
Majestic
Faber & Burnette
Paul Dinius Rev
(Three to fill)
JEANNE
LANG AND VERNON
"Who Is Your Boss"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD
"Marry Me"
2d half
Hardy Bros
Peale & Corbin
Leaves & Noxon
Lonny Hawkell
J. C. Mack Co
INDIANAPOLIS
B. F. Keith's
Du. For. Boys
Gene Evans
Gallagher & Shean
Norton & Nichols
Hayataka Japs
A. & G. Falls
JACKSONVILLE
Palace
(Savannah split)
1st half
Novelty Perettes
Lillian Gonne Co
Jesse Heather Co
Black & O'Donnell
Foud of Us
JERSEY CITY
B. F. Keith's
2d half (9-12)
Marion Murray Co
Hinton & Norton
NEW ORLEANS
Palace
(Mobile split)
1st half
Callen & Matthews
Herbert Broke

Grant Mitchell Co
FORTLAND, ME.
B. F. Keith's
Hal Johnson Co
Murray & Gerrish
Roy & Arthur
Oleott & Ann
Van & Tyson
Marcelle Fallett
PROVIDENCE
E. F. Albee
H. LaVail & Sis
Anger & Packer
Riggs & Witche
Walters & Walters
H. Berceford Co
Rae E. Ball & Bro
Pearson N'port & P
Gillen & Mulcahy
Frank Sidney Co
QUEBEC, CAN.
Auditorium
Millard & Martin
The Lovelios
James Thompson
Martin & Moore
READING, PA.
Majestic
The Deltomans
Marino & Martin
Milt Collins
20th Century Rev
(One to fill)
2d half
Dixie Hamilton

TOLEDO, O.
B. F. Keith's
Adelaide Bell Co
Reck & Recker
Alex Bros & Evelyn
Joe Cook
Ben Welch
Thos E. Wise Co
TORONTO
Shea's
Victoria & Dupree
Jean Granee Co
Hugh Herbert Co
Patricia
Gertrude Hoffman
George Darcey
Willie Rolfs
Hippodrome
The Ranzettas
Mack & Lee
Mabel Burke
Wanzer & Palmer
Spirit Mardl Gras
UTICA, N. Y.
Colonial
Teechow's Cats
Chas Rogers Co
Dixie Four
ARMONK, N. Y.
Colonial
Markell & Gay
Burt & Recker
Conroy & Yates
(Two to fill)
WASHINGTON
B. F. Keith's
Four Aces
Great Leon
White Sisters
Arnaut Bros
Florence Reed Co
Margaret Young
Rice & Werner
Catts Bros
YONKERS, N. Y.
Proctor's
Darling & Timberg
Cahill & Romaine
4 Fords
(Others to fill)
2d half
Janet Lee France
(Others to fill)
YOUNGSTOWN
Hippodrome
Weaver & Weaver
Bushman & Bayne
The Naglys
Kenny & Hollis
YORK, PA.
Opera House
Hardy Bros
Dixie Hamilton
Lewis & Norton
Wylie & Hartman
"Sawing a Woman"
2d half
The Deltomans
20th Century Rev
(Two to fill)

ARMONK, N. Y.
Colonial
Markell & Gay
Burt & Recker
Conroy & Yates
(Two to fill)
WASHINGTON
B. F. Keith's
Four Aces
Great Leon
White Sisters
Arnaut Bros
Florence Reed Co
Margaret Young
Rice & Werner
Catts Bros
YONKERS, N. Y.
Proctor's
Darling & Timberg
Cahill & Romaine
4 Fords
(Others to fill)
2d half
Janet Lee France
(Others to fill)
YOUNGSTOWN
Hippodrome
Weaver & Weaver
Bushman & Bayne
The Naglys
Kenny & Hollis
YORK, PA.
Opera House
Hardy Bros
Dixie Hamilton
Lewis & Norton
Wylie & Hartman
"Sawing a Woman"
2d half
The Deltomans
20th Century Rev
(Two to fill)

HAVERHILL
Colonial
Dancing Kennedys
Willie Smith
Welch Mealy & M
Redmond & Wells
Chandon Trlo
2d half
Page & Green
Corbett & Neil
Jarow
Alma Nelson Co
(One to fill)
L'W'ENCE, MASS.
Empire
The Melons
Mabel Berra
Wyatt's Lads & L
(One to fill)
2d half
J. & E. Mitchell
Willie Smith
Ford & C. N. N. N. N.
Blackstone
(One to fill)
LEWISTON, ME.
Music Hall
Mykoff & Vanity
Jim Doherty
Leonard & Willard
Pearl & Corvan
Klown Revue
2

"Spangles"
Ormonde S.
Bedini
Desert Demons
Bells Story
Carl McCullough
Bert Hanlon

DETROIT
Detroit O. H.
(Sunday opening)
"Chuckles of 1921"
White Way 3
Mullen & Correll
A Robins
Horton & LaTriska
Rial & Lindstrom
Peggy Marsh

HARTFORD, CONN.
Grand
Hannaford Family
The Flemings
Bert Kario & Girls
Marguerite Farrell
Dolly Connolly
Frank Jerome

PHILADELPHIA
Chestnut St. O. H.
Nan Halperin
Alfred Latell
Clark & Arcaro
Ernest Evans Co
Fred Hillbrand
Mel-Burns
Deiro
Jack Sirovsky
Lipinski's Animals

SPRINGFIELD, MASS.
Court Sq.
"Whirl of N. York"
Nancy Gibbs
Florence Shubert

PORTLAND, ORE.
(Sunday opening)
Buckridge Casey Co
Mrs Sidney Drew
Pinto & Boyle
Raymond & Wilbert
Weston's Models
R. & E. Dean
Lola Bennett

SEATTLE
(Sunday opening)
Adelaide & Hughes
Jim Cullen
The Buttons
Van Hoven
3 Halsey Sias
Bill Genevieve & W
Oliver & Oip

Low Welch
"Step Lively"
The Brightens
Hilton Sisters
Honey Lewis & G
Royal Hilson
(One to fill)
24 half
Flying Howards
Eva Lloyd
J & J Laughlin

Stevens & Lovejoy
Honey Lewis & G
Little Pippin Co
LITTLE ROCK, MASS.
Low
Kawana Duo
Dora Hilson
Great Howard
Al Shayne
Phina Co
24 half
J & B Alken

Arthur Deagon
Jack Martin 1
24 half
Raymond & Lyte
Lillian Boardman
Marriage vs Div'ce
Bryant & Stewart
Anselm Smiths

OTTAWA, CAN.
Loew
Roof Garden 3
Pio King
Chas. Gail Co
Kings & Wilson
Hubert Dyer Co

Bob Mills
Jas Kennedy Co
Guy Bartlett 1
Brower 1
SAN FRANCISCO
(12-14)
Alvin & Kenny
C. & C. McNaughton
Herbert Denton Co
Riverside Trio
Jackson-Taylor 1
24 half
Wilbur & Girila
La Rosa & Adams
Rilla Willard Co
Jimmy Lyons
Fred La Reine Co

Wigwam
(12-14)
J & A Kelley
Harry Gilbert
"Money Is Money"
24 half
Alvin & Kenny
C. & C. McNaughton
Herbert Denton Co
Riverside 3
Jack Martin 1

SAN JOSE, CAL.
Hippodrome
Raymond & Lyte
Lillian Boardman
Marriage vs Div'ce
Bryant & Stewart
Anselm Smiths
24 half
J & A Kelley
Harry Gilbert
"Money Is Money"
24 half

WATFORD, N. Y.
Avon
Chung Hwa Four

WESTERN VAUDEVILLE
ALTON, ILL.
Hippodrome
Dalto Press Co
(One to fill)
24 half
Bert Lewis
Four Nights

ELGIN, ILL.
Rialto
"The Intruder"
Jennett Bros
(One to fill)
24 half
Kennedy & Davis
Ananath St. Co
(One to fill)
24 half
FT. SMITH, ARK.
Jole
Gladya Greene Co
Mellon & Renn
Clifford Wayne 1

HUGH HERBERT

Week March 13—Shea's, Toronto.

INDIANAPOLIS
Shubert-Murat
"Snapshots"
Low Fields
McConnell & S
Regal & Moore
Klein Bros
McCormack & R
Kranz & White
Bert Shephard
Ziegler Sias

NEWARK
Rialto
Sally Irene & Mary

Next Week (March 20)
CHICAGO
Apollo
(Sunday opening)
"Chuckles of 1921"
White Way 3
Rial & Lindstrom
Peggy Marsh Co
Mullen & Correll
A Robins
Horton & LaTriska

CLEVELAND
Ohio
(Sunday opening)
Midnight Rounders
Sam Horn
Ely & Keller
White Ridner & C
Harry Hines
Green & Blyer

DR. M. HERBST
DENTIST
XRAY DIAGNOSIS
1482 BROADWAY, Suite 408, Cor. 43d St.
NEW YORK

ORPHEUM CIRCUIT
CHICAGO
Majestic
Fritz Scheff
Gee McFarland
Demarest & Collett
Josephine's Ice-cream
Frank Farron
Moody & Duncan
Joe Browning
4 Lamy Bros
Jack Joyce

Palace
Dugan & Raymond
Rockwell & Fox
"Profferting"
Canalinos
Claude Golden
Mary Haynes
Flying Mayors
Sylvia Loyall

State-Lake
Richard Keane
A & E Steadman
Ed Jania Rev
Harry J Conley Co
Clinton & Rooney
(Others to fill)

CALGARY, CAN.
Orpheum
(12-15)
(Same bill plays
Edmonton 16-19)
Rinaldo Bros
Sandy Shaw
Espe & Dutton
Rita Gould
Billy Seabury
Laura Pierpont Co
Norris Animals

DENVER
Orpheum
Nat Nazaro Co
Cliff Nazaro Co
Flanders & Butler
Eddie Buzzell
La Pilarica 3
Garcinetti Bros

DES MOINES
Orpheum
(Sunday opening)
Ruth Howell
Fred Hughes
Harry Holman Co
Lynn & Smythe
Eddie Fay Co
Kellam & O'Hare

DULUTH
Orpheum
(Sunday opening)
Ed E Ford
Josephine Victor
De Haven & Niece
Modern Cocktail
Green & Parker
Dainty Marie

KANSAS CITY
Orpheum
Blanch Showman
Rodero & Maroon
Marga Waldron
4 Camerons
Oleott & Ann
Sallie Fisher
Travers & Douglas

MAHON ST.
Lewis Rogers
Al Wohlman
Fred Lindsay
Bett's Seals
Tennessee Ten
Lase & Harper

Pearson, Newport & Pearson
"A STUDY IN PEP"
Week March 13—E. F. Albee, Providence
Direction: HARRY J. FITZGERALD

SALT LAKE
Orpheum
Vera Gordon
Lyell & Macy

LOEW CIRCUIT
NEW YORK CITY
State
Snyder & Melina
Howard & Brown
Gates & Lee
Hank Brown Co
Sunbeam Polies
24 half
Kanzawa Boys
Jean Boydell
Lillian Steele Co
Anthony & Arnold
Gossler & Lushy

American
Kennedy & Martin
Dave & Tressa
Kneeland & Powers
Lubin & Lewis
Dance Evolution
Rita Shirley
John Jess
C & D Jennings
(One to fill)
24 half
Sinclair & Gray
Fingler & Malia
Pete Curley Trio
White Black & U
Lind & Treat
Carl & Inez
Barron & Burr
Four Balliotta

Lincoln, Neb.
Orpheum
Clark & Bergman
Win Gaxton Co
Morris & Campbell
Cameron Sias
Claudius & Searlet
Lillian Shaw
6 Avalons

LOS ANGELES
Orpheum
Dave Harris
"Pedestrianism"
Harry Howard
4 Mars Bros
Bill Zarrell
Bill Robinson
"Dress Rehearsal"
Lang & Vernon

MEMPHIS
Orpheum
Santos Hayes Rev
Stone & Hayes
Lyons & Yenko
Ritter & Knapp
(Others to fill)

MILWAUKEE
Majestic
May Wirth
T & K O'Meara
Tarzan
Pressler & Klats
B & B Wheeler
Bronson & Baldwin
Michon Bros
The Sharracks

MINNEAPOLIS
Hennepin
Frank Wilson
Jack George
Volunteers
Pirlation
Silver Duval & K
Maurice Diamond

Orpheum
(Sunday opening)
3 Melvina
Jimmy Lucas
Alan Rogers
Moss & Frye
Laila Tsen Met
Sam Mann
Rene Roberts Rev

NEW ORLEANS
Orpheum
Valeska Suratt Co
Kramer & Boyls
Ed Morton
Howers Waters & C
(Others to fill)

OAKLAND, CAL.
Orpheum
(Sunday opening)
The Storin
Nash & O'Donnell
Daniels & Walters
Libonati
Shriner & F's m's
Monahan Co

OMAHA, NEB.
Orpheum
(Sunday opening)
Beatrice Sweeney
Raymond & Schrim

ATLANTA
Grand
Mills & Miller
Olive Wright Co
A Sullivan Co
Murry Livingston
Class & Jazz Rev
24 half
Williams & Daisy
Ubert Carlton
Wahl & Francis
Weston & Elme
Dance Polies

BALTIMORE
Hippodrome
Rose & Bell
Tilford
Ward & King
Royal Tokesse Tr
(One to fill)

BIRMINGHAM
Bijou
Zeno Mull & Carl
Leon Tressa
Tom Stanley & Sis
Tom McRae Co
Jack Walsh Co
24 half
Mills & Miller
Olive Wright Co
Arthur Sullivan Co
Murry Livingston
Class & Jazz Rev
24 half

BOSTON
Orpheum
Le Fleur & Portia
Goetz & Duffy
"Broken Mirror"
Taylor & Francis
Carl Nixon's Rev
24 half
Spoon & Parsons
Fein & Tennyson
Regal & Mack
Bernard & Meyers

Boulevard
Kanzawa Boys
Lind & Treat
Moore & Fields
Smith & Imman
Roy La Pearl
"Step Lively"
24 half
Snyder & Melina
Dave & Tressa
Henry Frey
Amoros & Jeanette
Sally Fields
"Honeymoon Inn"

Avenue B
Lynn Bros
Wild & Scallala
Morley & Chesleigh
"In Argentina"
24 half
Turner & De Armo
Hughie Clark
Roy La Pearl
(One to fill)

BROOKLYN
Metropolitan
Leach La Quinlan 2
G Connor & Clifford
Lucky & Harris

CHICAGO
McVicker's
Dennis Bros
Reed & Blake
Billy Barlowe
Joeylin & Turner
McKay's Scotch Rev

DAYTON
Howard & Bruce
Manning & Hall
Kerr & Ensign
Driscoll Long & H
D'wining & Lee Rev
24 half
Forrest & Church
Howe & Faye
Four Musketiers
Reiff Bros
Four Paldrens

FRESNO, CAL.
Hippodrome
(12-14)
Lea Sylvas
Ray & King
"Innocent Eve"
Holden & Huron
Strassie's Seals
24 half

NEWARK, N. J.
State
Valentine & Bell
Johnnie Bros & J
Kimberly & Page

NEW ORLEANS
Crescent
J & J Murray
Hansen & Goff
"Let's Go"
Grace Camfer Co
Franchini Bros
Ray & King
G & L Gail
J & M Fisher
Gaylord & Langston
Tyler & Cronin
La Maze Trio

OAKLAND, CAL.
State
(12-14)
Prevost & Goelet
Norton & Wilson
Pearl Abbott Co

HOUSTON, TEX.
Majestic
Leon & Mita
Bob Mills
Jas Kennedy Co
Guy Bartlett Trio
Brower Trio
24 half
J & J Mura
Hallen & Goff
"Let's Go"
Grace Cameron Co
Franchini Bros

KANSAS CITY
Loew
Col Phaedon Co
Lehr & Bell
Jas Grady Co
Alina Carbone Co
Melody Festival
24 half
Swain's Animals
McGowan & Knox
"Old Birk Joe Ltd"
Evans & Sidney
Ankar Trio

LOS ANGELES
State
(Sunday opening)
Le Fleur & Portia
Goetz & Duffy
"Broken Mirror"
Taylor & Francis
Carl Nixon's Rev
24 half
Spoon & Parsons
Fein & Tennyson
Regal & Mack
Bernard & Meyers

LOS ANGELES
State
(Sunday opening)
Le Fleur & Portia
Goetz & Duffy
"Broken Mirror"
Taylor & Francis
Carl Nixon's Rev
24 half
Spoon & Parsons
Fein & Tennyson
Regal & Mack
Bernard & Meyers

LONDON, CAN.
Loew
Mora & Reckless 2
A & L Wilson
Frank Terry
24 half
Hill & Quinell
P & G Hall
"Mary's Day Out"
24 half
Leon & Mitzel

MEMPHIS
Loew
G & I Garden
J & M Feiber
Gaylord & Langdon
Tyler & Cronin
La Maze Trio
24 half
Zeno Mull & C
Irene Trevetta
Geo Stanley & Sis
Tom McRae Co
Jack Walsh Co

MONTREAL
Loew
Summers Duo
Rabsonn McCabe 3
Lester Borden Co
Hayes & Field
Dancing Surprise

NEWARK, N. J.
State
Valentine & Bell
Johnnie Bros & J
Kimberly & Page

NEW ORLEANS
Crescent
J & J Murray
Hansen & Goff
"Let's Go"
Grace Camfer Co
Franchini Bros
Ray & King
G & L Gail
J & M Fisher
Gaylord & Langston
Tyler & Cronin
La Maze Trio

OAKLAND, CAL.
State
(12-14)
Prevost & Goelet
Norton & Wilson
Pearl Abbott Co

PROVIDENCE
Spoon & Parsons
Fein & Tennyson
Regal & Mack
Bernard & Meyers
5 Harlequins
(One to fill)
24 half
LeFleur & Portia
Goetz & Duffy
"Broken Mirror"
Taylor & Francis
Carl Nixon's Rev

SACRAMENTO
State
Alvin & Alvin
Morton Bros
Willing & Jordan
Burns & Klein
Songs & Dances
24 half
King Bros
Kling & Base
Martin & Courtney
Hudson & Jones
B La Barr Co

SALT LAKE CITY
State
(12-14)
Wilbur & Girila
LaRose & Adams
Rilla Willard Co
Jimmy Lyons
Fred La Reine Co
24 half
Alvin & Alvin
Morton Bros
Willing & Jordan
Burns & Klein
Songs & Dances

ST. LOUIS
Loew
Potter & Church
Howe & Faye
4 Musketiers
Reiff Bros
4 Paldrens
24 half
Diamond & D'hter
Lehr & Bell
Jas Grady Co
Alina Carbone Co
Melody Festival

SAN ANTONIO
Princes
Obale & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonas's Hawaiians
24 half
Leon & Mitzel

GUS SUN CIRCUIT
ALBANY
Majestic
Allen & Clark

LOUIS MCNUTT
(4 CAMERONS)
Touring Orpheum Circuit
Week, March 12—Orpheum, Kansas City

POTTER & CAMULE
Carl Roberts 3
Knox & Imman
Keyho & Co
24 half
Paul Mix
Carney & Rose
Jack Terry & Girls
Conroy & Dunn
(One to fill)

ASHEVILLE, N. C.
Pack
Siegfried & Darro
Small & Sheppard
(One to fill)

BUTLATO
Lafayette
Musical Hunters
Tommy Allen Co
Pantzer & Sylvia
Marsh & Williams
Gee's Pears
Polly's Pearls

COLUMBUS
Orpheum
Marguerite & Hally
Wellton & Marshall
Peppino & Perry
Wanda Ludlow Co
Howard & Norwood
Woodchoppers

DETROIT
Columbia
Chas Henry's Pets
Dane Martin & D
Bisset & Scott

EDDIE VOGT
VACATIONING
Address, care of American Express Co.
Haymarket, London, England.

LA MAZE TRIO
Next Week (Mch. 13-15) State, Memphis
(10-18) Crescent, New Orleans

LA MAZE TRIO
Next Week (Mch. 13-15) State, Memphis
(10-18) Crescent, New Orleans

LA MAZE TRIO
Next Week (Mch. 13-15) State, Memphis
(10-18) Crescent, New Orleans

LA MAZE TRIO
Next Week (Mch. 13-15) State, Memphis
(10-18) Crescent, New Orleans

LA MAZE TRIO
Next Week (Mch. 13-15) State, Memphis
(10-18) Crescent, New Orleans

(Continued on page 34)

SHOWS

(Continued from page 21)

surprise performer. When I first came out you thought I was rotten," That was good for another laugh. The Romeo finale with the girl atop his shoulders, and the chatter continuing strengthened the showing, the turn closing the show exceptionally. It was therefore a favor that Toto dodged the spot and gave Gordon and Rica the opportunity.

Edna Pierce and Hazel Goff with xylophone and cornet opened the show well. The girls were programmed second. They worked in "two," a new grand piano, lampshade and artificial flowers supplying a neat dressing. *lucc.*

JEFFERSON

An oddly arranged bill at the Jefferson the first half, overloaded with acts in "one," carrying special drops. The over-abundance of hanging pieces in "one" necessitated one of the acts discarding its special drop, due to loft congestion. Opening with a full stage act, the three succeeding turns in "one" called for special drops with a full stage acrobatic turn placed in the center of the bill.

Monday evening business hit a satisfactory pitch, with Mr. and Mrs. Jimmy Barry topping the bill. Valda, assisted by a male pianist, opened the show with a dance routine. The young woman furnishes a good flash with her toe work, the turn taking down a goodly amount of applause. Jessie Reed, employing popular numbers, whanged them over in a satisfying manner. Miss Reed displays the proper idea of popular song delivery. Her selection is up to the minute, with each gathering the returns. Monday evening a ballad was used for an encore. It was in complete contrast to her other numbers and fitted nicely. During its rendition a recitative bit was introduced in which Miss Reed displayed ability in a line away from the pop song work. The audience accepted the single in the proper manner.

Mr. and Mrs. Jimmy Barry held forth No. 3, a very early spot for a headline turn in this house. Hampton and Blake, No. 4, appeared without their special drop, but landed safely, notwithstanding they followed a talking act. The Jefferson took to the flip talk of this combination strongly. The manner in which they grasped the fast wit disclosed that the downtowners are being educated every day. Topping their work off with a corking restricted number, "People Like Us," this couple took applause honors of the early section.

The Four Readings were worked in No. 5 with a fast acrobatic routine. The Readings are pastmasters in showmanship. Each feat is made to stand out by the capable manner in which it is handled. The toboggan finish and blindfolded casting work never left the returns in doubt.

Leavitt and Lockwood started well, No. 6, the couple carrying off their comedy chatter with ease. Leavitt is near enough to a low comedian to secure the desired results downtown, with Miss Lockwood a great asset for looks and a capable co-worker.

The Wilson Brothers, next to closing, provided the hokum comedy. The Wilsons follow the old style of German comedians minus the chin pieces. At the Jefferson they let forth all of the Teutonic business they possessed. The downtown house caters largely to a foreign element. It does not seem fitting at this time to feet them up with German comedy. The proper idea would be to Americanize, not to Europeanize, them. They howled at this two-man combination, which carried away the applause and comedy honors of the evening. Larimer and Hudson, a man and woman cycle turn, closed the show. The man secured laughs with comedy. The young woman appeared to advantage in the cycle work. *Hart.*

CRESCENT

A straight vaudeville show current at the Shuberts' Crescent, Brooklyn, for the first time in three weeks. As between the revue type, represented by "Midnight Rounders," "Jimmy Hussey Show" and "Whirl of New York," and the conventional bill of variety turns, the revue thing wins out by a mile as far as the Crescent is concerned.

The "Rounders" did \$14,000 at the Crescent, Hussey show \$12,000 and "Whirl of New York" \$12,000, each starting off with a big matinee. The vaudeville show which preceded the three revues, which played the Crescent in the order named, did about \$7,000. Monday afternoon the Crescent drew about half a house. Monday night it was about three-quarters capacity, a theatre party of 500 or so, lending first aid.

Chas. Purcell and Le Roy Smith's jazz orchestra of colored musicians placed for closing the first half put a Pick in the middle of the show and held back the intermission for several minutes. Smith's band is a darp, playing pop stuff and jazz with the technique of a bunch of symphony bounds. Purcell's songs all landed, and combined with the dancing singles and doubles of Martha Shelby and Hubert Kinsey, made for varied

and colorful entertainment. The pretty settings give the turn class and atmosphere. As arranged the Purcell act, with its jazzists, is sure on any bill, or in any spot.

Sensational Togo opened, scoring his usual with his dare-devil blindfolded rope walking over the audience. Rubini and Rosa, two girls with violin and accordion, were added starters, No. 2. The house liked the music and the girls went unusually for the spot. "General" Ed. Lavine, third, going over very well with comedy juggling, supplemented by a "production," in the way of trick scenery. Hal Forde and Lieut. Gitz Rice next, with chatter and songs, getting over with a knowledge of stagecraft and personality.

Homer B. Mason and Marguerite Keeler in "Married" the Porter Emerson Browne farce, opened the second half, getting laughs in abundance. Mile. Anna Code (Orth and Cody) next to closing with patter and likeable nonsense made another good comedy turn for the second half, holding up the show where needed. The Ice Carnival

closed with two men and a woman offering the usual pivots, whirls, etc., on ice skates, on a composition surface that had the appearance of ice, but wasn't.

Of the eight acts this week, five are repeats at the Crescent, all but Purcell, Forde and Rice, and Rubini and Rosa having played here since the season started. *Bell.*

FIFTH AVE.

The Fifth Ave. this week is finishing off an eight-act vaudeville show with one of the biggest comedy screams yet evolved for the house. It is "An Old Fashioned Picnic," with about 50 of the boys of the neighborhood, ranging anywhere from 12 to 16, participating. The "picnic" consists of a series of contests usually held on outings, such as climbing the greased pole, an egg race, a three-legged race, potato race, pie eating contest, diving for coins in pans of flour, a battle royal in barrels and finally a shoe race. Tuesday night it was the comedy howl and held the audience to the last minute. The turn is not in-

expensive, costing nothing but about \$15 or \$20 a night in dollar prizes for each event. It runs about half an hour.

The vaudeville bill was a fairly good entertainment except for a sketch that was slipped into the third spot and slowed down the show considerably. Thaler's Circus opened, a swift moving routine with dogs, monkeys and a pony, winning applause. The Princess Nal Tai Tai, after doing three numbers and displaying as many costumes, got a laugh that was not expected at the finish of her act. At the point where she explains her nativity and says, "Perhaps none of you ever heard a Chinese song and maybe you would like to hear one," the latter delivered with a rising inflection of the voice, to which reply came from the gallery, "And maybe we wouldn't," which was a howl to the audience.

Carlo de Angelo and Co. in "A Son of Naples," a sketch offering that does not belong in the big small time bills, slowed down the show in the next spot. De Angelo seems a fairly good dialect actor, but the sketch and the company with him do

not belong. On the small time the act will get by.

The first hit came with the advent of Burke and Durkin, a pair that, judging from their reception by the audience, must be favorites at the house. They virtually stopped the show with their tough song finish. They are entertainers of the first calibre. Miss Durkin is easy to look upon, has a corking personality and splendid carriage, while Burke manages to put over a jazz song and the blues to perfection. The audience wanted more when they finished.

Kitner and Reaney, with their two-man talking and singing skit, managed fairly well, but the singing of the straight did not get over as it should. His voice seemingly failed to carry and that may account for the audience passing up the numbers that he wanted.

A dance orchestra named Paul Specht's Entertainers (New Acts) walked away with the secondary applause honors of the evening. Ed Lee Wrothe and Owen Martin, who followed the harmonists, pulled laugh after laugh with the racetrack stuff, while Potter and Hartwell, closing,

I GOT IT YOU'LL GET IT

Lyric by LEW BROWN
Marcia moderato

ARTISTS COPY
I Got It, You'll Get It
(Just The Same As Me)

Music by LEW POLLACK
VOICE

He was feel-ing blue He said I heard you're going with a girl that I once knew And
wait and you'll find out But I just want to tell you that you've got my sym-pa-thy For

I just told the keep-er here, to save a room for you At break-ing hearts that
I know that she'll treat you just the way she treat-ed me I'm sure you'll come a-

girl of yours, she really is a bear Keep a-way Keep a-way or she'll give you the air
round and say that I was right some day Keep a-way Keep a-way re-mem-ber what I say

CHORUS

'Cause I got it, you'll get it, just the same as me Oh she had me up a tree, I was
nut-ty as can be Oh I got it, you'll get it, You just wait and see You leave her and when
you but not for me She's as good as good can be Good for

you get back, She calls you Bill, your name is Jack, Oh I got it, you'll get it,
home from me She lived way down in Tea-nea-see,

When she smiles at you, Oh she'll have you jump-in' thru 'Cause she had me jump-in', too,
I know you'll a - gree, She's as cute as she can be, But she's too darn cute for me, Now

don't know what it is she did, I love my wife but Oh that kid, 'I'm got it, Jack' got it,
She's a sav-ing girl they say, - Saves your let-ter makes you pay Sid knows it, Sam knows it,

I got it, Bill I got it I got it, You'll get it, just the same as me 'Cause re-fo

Copyright MCMXXXII by Broadway Music Corporation, 723-7th Ave New York.
All Rights Reserved British Copyright Secured Will Von Tilzer, Pres. International Copyright Secured
The Publisher reserves the right to use of this Copyrighted work upon the parts of Instruments serving to reproduce it Mechanically

By LEW BROWN

LEST YOU FORGET—LEW BROWN GAVE YOU "OH, BY JINGO,"
"CHILI BEAN" and "DAPPER DAN"

BROADWAY MUSIC CORP.

WILL VON TILZER, President

TEASE THE LEADER TO PLAY "TEASIN'" FOR YOU. IF YOU H

NEWS OF THE DAILIES

Ethel Barrymore's imported first Empire bed, a wedding present from her father-in-law, the late Col. Samuel P. Colt, was placed on sale at a Brooklyn auction room, but received no bid. The bed is reported to have cost \$3,500 in Paris.

A new hotel planned for Chicago embodies the statistics M. Cost, \$12,000,000; 3,000 guest rooms, 25 stories in height, dining room seating 1,000, banquet hall with a capacity of 1,045 and a landing platform for airplanes on the roof of the structure, which will be more than a city block in length. The LaSalle Hotel Company is erecting the structure, which will be located just south of the Blackstone.

The Fox News Service started something with its subject of "Face to Face with Japan," inserted in its news reel, and was shown in its first installment at the Rivoli theatre week Feb. 19. A letter from G. W. Wickersham, published in the "Times," classed the showing as being anti-Japan propaganda, with the result that Hugo Riesenfeld, director of the theatre, cut the war incidents.

Dr. Charles L. Bossert, beach censor for the coming season at Atlantic City, has laid down rules for the bathing enthusiasts, which read: No one-piece suits for women; no suits that cling to the skin for women; no skin-tight suits for men; the wearing of stockings by women.

Benjamin Berg, theatrical manager, has started suit against George T. Brokaw, who is financing the production of "Just Because," to secure an injunction to prevent the company from eliminating his name from the advertising. Justice Bijur of the Supreme Court reserved decision.

The Transit Commission in New York took pictures of the subway crowds at the Times square station last week, with the result the police reserves had to be called to take care of the hundreds who engulfed the camera men. The commission is after evidence of the rush-hour mob scenes which are a daily occurrence.

Lipinski's dogs, appearing at the Winter Garden, New York, last week, received publicity in the dailies and by means of the film weeklies when the canines were used to presumably file their own income tax returns. The Internal Revenue branch at Variety's New York office was used, with the camera men "shooting" the dogs entering the building and at the desk.

Mrs. George A. Kenna, known in circus side shows as "Trilby, the Fat Lady," died in Chicago March 1. She weighed 400 pounds at the time of her death, which weight she is said to have exceeded by 100 when working.

The Adelphi, a picture house at 89th street and Broadway, New York, has been sold by J. Adelphi Mollenhauer to a new corporation recently formed by Morrison & Schiff, attorneys.

Henri Bataille, most noted of modern French playwrights, died at his home in Paris March 2 due to an attack of heart disease. His latest play, "Human Flesh," is playing at the Boulevard theatre.

The divorce action between Mrs. Elsie Frazee and Harry H. Frazee was stricken from the Supreme Court calendar when neither responded to the call of the case. Mr. and Mrs. Frazee were married in 1902 and have an 18-year-old son, Nathan Burkan, counsel for Mrs. Frazee, stated the action had not been discontinued.

Premier Poincare has stated his willingness for the showing of "The Four Horsemen" throughout France. The film had been referred to the Foreign Office by the film censor, with officials hesitating to pass it because of the fear it might arouse anti-German feelings. A theatre has (Continued on page 32)

lyn, Monday due to illness. Dillon and Milton substituted.

Clara Howard withdrew from the Strand, Binghamton, N. Y. first half current week. Illness.

Earl Cavanaugh, out of the Arcadia, Jacksonville, Fla., due to illness. Dan Holt filled in.

Barry and Layton cancelled first half current week at Hippodrome, Reading, Pa., due to position. Bennett and Lee substituted.

La Salle and Loreta returned Lang and Green at the Elgin, Chicago, last week. The latter team withdrew from the bill on account of illness.

Lee and Bradford, out of Elth's Coliseum, New York, first half illness. Theodore Beck filled the spot.

Lou and Jean Archer and Arthur Mack and Co. out of the Marquette, Chicago, when the latter team were forced to withdraw on account of illness.

Barnes and Worsley were unable to open at the Metropolitan, Brook-

BOO-HOO-HOO

Words by
BOB NELSON



ARTIST COPY
Boo-Hoo-Hoo

Music by
HARRY LINK
IRVING AARONSON
AL. LENTZ

Moderato

You're just a lit-tle vamp-ire— But you are play-ing with fi-re
You ask me dear, to for-give me You write and say that you feel blue

When you start fool-ing with me dear I'll make you re-al-
I told you once you'd be sor-ry I hope you're re-al-

ize that, I'm just a lit-tle love-dem-on I'll make you want me some day
ize that, I gave you all of my love, dear But you left me just the same

I'll make you sor-ry dear for all you have done You gon-na ask me to stay
I told you some day you would come back to me Now tell me who is to blame

CHORUS

Boo-Hoo-Hoo—Some beau-ti-fel mor-n-ing—
Boo-Hoo-Hoo—You'll find me gone a-way And when you wake up and find That
you've been un-kind just 'bear this in mind Your heart it wul pine, And you will want me
back some day dear Boo-Hoo-Hoo—then you will start
cry-ing Boo-Hoo-Hoo—Your tears will fall and that ain't all
You cheat-ed on me, till my heart was ach-ing Some day I'll turn a-round And find your break-ing
Boo-Hoo-Hoo—You're gon-na cry when I'm gone.

Copyright MCMXXII by Broadway Music Corporation, 723-7th Ave New York.
All Rights Reserved. British Copyright Secured Will Von Tilzer, Pres. International Copyright Secured
The Publisher reserves the right to use of this Copyrighted work upon the parts of instruments serving to reproduce it Mechanically

THE GREATEST NOVELTY SONG IN YEARS, A BRAND NEW IDEA
FOR DOUBLES

48th St. & 7th Ave. Robertson-Cole Bldg.
NEW YORK CITY
CHICAGO, ILL., State-Lake Theatre Bldg.

TLASIN" ONCE YOU WILL WANT "TEASIN" ALL THE TIME

drew applause with the head to head
balancing at the finish of their act.

Fred.

AMERICAN ROOF

Rows and rows of empty seats on the American Roof Tuesday night. A cold March rain and blustery disagreeable night probably did a lot to dent the attendance, but it's also quite likely the show didn't help any. A cut and dried small time nine-act arrangement, running along in a ding-dong sort of way, the show started with acrobatics and juggling and ended with hand-balancers, with singing, dancing, music and talk, making up the intervening numbers.

Earl and Mathews, No. 2, had the woman of the act in male clothes for part of the time; next to closing brought forth another male impersonation. In the Miller, Packer and Seiz act, and closing the first half one of the St. Clair Twins did a female impersonation, leaving the score two to one in favor of the male impersonators.

Margie Coates, No. 4, put a lot of

life in the first half. Miss Coates sells her songs for full value, enunciating in a manner that makes the lyrics of her numbers perfectly understandable and gives each number a distinctive characterization. Miss Coates, however, seems to be relying too much on ginger that gets over the line to out and out blueness more than once. They liked her on the Roof, sending her through for one of the few real applause returns of the night. Miss Coates doesn't need the blue stuff. She probably thinks she does, but with a voice method and personality comparable in vaudeville to day, all that Miss Coates really needs is material, exclusive numbers, marked with a little pep perhaps, but stopping short of the stuff her present repertoire contains.

Berry and Nicholson, a blackface and straight musical collaboration, along the lines of the old-time musical acts, and both experienced veterans, put across another punch in the first half, No. 3. The straight is an artist with the cornet, playing triplets, trills and triple tonguing with the best of 'em. The comedy is con-

ventional, but the effect of the act as a whole is pleasing and makes excellent vaudeville entertainment.

Martell and West (New Acts) were second and St. Clairs closed the first half. The twins are assisted by a pianist and vocalist, the latter warbling pleasantly between the twins' several dancing doubles. The fact of one of the team doing a female impersonation gives the act a touch of novelty. The dances are neatly executed. The turn pleased.

Herman and Briscoe (New Acts) started the second half. Will Stanton and Co. were next with a farcical act that had a bit of singing and violin playing to break up the talk and business. The act has the sort of comedy hook the pop houses are strong for. Mr. Stanton scoring with his tumbling "sense" character Miller, Parker and Solz, next to closing, brought forth a corking female lantern in the woman member of the trio. Cultivation and an understanding of how to make proper use of her voice would work wonders for the vocalist. The tidies and crossfire returned the

laughs sought for. Milo and Blum closed with a routine of hand balancing that had all of the familiar formations and then some, but all well performed. The men work with ease and do unnecessary stalling. "A Game Cakewalk," a Bebe Daniels feature, and a Larry Semon Comedy were the pictures.

Bill.

IN AND OUT

Moore and Jayne were off the bill at the Franklin, New York, the last half of last week, with Billy Shoen substituting.

Julia Curtis left the Boulevard, New York, last Friday; illness. Jean Irwin secured the spot.

Anthony and Arnold were unable to open at the Metropolitan, Brooklyn, last Thursday; illness. Will J. Evans filled in.

Franklin and Vincent replaced Mack and Chase at McVickers, Chicago, when the latter team were forced to withdraw on account of illness.

Barnes and Worsley were unable to open at the Metropolitan, Brook-

MORRIS & FEIL Present

ELSIE

CLARK AND STORY

NELSON

B. F. KEITH'S
ALHAMBRA,
NEW YORK
This Week (March 6)

Hear Elsie Clark's Phonograph Hits on the OKEH Records

B. F. KEITH'S
COLONIAL,
NEW YORK
Next Week (March 13)

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	38	NEW ORLEANS	26
BOSTON	27	PHILADELPHIA	29
BUFFALO	28	PITTSBURGH	29
CLEVELAND	38	PORTLAND, ORE.	28
DETROIT	29	ROCHESTER	26
DULUTH	37	SAN DIEGO, CAL.	29
KANSAS CITY	26	SYRACUSE	28
MONTREAL	38	WASHINGTON, D. C.	27

KANSAS CITY
By WILL R. HUGHES

SHUBERT—Walter Hampden, in Shakespeare repertory.
GRAND—"Buddies," Drama Players Stock.
GAYETY—"Jingle-Jingle."
CENTURY—"Follies of 1922."

PHOTOPLAYS—"Her Husband's Trademark," Newman; "The Lotus Eater," Royal; "Grand Larceny," Liberty; "Boomerang Bill," Doris.

A condition noticeable a number of times at the Shubert this season repeated last week, when "The Greenwich Village Follies" played to only moderate business the first part but finished strong. For the first time in many weeks the Wednesday matinee was not a sell-out. It was the disagreeable weather or Ash Wednesday. The show was loudly acclaimed by the press as one of the best entertainments here this season, but business did not pick up to its regular standard until the week was half gone. At the other houses the box-office receipts were much smaller than usual, due mostly to the snow and storm the first part of the week.

The Drama Players, presenting stock bills at the Grand, are receiving much praise and should build up a paying business. Although Lent started in their opening week, business has been very satisfactory to the promoters, and they are confident of the outcome.

Jack Parson's "Follies of 1922," playing an indefinite engagement at the Century, is one of the strongest singing shows and also the cleanest seen here for some time, but business has not materialized as was expected, although everything is being done to boost things to a paying basis.

The engagement of Walter Hampden at the Shubert in a repertory of Shakespearean plays is the actor's first appearance in Kansas City. Mary Hall, prominent in the company, is a Kansas City girl, and appeared here in stock several years ago.

J. Ward Kett of the "Follies of 1922" at the Century, was called to Chicago this week by the serious illness of his father.

Roy Mack, who produced the Electric Park "Follies" the last two years, will be here soon to start for the 1922 edition of the Park show.

Joseph R. Donegan, manager of the Hotel Edward, is recuperating

from a serious operation at St. Mary's Hospital.

Adolph Dachtenberg, a musician, was found guilty in the criminal court last week on a charge of assault with intent to kill, and sentenced to two years in the penitentiary. He was accused of stabbing H. F. Gillman. The assault took place in the lobby of the Hotel Baltimore, Jan. 30. Dachtenberg testified that he stabbed Gillman with a pocket-knife, after warning him to cease making remarks about the Jewish race. The men were strangers.

Olgo Zieva, dancer with the "Greenwich Villagers," is back with the show after a four weeks' absence on account of illness.

The "Passing Show" with the Howard Brothers at the Shubert next week. Top \$2.50.

Joe Rolley, who was compelled to enter a local hospital for an operation, left last week.

Mrs. Jack Manning, of the "Greenwich Village Follies," is in a hospital here recovering from a slight operation.

Cliff Work, managing the Main Street, Junior Orpheum, since its opening last fall, left Friday for San Francisco, where he will have the management of the new Golden Gate theatre for the Orpheum interests. It is not known whether he will stay in the new position, as he desires to remain here. J. A. Bertram, manager of the Orpheum, Salt Lake, is expected here this week to take up Mr. Work's duties. In the meantime the managerial work will fall upon the shoulders of Lawrence Lehman, manager of the Orpheum and managing director of both houses.

NEW ORLEANS

By O. M. SAMUEL

TULANE—Russian Opera Company.

SHUBERT ST. CHARLES—Dark. STRAND—Elsie Fergus in "Forever" (film).

LAFAYETTE—"Titty Candles" (film).

LIBERTY—Freddie Barry in "Lured" (film).

LYRIC—Bennett's Colored Carnival.

TUDOR—"Queen of Sheba."

The Shubert St. Charles is dark this week.

Lou Tellegen opens at the Tulane Sunday in "Blind Youth." It will be

the third showing of the same play at the playhouse.

Anita Stewart spent the latter part of last week in New Orleans with her husband, who is producing her pictures now. The couple left here for Miami, where they will spend a month vacationing.

Ben Piazza sent for Artist T. J. Byrne of the Orpheum, to make posters for the new Mill Street theatre, Los Angeles. Byrne's lobby work is unsurpassed anywhere on this side of the pond.

Joe Gorham's revue remained over longer than anticipated at the Grunewald owing to its opening in Philadelphia being postponed a week. The entertainment will be transferred to the Quaker City intact. The starting date there is March 27.

With the feature picture, "The Son of Wallingford," holding eight reels instead of the customary five, the Loew program Sunday afternoon was running off on schedule, but the business was not lessened. The vaudeville section was of the varied sort, containing personalities and matter that would hold proletarian interest.

Obala and Adrienne opened auspiciously. Their contortion and acrobatic routine would suggest their being foreigners, especially noting the method pursued. A trireme gained deserved commendation for feats that meant more than mere swishing of the arms and posturing. Melville and Stetson began slowly and proceeded sluggishly for a time, but achieved distinction midway which obtained to the end.

"In Wrong" had all the old commitments of sketch fairs that have been trekked up and down these many years, but still sure fire in the small-timers, and it went like wildfire. The final two minutes could be quickened, as the mob now wants its denouements fast and frothy.

Hart, Wagner and Ellis secured little on their present entrance and it could be omitted with unquestioned profit resulting. The appearance of the feminine member swerved them in the right direction, after which it was easy. A saloon bit for an encore was a pip in its way, serving also to make the score unanimous.

Jonas and Hawaiians proved the old stuff still holds entertainment values even now. Jonas' hula was not so tempestuous as some that

have gone before, but an eye-riveter none the less through its quick movements. The turn held them intact.

Muggy entertainment at the Orpheum this week, enshrouding theatre with cloak of gloom that seldom lifts. Audience unduly enthusiastic at first became apathetic Monday evening, long before performance ended.

Anderson and Yvol began in neat fashion. They were esteemed quickly and left to a rousing hand for their final twirl, which is very sure. Margaret Ford fought them every inch and succeeded to some extent. Her selections are not particularly apropos and overcoming the handicap was something of an achievement. Her present method of making up her eyes could be changed.

Bessie Rempel and J. M. Clayton in "His Day Off," authored by Frances Nordstrom, gummed the works through its talkiness. The couple tried hard with the piscatorial stuff that has two people in a boat with fishing rods. It failed to rock them here.

Bob Hall found them cool to start but hoked along and slipped in with the salve of flattery. He pleaded for the bonus, boosted the town and complimented the crowd. The angle that Al Reeves started and Lonely Haskell adopted has its newest Richmond in Hall.

Kitty Donor headlined and assisted by Sister Rose and Brother Ted, did not reach her score of last season. In fact, the patrons were strongest for Rose. The framing of the present interlude is the greatest detraction, the opening being slow. Some jockeying at the finish helped.

Harry Delf had heavy type outside which may have accounted for the crowd expecting too much. His number was rather lightwisted and not strong enough for the next to closing position here. He received only moderate attention.

Eddie Allen closed with his dog "Taxie," but few remained for the acts ahead had made them restless. If the Orpheum gets a box office break this week it will be lucky for all the show will draw will be yawns.

The first half show at the Palace revolved around Stella Mayhew, who is skirting the southern small-timers for the first time. Tuesday it looked like the comedienne and her reputation meant something to the box office with several hun-

dred turned away. The remainder of the show was not weighty as was to be expected.

Misses Cortez appeared initially. The girls were long on costumes but short on talent, which furnished the reason for lack of interest. The slides used to open are for the small places and might be discarded.

Ben Meroff did not get away flying, but his final endeavor lifted his appeal considerably. He hugged the stage a little at the end, which is never good judgment.

Mack and Holly immured through their apt playing and singing. The vehicle employed is running too long though, which caused the auditors to tire noticeably.

Miss Mayhew had little trouble connecting, winning her hearers with ease. The years have not dimmed her unctuousness. She realized the foreheads at the Palace were not high and arranged her material accordingly.

Jean and Valjean ran through their ring stuff acceptably. The couple could have done even better with a cumulative routine, which is ever desirous for closing act.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Helen Shipman in "Lola."

GAYETY—"The Big Jamboree." FAY'S—Staley and Birbeck, Mickey's Return, Melina and Dad, the Millettes, Burton and Shea, Sammy Duncan, "The Glorious Fool," film feature.

FAMILY—Nat Fields' company in musical stock.

PICTURES—"Dream Street," Rialto; "Get-Rich-Quick Wallingford," Loew's Star; "Fool's Paradise," Regent.

The shutdown at Fay's, ordered by the authorities to repair the roof, does not seem to affect the popularity of that house. In spite of the seeming blackeye of being closed, it is packing 'em in, and this is no exaggeration, as the writer had to stand so long that he lost interest in the show.

JOHN KEEFE

"The Corn-Fed Boob"

ORPHEUM CIRCUIT—NOW

ARE YOU SICK? DISCOURAGED? POOR?

CHRISTIAN SCIENCE

SERVICES AT

NINTH CHURCH of CHRIST, SCIENTIST

11 A. M.—TWICE EVERY SUNDAY—8 P. M.

MOROSCO 45th STREET THEATRE

"Ye Shall Know the Truth and the Truth Shall Make You Free"

SEYMOUR AND JEANETTE

"THE MID-NITE STEPPERS"

DOING VERY NICELY ON THE SHUBERT TIME

"We Thank You, MR. ARTHUR KLEIN"

SHUBERT'S WINTER GARDEN, NEW YORK, THIS WEEK (MARCH 6)

Direction LEE KRAUS & LEW PAYTON

AT B. F. KEITH'S PALACE; NEW YORK, THIS WEEK (MARCH 6)

THE THIRD TIME WITHIN FOUR MONTHS

JIM HARKINS

Personal Management BILLY GRADY

with W. C. FIELDS'

"FAMILY FORD"

JOHN RYAN, GERTRUDE MICHEALS, MARJORIE GRAY, MARJORIE MAIN and WILLIAM BLANCH

AT B. F. KEITH'S ROYAL, NEW YORK, NEXT WEEK (MARCH 13)

BOSTON

By LEN LIBBEY
Keith's

A smooth-running, nine-act bill, practically proof against any chance of a flop and by the same token also sort of bill which lacks high spot, is order for this week. Gus Edwards and his revue, the big feature, but placed so far up on the bill it takes all the pep out of the two acts that follow it before closing, an unfortunate condition. This placing is necessary because of the scenery needs.

Next to the Edwards' revue came in the matter of prominence the Florence Tempest and Bobby Watson act, which served somewhat to take the edge off the Edwards' revue.

The show opens with Fivick and Jenny in their roller skating act. This gets over mostly through the chances with his neck one of the men seems to take, doing more daring stunts in the 14 minutes the act ran than has been in an act of this sort for some time.

Gus Edwards' protege, "Sandy," was on next and registered well. His voice was very light, contains charm and even if he did go flat in several of his numbers at the matinee Monday he had the house with him all the time.

The Franklin and Charles act was a riot after it got started, the bur-

lesque the boys do on esthetic dancing being especially well received.

While in a tough spot to gather laughs, the Bevan and Flint pair managed to get over strong. Undoubtedly, they have some of the best material for an act of this kind in vaudeville and even the apathetic audience of Monday afternoon couldn't miss all of them.

Following Tempest and Watson came the only single the bill contained, "Blackface" Eddie Ross. He spends several minutes in pulling his special, humorous line of chatter, and then does a few numbers with his banjo, with the result that when he leaves the house is yelling for more. He gives them just one encore, enough to satisfy, but not to bore.

In the Edwards act there wasn't a hitch. He apologized to the audience when taking some bows because of the absence of Chester Frederick from the matinee performance, announcing Frederick had injured his knee, but that the injury wasn't considered serious and he expected to join the act on Tuesday.

Bobbe and Nelson were in another tough spot, as after the Edwards riot it was difficult for them to work the house up to a higher pitch of enthusiasm. Whatever the boys lacked in applause they can blame onto their position on the bill and not on their act.

A dancing act of an especially high standard, Monsieur Dolphus, who carries two dancers and a violinist, all women, with him, closed the show. He dances and plays the piano, and does both these things well, with the balance of the cast aiding at every opportunity. They held those who remained seated until opened, but even then it was only half a house.

The attendance was off Monday

afternoon, due possibly to the Lenten season.

Majestic (Shubert)

The poorest house of the season responded to one of the smoothest running bills the Shuberts have as yet scraped together for Boston. It was partly Lenten, of course, but in the main it was apparently part of the predestined slide that started when the repeats were being dumped in thick and fast, and Keith's, on the other hand, began playing its trump cards.

Adele Rowland was the only name on the bill. While she did not draw, she owned the house and everything in it before through.

Tameo Kajiyama, opened after intermission with his old simultaneous act which hit the house as new, and his long routing held up well. He is working more and more toward the blinky-eyed ascetic sort of mentalist, and while he made the common mistake Monday night of having most of his comedy plants emanate from a man with a recognizable voice, the stuff was so good the audience didn't care whether it was planted or not. The cube root extraction stunt, really the cleverest legitimate stunt the Jap does, did not rouse a ripple, partly because of the fact that this could be so easily faked by his being given the "office" from the wings that most of the house probably credited it with being phoney.

The flash act closed the first half, being a song, dance and five-man jazz team act, billed as "The Five Kings of Syncopation." It ran its routine smoothly, Hattie Althoff having her troubles with the house, but Carlos and Inez, always sure fire with their acrobatic dancing numbers, put the final curtain across to a riot with his long-sustained whirling dervish finish. Without this Carlos, the balance of the act would be flatter than mediocrity.

Charles T. Aldrich, one of three repeats on the bill, went over as though he had never played the burg, his dancing red handkerchief and mechanical effects on his drop proving the type of novelty that has been sadly lacking in the earlier Shubert bills. The other two repeats were the Pickfords, opening, and the Equilli Brothers, closing, both safe acts for the terminal spots.

Ryan and Lee were in an ideal spot next to closing. The fact that Ray Hughes and "Pam," in next to closing first half, also used comedy, falls, and the same general line of laughs did not hurt the Ryan and Lee act in the slightest. Ryan deserves all the credit for building up the comedy for his partner, especially during the five minutes of steady laughs where he feeds her gags from the dark while she monopolizes a concentrated spot for facials and muggings. On the other hand, Ray Hughes was far from generous, even the billing subordinating to the point of inconspicuousness, his partner, a hard worker, and one of the shapeliest partners any act has flashed in Boston for many a month.

The one flop on the bill was "Sailor" Bill Reilly, who tried stories, songs, and a general piano-logue in second, but could not carry it. It was a tough spot at best, and, with a tough act to boot, he was licked before he started.

WASHINGTON, D. C.

By HARDIE MEAKIN
BELASCO (Shubert)

Delightfully clever Marie Nordstrom is the outstanding feature of this week's bill. Parts of her offerings are familiar, but this artist

never fails to hold our interest. Alice Lloyd suffered because of following Miss Nordstrom.

The laying out of the bill left these two single women following each other, with Billy McDermott, another single, next in order and closing the show. McDermott held them in a mighty difficult spot. The bill has a generous supply of repeats, being opened by Taflan and Newell here but a few weeks ago, followed by Arthur Terry, who, though claiming not to be an imitation of Will Rogers, he is just that. The third and fourth positions are filled by Yvette, followed by Fred Allen, both repeats, but not losing value because of this fact. Still another repeat came next, with Emily Arm Wellman's decidedly clever sketch, "The Actor's Wife." Intermission was omitted, the news weekly being switched from closing into this spot, bringing out Miss Nordstrom, Miss Lloyd and Billy McDermott in the order named.

Conditions as to the closed theatres are now near to normal, with the opening of Poll's, Monday, with Margaret Anglin in "The Bronze Woman" as the attraction. Crandall's Metropolitan still remains closed, and although the Columbia is open it was noted that a new fire escape had been erected on the Twelfth street side of the building.

The National has "The Broadway Whirl of 1921." From the Sunday night gatherings, indications point to a good week.

Shubert Garrick dark for week. The Cosmos bill consists of the following: "Dixieland to Broadway," with Arthur Alexander; James Bradbury, Jr., and company in "Physic Jan"; Dolles, Clark and Dare; Bobby Heath, assisted by Adele Sperling; Wayatt and Wynne; Pickard's seals. Feature film.

Strand, vaudeville—"Dance Polies"; Cowboy Williams and Daisy; Dorothy Wahl and Alan Francis; Renee Noel and company in "A

Friend in Need"; Joe Weston and Grace Eline. Feature film.

The picture houses have "Boomerang Bill," Rialto; a continued showing of "The Four Horsemen" at Palace, while Columbia has "Fool's Paradise."

The Republic, one of the new colored theatres, has presented Griffith's "Way Down East" (film) for two weeks to big business.

Keith's

Remarkably good bill this week, with many exceptionally bright spots. Not only was the show itself excellent, but it was laid out well. Samoroff and Sania opened and gave a great start. Handers and Millis did fairly well in the second spot, while Roy Sheldon, Marjorie Thomas and Fred Babb, a trio of graceful dancers on third, went over big. Powers and Wallace, in their delightful but familiar offering, "Georgia on Broadway," registered as usual. De Lyle Alda, supported by a clever company in a sketch that is a musical oddity, registered an emphatic hit. They closed intermission.

Ray Hall, Edith Ermine and Louise Price have an illuminated drop, and this act, which has been a standard one for numerous seasons, has a new offering of unlimited value. Rae Samuels followed. She stated she had not been here for two years, and everyone hoped that it wouldn't be that long again. B. A. Rolfe and Co. closed and presented their instrumental numbers in such a manner as to hold the entire house.

STANLEY, TRIPP AND MARTIN

Playing Keith (Western) and W. V. M. A.

Direction: BURT CORTELYOU

Playing 52 Weeks in Australia

RETURNING TO AMERICA IN AUGUST

MAMIE

TOMMY

LING AND LONG

BILLED

AS

FULLER'S NEW COMEDY SENSATION

Regards to True Flo Bond and Maxine. Hello, Harry.

Direction MARK LEVY

"THE RELIABLE OFFICE"

SAMUEL BAERWITZ

160 W. 46th Street

Suite 202-203

NEW YORK

VAUDEVILLE MANAGER AND PRODUCER

P. S. Ask Senator Murphy

SPECIAL RATES
TO THE
PROFESSION

JOHN W. GRIFFITH'S
THEATRICAL TRANSFER

342 West 38th Street

Phone: 3585 Fitz Roy

NEW YORK CITY

AFTER YOU GET
YOUR CONTRACT
SEE ME AND
SAVE MONEY

SENSATIONAL TRIUMPH

MR. ALEXANDER CARR

IN A REVIVAL OF

"TOBBLITSKY"

AT SHUBERT'S WINTER GARDEN, NEW YORK, THIS WEEK (Mch. 6)



BUFFALO

By SIDNEY BURTON

Echoes of opening of new Lafayette Square:—Electric display signs off leaving entire exterior of house dark. Show half-hour late to the wire. Box seats apparently given only to \$50,000 stockholders. Mary Carr, in person, registers with "sweet mamma" and "clean Hollywood" stuff, but falls hard on the "Mr. Slotkin and his partner" line. The parlor stereopticon goes bad for a 15-minute wait. C. Sharpe Minor and the organ the bright spots of the show, even the knockers conceding Minor a showman and an organist. Film bill mediocre. Show over at 12:30. House needs "hands-off" policy.

Standard costs in the first week's operation of the Lafayette Square read something like this:—Bill, \$3,500; rent, \$200; payroll, \$2,500; film, \$800; light and heat, \$200; advertising, \$500. This makes operating cost \$9,900 without incidentals. First week's business probably not over \$11,000. Management said to plan cutting bill for acts down to \$3,000 weekly. Stage sets and house properties close to zero now.

Arrangements have been completed whereby the Ringling-Barnum show for the first time in history will play Buffalo for two days next summer. Three performances will be open to the public, the final night show being taken over by the Masons to be used entirely in ritual work in connection with a national convocation of the order scheduled here.

IRVING PLACE

THEATRE

15th Street and Irving Place
NEW YORK

Open for Attractions

Telephone Stuyvesant 6918 and 7028

FIRST APPEARANCE IN AMERICA

RITTER & KNAPPE

PRESENT

THE KNIGHT AND HIS KNAVE

The Youthful HERCULES AND THE INTERNATIONAL

COMEDIAN

(KURT JACKISCH)

(RUDOLF WAGNER)

EUROPEAN NOVELTY

ORPHEUM CIRCUIT

DIRECTION:

SIMON AGENCY

Personal Direction A. F. MAYER

for June. Frank Cook, of the Ringling staff, has been in town conducting the negotiations. It is said the show has passed up its Pittsburgh date to remain here for the four performances.

The Olympic closed Saturday for redecoration. It will be reopened shortly under the same management with a picture policy. The opening of Lafayette puts this house in straight picture column. First week's business dropped to nothing, hastening the closing decision.

Sothern and Marlöwe in Shakespearean repertoire are turning in good business at Shubert Tech though weakness noticeable in upper ranges due to \$3 top. Billie Burke doing neatly with "Intimate Strangers" at Majestic and drawing class business. Show billing carries "staged by Ira Tards" throughout. Shea's Court Street reported strong, business holding steadily under increased price schedule.

Keen competition outstanding feature of local business. Opening of Lafayette putting other picture houses on mettle. Loew's sending in heavy bills, the past week's show running close to \$7,000. Beban act alone cost more than Lafayette's entire bill. Latter's main feature its organ. New house's vaudeville way off and rumors that it will be cut to \$3,000 weekly hereafter make outlook dubious. Shea entrenching for siege. This week's Hipp bill has half dozen features in addition to "Fool's Paradise." Irene Castle and "French Heels" chalked up for next week at Hipp. Court Street bills being strengthened perceptibly.

"Orphans of the Storm" failed to draw anything like respectable business at Criterion. Opened Sunday to meagre gate due partly to lack of proper advertising. Scaled at dollar top. Middle of week made strou play for business with full page ads in all the dailies. Griffith appeared here in person Friday, changing policy of run from two-a-day to continuous. Picture not over

yet. Gish girls in person billed for Monday and Tuesday in connection with showing.

PORTLAND, ORE.

HEILIG—Terry Duffy in "Wait Till We're Married."

BAKER—Baker Stock in "Forever After."

LYRIC—Lyric Musical Comedy Co. in "Nobody Home."

PICTURES—Liberty, "Moran of the Lady Letty"; Columbia, "Miss Lulu Bett"; Rivoli, "Life's Greatest Question"; Blue Mouse, "Why Girls Leave Home"; Peoples, "Across the Deadline"; Star, "The Cabinet of Dr. Caligari."

Louise Lovely, with a company of players, is making personal appearances in a dramatic sketch at the Rivoli, where she is also on the screen in "Life's Greatest Question."

Milton Grostein, manager of the Star for several months was relieved last Saturday by E. George Woods, recently assistant manager at the Columbia. Both houses are owned by Jensen & Von Herberg. Grostein will return to the management of legitimate stage enterprises, he declares.

The Liberty, Salem, has been purchased from T. G. Bligh by George B. Guthrie.

The "Whisky Gulch Gang" of Canyon City is planning an old-time western celebration for early June, planning to revive the typical life of the Canyon City of '49.

The "Josh" Binney Picture corporation got into action here last week when it started filming "Scrambled Hearts," the first of a series of two-reel comedies. Binney is the principal comedian. Howard Webster is playing leads opposite Loretta Goodwin. John Lamond, late with Robert Bruce, is chief cameraman. The company is using the American Lifeograph Co. studios.

John Hammrick, owner of the Blue Mouse theatres in Portland and Seattle, has announced that he will soon open a third theatre at Tacoma, Wash.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Genevieve Richardson, of this city, vaudevillian, had a narrow escape when a 25-ton boulder crashed down the side of a West Virginia mountain, struck the Pullman car in which she was riding and derailed it, according to information received by her family. The car was nearly pushed into the river, running alongside the railroad tracks. The local actress and other passengers were forced to walk two miles, braving a shower of rocks, in order to get out of the landslide zone.

James K. Hackett, returning from Europe, will spend part of the summer vacation at Zenda, his St. Lawrence summer house, according to letters received by Clayton friends.

Thomas Crough, for some time

past manager of the Crescent, resigned last week to become assistant manager of the Keith 105th St., Cleveland.

The fact that the complaining witness fails to appear will no longer permit men who annoy women in picture theatres from escaping punishment in Syracuse police courts. Justice Benjamin Shove made that very plain when he handed a \$50 fine or 50 days' sentence to Fred Sterling, of Newark, N. J.

Action by unsecured creditors in filing a bankruptcy petition against J. Claire Carpenter, owner of the Gralyn theatre, Gouverneur, N. Y., came as a surprise. Local people with claims against Carpenter were disposed to give him additional time to meet his bills. G. William Lewis, of Canton, was named as receiver by Federal Judge Frank Cooper. It is believed he will continue to operate the house.

WIETING—First half, "Tickle Me." First legit show in several weeks. Business fairly good at opening. Last half, dark.

B. F. KEITH'S—With Chic Sale topping this week's program registered at the Monday matinee as a decided improvement over the bill of last week.

BASTABLE—First half, "Bits of Broadway." Last half, Dr. Hunt, mental mystery.

STRAND—First half, "A Doll's House."

EMPIRE—All week, "Peacock Alley."

ROBBINS-ECKEL—All week, "Fool's Paradise."

SAVOY—First half, "Kazan."

Crescent—First part, "Garments of Truth."

The Golden Gate Trio, playing the Temple the first half of the week, brought a Syracuse girl back to town. She was Jessie Kennison, who made her debut at the age of six, playing the original flower girl in "The Belle of New York," with Edna May, also of this city.

Syracuse's legit season is fast waning. Practically the only other

attraction definitely in sight for the Wieting is "Bad Man," no week. The theatre will probably close the season before April 15.

James Chamberlain, assistant treasurer of the Wieting, has filed his resignation with Manager Geo. A. Chenet, effective this week. He will go with B. F. Keith's here.

War taxes collected on theatrical admissions in the nineteen counties forming the Syracuse internal revenue district during the fiscal year ending June 30 last, totaled \$999,033.31, it was announced today by Collector Jesse A. Clarke of the Syracuse revenue headquarters.

Bernard Frank, formerly manager of Shubert's Wieting here, has joined the sales staff of Educational Films, and is handling the Syracuse territory.

Fulton is enjoying a little theatrical war of its own, with the Quirk, operated by Mike Bloom, battling the Auditorium, the house supposedly controlled by the American Woolen Mills. The latter theatre is now offering two full feature films on its programs, in addition to the usual short subjects. The former has increased its vaudeville schedule from two to four days.



The World's largest manufacturers of theatrical footwear

We Fit Entire Companies Also Individual Orders

1351 Broadway at 48th St. Chicago
New York State & Monroe Sts.

EDDIE MACK TALKS:

No. 73

ALTERATION SALE

We are putting an entire new front on our Broadway and Seventh Avenue Store. This will enable our many friends to get a better insight on our Styles.

During Alterations an additional discount will be given.

EDDIE MACK

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

AT B. F. KEITH'S MARYLAND, BALTIMORE, NEXT WEEK (MARCH 13)

PATRICE and SULLIVAN

IN AN INTERLUDE OF MELODY

Direction PAUL DURAND OFFICE

GUS

BARTRAM

AND

VERTNER

SAXTON

VAUDEVILLE'S-BEST TWO-MAN SINGING ACT

PLAYING FROM NOVEMBER 1st, 1921, TO JULY 1st, 1922

FOR BALABAN & KATZ'S FOUR WONDER THEATRES OF THE WORLD

THE NEW CHICAGO
TIVOLI

CHICAGO

RIVIERA
CENTRAL PARK

Vaudeville Representatives, ROSE & CURTIS

KINDEST REGARDS TO ALL OUR FRIENDS IN VAUDEVILLE

DETROIT, MICH.

By JACOB SMITH

"Honeydew," Garrick. Next, Grace George.

William Gillette in "The Dream Maker," Detroit. Next, "Midnight Frolic."

Walter Scanlan at Shubert-Michigan.

"Chuckles" proving one of biggest weeks at Shubert-Detroit. Corking good review and hits public fancy. As added attraction is Peggy Marsh.

The Temple bills have shown great improvement in the past weeks and as a result the Temple is doing its old-time business again. Headliners this week are Bessie Clayton and George Jessell.

Henry Santrey and Jazz Band played a cafe—the Addison—one night last week with a special dollar cover charge. He took all the cover charge for his share. It was with the consent of the Keith people—the money being for the N. V. A.

H & M TRUNKS

AT FACTORY PRICES
From the Following Agents:

S. NATHANS

531 7th Ave., New York

1664 Broadway, New York

M. SUGARMAN

453 Washington St., Boston

BARNES TRUNK CO.

75 W. Randolph St., Chicago

J. M. SCHWEIG

Fifth Ave. Arcade, 232 Fifth Ave., Pittsburgh

Kansas City Trunk Co.

19-21 East 12th Street, Kansas City, Mo.

VICTOR TRUNK CO.

74 Ellis St., San Francisco

Herkert & Meisel T. Co.

810 WASHINGTON ST., ST. LOUIS

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office. Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York.

Phone: Stuyvesant 6136-6137.

Wesley Barry is here in person this week at the Capitol with the showing of "School Days." He played Milwaukee last week—and, although only 13 years old, lost his heart to some damsel there.

"Fool's Paradise" at Broadway-Strand; "Flower of the North" at Washington; "French Heels" at Adams; Anita Stewart at Madison.

"Within the Law," Majestic. The Colonial is no longer showing Loew vaudeville.

Pete Frank succeeds W. S. McLaren as general manager of the Majestic, Jackson, Mich.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Olympic and Cameraphone, "Moran of the Lady Letty"; Grand, "Women's Place" and "French Heels"; Lyceum, "Hole in the Wall"; Regent, "Woman's Place"; Blackstone, "Peacock Alley" (2d week); Liberty and Savoy, "Thunderclap"; State, "School Days"; Duquesne, "Little Lord Fauntleroy" (3d week); Aldine, "Island Wives"; Alhambra, "Just Around the Corner" and "Tillie."

"Unloved Wife" in its second week at the Pitt continues to draw heavy attendance, chiefly female, with half-dollar for ladies daily matinees and dollar top nights.

"Lightnin'" went into its second week at the Nixon with almost a complete sellout in advance, except for upper regions, initial week having taken the house record for receipts. "Intimate Strangers" next.

Picture interests here are starting their second annual war against daylight saving, which is scheduled to go into effect again soon. A motion introduced before the City Council may possibly "limate the custom, despite unsuccessful efforts in favor of its retention.

William Faversham is getting a heavy carriage draw at the Alvin in four last year when local courts "The Squaw Man." "Lola" next.

George Jaffe is again presenting

stock at the Academy here with practically the same cast as formerly.

The mother of Irene Thompson, a local girl, said to be a film actress at Hollywood, is in jail here following an unsuccessful attempt to kill a local attorney who is procuring a divorce for the elder Thompson.

The University Five, a jazz band of University of Pittsburgh musicians, all members of the local A. F. of M., pulled one of the hits at Loew's Lyceum last week.

Davis (Keith's).—A shift of acts lent a healthy comedy punch to the Davis shows Monday, attended by two close to capacity crowds. Ever since the opposition did its fadeout lineups here have been perhaps less costly, but perfect running order, no hitches, a little teamwork among the acts, all these have been sending both performers and audiences away each pleased with the other. Instead of preceding them, Kenny and Hollis were made to follow Roscoe Ails and Kate Pullman, the latter two clowning through the former's turn after capturing all laugh and applause honors. Houdini and Al Herman each got a strong hand on entrance and a stronger one at the finish. The Ails turn went over so big, Charles Calvert being no small help, that the crowd didn't note a little difficulty the jazz band encountered. Raymond Bond's "Remnants" made a nifty No. 3, while Haig and La Vere, dueling, also shared in the unusual warmth the mob exuded. A kid plant with a pleasing voice helped Herman's act a bit. The Ramsdells and Deyo opened cold, but their toe dancing thawed things, while Bessie Clifford saw only a few walk out while she posed at the finish.

PHILADELPHIA

Shubert Vaudeville—This week's bill conceded to be one of the best put on at the Chestnut Street opera house this winter. Nan Halperin proved headliner of real popularity, and she knew where to quit, and left her audience begging for more. Her songs and style of delivery, while they went over the heads of some of the steadies, were appreciated by almost everyone. Alfred Latch, animal impersonator, was in good form, and Will Oakland's songs, while characteristically sung in ready fashion, seemed to please. Jack Sproule had some extremely raw lines which several of the reviewers commented on. Ernest

Evans' musical act had pep and spirit.

B. F. Keith's—Not for some time has a headliner been held over for a second week, but Belle Baker won that distinction, and her reception this week was bigger than last week. A big winner was Johnny Burke with his "Drafted" comedy skit which started with a giggle and ended in a roar. It was one of the biggest individual hits at the house this year. Harry Watson was back with most of his familiar stuff; Jim and Betty Morgan teamed well and pleased; Millicent Mower proved to be possessor of a more than ordinary voice. The rest of the bill had good comedy moments.

SAN DIEGO, CAL.

By ALLEN H. WRIGHT.

J. Albert Davis, father of the Sammie Sisters, who have recently returned to this city with their mother after an extensive tour, died in Los Angeles, Feb. 23, after a brief illness, aged 72 years. The non-professional names of the sisters are Alberta and Lorene Davis.

A carnival has opened at Tia Juana, Old Mexico, about 18 miles south of here, with Scott's Greater Shows. The racing season is still on at the Mexican resort, although some rainy weather has hindered the management in getting out the big crowds anticipated.

Ernest A. Swanson, a retired lieutenant in the United States navy, has been appointed manager of Coronado Tent City for the coming season.

Monte Carter and his musical comedy company seem to have struck a popular chord at the Spreckels. "Put and Take" was put on for a week to capacity houses; matinee prices 35-40, night price 25-50-75. Second week's bill was "Honey-Love."

The report published from Los Angeles that the Superba, this city, was going to put on a four-day vaudeville program, with three days of pictures each week, was denied by G. A. Bush. "The Superba has always been run as a first-class

film house and will continue so as long as I have anything to do with it," he said.

William Cook, formerly on the editorial staff of the New York Police Gazette and at one time connected with the Fox concern, has been appointed assistant manager of Keith's Royal, New York.

Jack Shea, the agent, is suing the Interborough Rapid Transit Company in the Third District Municipal Court for \$1,000 to compensate him for injuries sustained by a subway "featherweight" turnstile. Shea alleges that on Jan. 11 at the 66th street and Broadway station he sustained injuries causing five weeks' confinement to bed.

Lucile Sargent is in charge of the bookings of Manheim and Todd vaudeville houses, located in the smaller stands outside of Cleveland; also the Priscilla, in that city. Mrs. Sargent was formerly connected with the Columbia, Detroit, and last year was quartered in New York.

JOHNNY COULON

"FORMER"

Bantamweight Champion of the World

AND NOW

"The Man They Cannot Lift"

PLAYING

LINCOLN and AMERICAN CHICAGO

(This Week) MARCH 6

MADAME BOGART

Exclusive Styles in Gowns and Millinery

AT MODERATE PRICES

123 West 45th Street

NEW YORK CITY

JOHN STEEL

THE CELEBRATED TENOR AND VICTOR ARTIST

At B. F. KEITH'S BUSHWICK, BROOKLYN, Next Week (MARCH 13)

At B. F. KEITH'S ORPHEUM, BROOKLYN, Week of MARCH 20

FEATURING

THE INTERNATIONAL FOX-TROT HIT

"TELL HER AT TWILIGHT"

By DONALDSON and GROSSMAN

PUBLISHED BY

JOE MITTENTHAL, Inc.

1591 BROADWAY, NEW YORK CITY

POOLING COMBINATION

(Continued from page 13)

ments also automatically shelve the agreements in favor of the pool.

Reports in some circles this week was to the effect booking terms for next season would be reduced for attractions. The supposed cut is five per cent. No actual contracts have been issued to date. The booking agreements of some producers, however, will prevent cutting of terms so far as they are concerned and, therefore, still valuable.

It is believed that some cutting of terms will accompany the operation of the big pool. That a number of houses have been unable to turn a profit this season because of high operation expense rather than the volume of business will force lower terms, it is claimed. The pool heads are reported stating such theatres (out of town) must be given a better break and a chance to make money.

How far the terms cutting will go, of it comes, is a conjecture. If terms are made too hard for producers the old syndicate conditions that originally permitted the building up of opposition is foreseen as the result. The pool controllers are said to take the position that there will be an extra hazard next season so far as they are concerned, with the closing of some theatres necessitating the carrying of the leases. If there is to be a shortage of attractions next season there would be little chance for opposition in booking, but with an open season for the following year it is predicted a corrective movement would start to balance arbitrary rules of the pool if they should be laid down.

The stock capitalization plan as reported of the Shubert-Erlanger affiliation is said to be a comprehensive one, laid out after considerable thought was devoted to it by

the principals on both sides. It is one of the inducements according to reports held out to balky members of either side. They are shown a glittering prospect in the future of drawing down cash for their business and still retaining control, the customary prospectus propaganda in stock matters that are to be floated.

The story says Erlanger and the Shuberts have been in communication with money interests which stated they would undertake to handle the capitalized proposal at a propitious time. That time is not considered the present, it is said. The combined properties of the two syndicates and their colleagues would require a capital equivalent to \$100,000,000, it is claimed, with the statement that the names of Erlanger and Shubert appended to stock certificates would be sufficient to make that a negotiable underwriting. That the stock consolidation, if it ever eventuates, is a matter of the future is conceded by those who admit the capitalization scheme at least is now in the air, if it has no more substantiality, which they say they believe it has.

BROADWAY STORY

(Continued from page 12)

house (Little Theatre, about 520 seats). Since the first of the year the gross has been under the average and is now around \$3,000, which is profitable, but the reduction in scale is expected to provide fresh buying interest, and the piece should round out its two seasons.

For the first time in years a musical show will enter the Shubert at \$2.50. It is "The Hotel Mouse" (first called "Little Miss Raffles"), which succeeds "Pins and Needles" next week. There was some discussion as to the scale, but instead of \$3 the lower price was considered better keyed to the business conditions. One musical piece now running at \$3.50 top and drawing but two-thirds capacity may also drop to \$2.50. It was noted that numbers of persons were turned away from the box office upon failing to find dollar seats or those for \$1.50. The management feels as much or more money and virtual capacity attend-

ance would greet a reduced scale.

"Your Woman and Mine" will close at the Klaw Saturday, its stay being of two weeks' length. The company was formed on a co-operative basis. Its first week was away under the house top limit. Another new show now current is reported playing commonwealth, with a slight variation of the plan, while a third attraction which has drawn but mediocre business is reported going commonwealth at the end of the week. It is known that before now, attractions on Broadway have gone commonwealth and in that way have prolonged the run. In one case, the show was sent on tour and has been doing profitable business.

"Back to Methuselah" is in its second phase of a three-part cycle at the Garrick. The Theatre Guild is credited with attempting to stage a work that no other management would think of. G. B. Shaw's "Methuselah" is the world's longest play. It is described as a monument of words. There are some brilliant sections, one such the first part of the current cycle, called "Things Begin to Happen." "Methuselah" has disclosed the material for two or three brilliant comedies. During his lifetime, the author will permit no cutting, but for future years "Methuselah" presents production possibilities—unless the brilliant Irishman prohibits cutting in his last will and testament. The show at the Garrick starts at 7:30 in the evening and rambles on until past 12, making it an endurance test rather than an entertainment.

The "Rose of Stamboul" was greeted warmly at the Century Tuesday evening, the show being adapted from a foreign musical comedy. George M. Cohan's first production of the season, "Madeline and the Movies," is regarded as having a fine chance at the Gaiety, with Cohan himself going into the piece Wednesday afternoon in the role played by James Rennie. "Broken Branches," which opened at the 39th Street, attracted little attention and does not figure in the going. "Up the Ladder" is the new attraction at the Playhouse, it having succeeded "Drifting" Monday.

Next week "The Pigeon," playing to profitable business at the Greenwich Village, moves up to the Frazee, replacing "Dulcy," which goes to the road on Saturday. The Plymouth, now dark, will shortly reopen with "Voltaire," an Arthur Hopkins production.

"The First Man" was the Eugene

O'Neil play which opened at the Neighborhood Playhouse last week. Its unusual angle of off-stage child-birth realism hardly fits it for uptown showing. "The Hairy Ape," also an O'Neil piece, is listed for downtown production this week.

Cuts and Buys at Standoff

There is an even break this week in the number of attractions that are held by the brokers at an outright buy, and the number offered in the cut rates at reduced prices. In both instances there are 24 shows quoted. Two of the new attractions of the current week are added to the buy list, namely, "The Rose of Stamboul" at the Century, for which about 400 seats have been taken, and "Madeline and the Movies" at the Gaiety for which the brokers took 250 seats a night. In each instance a return of 25 per cent. is permitted.

Two of the other new attractions of the week "Up the Ladder" at the Playhouse and "Broken Branches" at the 39th Street were offered in the cut rate for the second night on Broadway.

The complete list of the buys includes "The Blushing Bride" (Astor), "Kiki" (Belasco), "The Dover Road" (Bijou), "Marjolaine" (Broadhurst), "The Rose of Stamboul" (Century), "The Perfect Fool" (Cohan), "Captain Applejack" (Cort), "The Czarina" (Empire), "Up in the Clouds" (44th Street), "Chauve Souris" (49th Street), "He Who Gets Slapped" (Fulton), "Madeline and the Movies" (Gaiety), "Good Morning, Dearie" (Globe), "Six Cylinder Love" (Harris), "The National Anthem" (Miller's), "Bombo" (Jolson's), "Bulldog Drummond" (Knickerbocker), "To the Ladies" (Liberty), "The French Doll" (Lyceum), "For Goodness Sake" (Lyric), "Music Box Revue" (Music Box), "Sally" (Amsterdam), "Lawful Larceny" (Republic), and "The Blue Kitten" (Selwyn).

In the cut rates on Wednesday

there were eight attractions offered that are also in the buy list, the entire 24 including "The Blushing Bride" (Astor), "Montmartre" (Belmont), "The Law Breaker" (Booth), "Marjolaine" (Broadhurst), "White Peacock" (Comedy), "Bavu" (Earl Carroll's), "The Nest" (48th Street), "Up in the Clouds" (44th Street), "Dulcy" (Frazee), "The Pigeon" (Greenwich Village), "The National Anthem" (Miller's), "The Rubicon" (Hudson), "Your Woman and Mine" (Klaw), "Bulldog Drummond" (Knickerbocker), "To the Ladies" (Liberty), "The French Doll" (Lyceum), "For Goodness Sake" (Lyric), "The Mountain Man" (Elliott), "Just Married" (Bayes), "Up the Ladder" (Playhouse), "Blue Kitten" (Selwyn), "Pins and Needles" (Shubert), "Shuffle Along" (63rd Street), and "Broken Branches" (39th Street).

COHAN BEATS HILLIARD

(Continued from page 12)

dict. It is also understood Hilliard was put out because in the passing of the show to Cohan's possession there was no participation in the stock and picture rights. That is true of all shows written by Cohan when a member of Cohan & Harris, he reserving those rights. About \$100,000 was made out of the "Prince" by Cohan, who sold the picture rights for \$50,000 besides. It was at the urgent request of Elliott and Hilliard that Cohan rewrote the piece. He walked out on it once when Hilliard wanted melodramatics of his own retained. Later

LOANS
ON AUTOMOBILES
WHILE IN YOUR POSSESSION
STRICTLY CONFIDENTIAL
PEERLESS SALES CORP.
136 WEST 52ND ST., N.Y. TEL. CIRCLE 0857



Guerrini & Co.
The Leading and
Largest
ACCORDION
FACTORY
in the United States.
The only factory
that makes any set
of reeds—made by
hand.
277-279 Columbus
Avenue
San Francisco, Cal.

Cable Address: Envel.
Codes Used: Bentley's, Western Union 5 Letter, Private Night Phones, Morsecode 9080-2289
INTERNATIONAL INVESTIGATING SERVICE
LICENSED AND BONDED
DETECTIVE WORK IN ALL ITS BRANCHES
200 BROADWAY, NEW YORK
Male and Female Operatives, Civil and Criminal Investigators Confidentially Conducted.
Correspondence in English, Spanish, Portuguese, Italian, French and German

We take this means of thanking the entire staff of the B. F. Keith, Orpheum, Jr. and the W. V. M. A. for a pleasant tour of 26 weeks.

BOB

CHRIS

KNAPP and CORNALLA

Personal Regards to Our Agents
BILLY JACKSON and ROSE & CURTIS

AT B. F. KEITH'S ROYAL, NEW YORK, THIS WEEK (MARCH 6)

VAUGHN COMFORT

THE AMERICAN TENOR—WITH JIMMIE JONES AT THE PIANO

Direction H. BART McHUGH

AT B. F. KEITH'S PALACE, NEW YORK, NEXT WEEK (MARCH 13)

BARNEY GERARD'S BURLESQUE SENSATION "FOLLIES OF THE DAY"

With "BOZO" SNYDER, "The Man Who Never Speaks"

GERTRUDE HAYES, JR., JOHNNY WEBER and a Cast Par Excellence with a "Flapper" Chorus of Youthful Loveliness
BOOK AND LYRICS BY BARNEY GERARD—MUSIC BY BERT GRANT—DANCES BY SEYMOUR FELIX

Never a witticism or "wise crack" falls from the lips of "Bozo" Snyder, but he kept the house in an uproar throughout the entire performance.—N. Y. Eve. Telegram.

Barney Gerard has brought to the Columbia Theatre, and incidentally, to burlesque, the best production, without

exception, that that form of entertainment has ever boasted.—N. Y. Globe.

The Columbia Circuit's most ambitious burlesque show of the season is at the Columbia this week. We have seldom seen anything funnier than the scene at the beginning of the second part in

which the company, seated in "orchestra chairs," face the audience and Snyder creates disturbances and lets loose generally. Certainly it was funnier than the original scene when it was shown in Ziegfeld's "Follies" last year.—STEPHEN RATHBURN, N. Y. Evening Sun.

Here is a Broadway three-dollar proposition in a burlesque house.—"UNO," N. Y. Morning Telegraph.

The audience leaving the Columbia Tuesday were unanimous in voting the "Follies" a great show—that's exactly what it is.—BELL, Variety.

JUST A FEW PRESS COMMENTS

"If some of the theatrical offerings presented here during the present season ARE WORTH \$2.75 top price, 'FOLLIES OF THE DAY' IS EASILY WORTH \$5 A SEAT."—*Utica Herald Dispatch*.

"FOLLIES OF THE DAY" equals, or even passes, the famous 'Peek-A-Boo' of by-gone days. Washington will never see another burlesque production as dressy and flashy as this for a long time.—*Washington Herald*.

"All in all it's a most unusual show to be discovered in a burlesque house at burlesque prices."—*Toledo Blade*.

"And it is safe to say that the theatre season will be far on its way before a surpassing entertainment is given."—*Dayton Herald*.

"Truly such a fast moving musical show has not been seen in Dayton for many a day and not likely to be seen for many a day either."—*Dayton Journal*.

"What the Ziegfeld 'Follies' are to the legitimate theatre, BARNEY GERARD'S 'FOLLIES OF THE DAY' are to the burlesque houses."—*Cincinnati Enquirer*.

"BARNEY GERARD'S 'FOLLIES OF THE DAY' is advertised as burlesque. Patrons who packed the house at the opening disagreed and put it above the level of the majority of musical comedies and revues."—*Omaha Bee*.

"Producers of modern musical comedy can well look to 'FOLLIES OF THE DAY' if they wish to see a splendidly staged, clean revue."—*Kansas City Times*.

"When you can stand in the lobby of a burlesque house as the paid customers come out and hear 'Wonderful show, best burlesque show I ever saw, I didn't know burlesque was anything like this,' and various similar remarks there must be something to it, but it's just the line of chatter that was heard at the Gayety, where BARNEY GERARD'S 'FOLLIES OF THE DAY' is the attraction. Right here I want to say that it would be no surprise if this would be the show to draw the Columbia, New York, for next summer's engagement."—*Hughes, Variety, Kansas City*.

"Without doubt the best that Gerard has ever given and has scored a decided success in St. Louis."—*St. Louis Star*.

"GERARD TOPS AVERAGE OF BURLESQUE."—*Chicago Herald and Examiner*.

"BARNEY GERARD'S 'FOLLIES OF THE DAY' is the finest burlesque show seen in years."—*Detroit Evening Times*.

"BARNEY GERARD'S 14TH ANNUAL 'FOLLIES OF THE DAY' is undoubtedly the peak of the local season's best burlesque."—*Detroit Free Press*.

"If Mr. Gerard does not make much money out of so expensive a production

HE CAN AT LEAST CLAIM THAT HE HAS ACCOMPLISHED SOMETHING NEVER BEFORE ATTEMPTED IN BURLESQUE."—*Sir Morgan Potell, Montreal Star*.

"Unquestionably the best burlesque show which has been seen here this season and perhaps in any recent seasons, is BARNEY GERARD'S 'FOLLIES OF THE DAY'."—*Montreal Herald*.

"It is extremely unlikely that Buffalo has seen a more gorgeous combination of burlesque, musical comedy and vaudeville, together with real scenic splendor and lavish costume display."—*Buffalo News*.

"FOLLIES OF THE DAY" at the Gayety is the best burlesque offering that has appeared there in many a moon."—*Rochester Herald*.

"FOLLIES OF THE DAY" is not a burlesque show. It is a Broadway musical review, stamped with all that goes for success in this line and is of the type that follows of the stage pay \$2 and \$3 to witness."—*Rochester Post Express*.

"This show will not stay on the burlesque wheel very long after it reaches New York."—*Rochester Times-Union*.

"BARNEY GERARD'S 'FOLLIES OF THE DAY' is as far removed from the burlesque show of 10, even five, years ago as

anything well could be."—*Baltimore American*.

"In fact, the super-excellence of this play makes it seem out of place to even class it with burlesque attractions. RATHER MIGHT IT BE CALLED AMERICA'S LEADING COMEDY AND MUSICAL REVUE OF THE ROAD, A TERM IT WELL MERITS."—*Utica Observer*.

"It's here—the last word in burlesque. It stuns with its magnificence. Its speed and dash are positively amazing. It abounds with the sort of comedy which fairly knocks an audience out of its seats. It is a clean show. Grandma could be taken, too, and, no matter how old-fashioned she might be, it would not give her a shock."—*Syracuse Post Standard*.

"BARNEY GERARD'S show best burlesque Syracuse has ever seen. A burlesque that is nearer a musical comedy than a burlesque."—*Syracuse Journal*.

"Those who have never seen a burlesque show should now take this opportunity of seeing the 'FOLLIES'."—*Albany Evening Journal*.

"Presented by far the best show of the season, BARNEY GERARD'S 'FOLLIES OF THE DAY' opened at the Empire as a musical show filled with merit such as has appeared on no Albany stage in a long time."—*Albany Knickerbocker Press*.

ROUTE

WEEK
MARCH 13
MINER'S EMPIRE
NEWARK

WEEK
MARCH 20
CASINO
PHILA.

WEEK
MARCH 27
HURTIG
and SEAMON'S

WEEK
APRIL 6
ORPHEUM
PATERSON

WEEK
APRIL 13
MAJESTIC
JERSEY CITY

RESERVE YOUR SEATS IN ADVANCE FOR ALL OF THESE WEEKS

P. S.—Bozo Snyder is contracted with Barney Gerard for 5 Years and at the conclusion of the "Follies" engagement will be Featured in a 2-Reel Moving Picture Comedy entitled "The Failure"

letter of apology induced Cohan resume. Hilliard, on the stand, was asked he was an actor. He replied he was, and "a very good actor, too." Asked about Cohan, Hilliard said, "He's a rotten actor; everybody knows so." Asked if he did anything for Cohan, Hilliard said he was a good playwright. On answer to the query why he asked Cohan to rewrite the "Prince," he said "Cohan was a power in the theatrical world." He was stated to be the head of the Cohan Brewing Co., having married the brewer's daughter some years ago. Cohan, on the stand Monday, said he thought \$1,000 a week was a small salary, that being the sum he received from the "Prince" show

before he went into it as the lead. Hilliard was supposed to be drawing \$1,750 weekly. Asked if he lost money on the play, Cohan replied he never lost money on "anything in my life." The one Cohan play which was a failure was "Popularity." There was a tune running through the piece between scenes. Cohan later made the melody into a song called "Popularity Rag," which won back the 50 per cent. interest of Cohan & Harris and made a profit of \$14,000 as well. Cohan stated that after the Lambs' Club incident he could not bring himself into the humor of rewriting "Honest John O'Brien."

As Cohan explained it, "I cannot do my best work for a man unless I am pulling for him."

PIRACY SLEUTHING

(Continued from page 15)

cated titles. In the Oil City case, Golden received a press clipping of the play under the original title. Mr. Raftery was commissioned to investigate and found that the company was offering the Lottie Blair Parker version of William A. Brady's "Way Down East" the week following.

Casey is out in \$1,000 bail and Brewer and Mayer are held as material witnesses in \$100 bonds each. Section XXVIII of the copyright law provides that any such infringers

are liable to a maximum of one year's imprisonment or a fine of from \$100 to \$1,000 or both. The Piracy Committee of the P. M. A. says it will press the charge to the utmost.

Reports of "Parlor, Bedroom and Bath" and other farces being pirated are under investigation. The attorneys for the committee expect one of the accused to "come clean," which may result in the eradication of the stenography service evil, the root of this practice.

The Producing Managers Association's piracy committee has been quietly working on the problem of detecting thievery of play property. Representatives have been appointed for various belts virtually covering the entire country and reports on plays suspected to have been pirated are closely scrutinized.

The managers are seeking to secure jail sentences for persons convicted for piracy. Legal advice is to the effect that violation of the copyrighted act carries both fine and imprisonment. Up to date most of the convictions have resulted in fines, but managers state the average cost of such cases is \$500 while the average fine imposed is but \$250.

PHILLY'S BIG SUCCESS

(Continued from page 16)

last week of last year's play here were decidedly off.

The other opening this week was "Drifting" at the Adelphi. The opening was encouraging, though a long stay is not believed probable. It is the first melodrama here since "The Bar" and ought to get a certain clientele for the Adelphi.

A sudden switch and the mix-up in the "Rose of Sunboul" show brings Donald Brian in "The Choco-

late Soldier" into the Lyric next Monday. He is featured alone.

March 20, "The Grand Duke" comes to the Broad, and the same house announces Mantell for April 3 and Elsie Ferguson in "The Varying Shore" for April 17. Bookings at the Forrest, Adelphi, Shubert and Lyric are not known.

Estimates last week:

"The Gold Diggers" (Broad, 3d week). Good business for Belasco comedy, despite some critics' panings; \$13,500. Four weeks in all.

"Scandals" (Forrest, 1st week). In for only two weeks. Marks return of house to syndicate musical shows after eight weeks of Griffith film, setting aside rumor of occupation for Shubert vaudeville this season. "Orphans of Storm" about \$9,000 last week, with special advertising.

"The O'Brien Girl" (Garlick, 3d week). Smash from way back with unlimited run in sight. About \$23,000 in smaller house than Forrest, regular musical comedy theatre.

"Main Street" (Walnut, 4th week). Dropped down good bit, and figures lucky to break even this, its last week; \$8,500.

"Make It Snappy" (Shubert, 3d week). Cantor revue solid hit here, improved by pruning, and successfully fighting opposition; \$23,000 at \$2.50 top.

"Drifting" (Adelphi, 1st week). Opened well, and has no opposition in melodramatic class. "Dog Love" went up to \$14,000 mark, near capacity at end of four weeks.

"Ladies' Night" (Lyric, 9th week). Has dropped after six big weeks and

barely reached \$8,500 last week. Donald Brian in "The Chocolate Soldier" suddenly booked for next Monday.

E. N. Burns, head of the new Cameo Record Corporation, has taken out a novel insurance on a newly-patented recording device recently perfected by his chief laboratory director. It is a freak policy that sounds considerably like a time-worn press agent stunt, but which Mr. Burns avers is absolutely bona-fide. The machine took eight months to build mechanically and is protected by insurance damages if it goes out of order.

Ted Shapiro will not sail as Sophie Tucker's accompanist, Joe Gold having signed with Miss Tucker. They leave for London March 21 on the Aquitania, to open in vaudeville.

GIBSON and BETTY

Playing Orpheum, Jr.
THE DAILY TIMES, FEB. 20.
DAVENTPORT, I.A.

"GIBSON and BETTY, a personable pair, are the acme of class and refinement in presentation. Faultlessly attired, they deliver the classy numbers of the day to dance steps all their own. There is much comic repartee in the act which has a good finish. It is a model of its type and it is refreshing and entertaining to watch them work. The Sunday audiences liked them immensely."

AT LIBERTY

One of New York's Best Tenor Banjoists. Would Like to Connect With First Class Dance Orchestra or Vaudeville Combination.

ADDRESS

Box 452, Variety, New York.

MARIE SABBOTT

TOURING THE SOUTH

Leaving Tampa, St. Petersburg and Orlando, This Week (March 6)

REHEARSAL HALLS (NEW) UNITY HALL

REDECORATED AND WITH BETTER FACILITIES THAN EVER.

LARGE AND SMALL HALLS BY DAY OR HOUR.

341 West 47th Street, New York

PHONE: 3719 LONGACRE

AT B. F. KEITH'S ALHAMBRA, NEW YORK, NEXT WEEK (MARCH 13)

ARTHUR

EVA

SILBER and NORTH

Present

"BASHFOOLERY"

Direction HARRY WEBER

FAMOUS AT 90

(Continued from page 3)

transactions on the Curb. The turnover for Monday and Tuesday was nearly 6,000 shares, and the Tuesday close was close to 6, a whole point better than the average low for the past month. This is the first flurry in the Goldwyn stock since the coming out of "Theodora" inspired some few to the idea that profits would mean something. What the new move is based on is unknown. It may be merely an inside effort to "make a market." Outsiders would scarcely engage in a campaign in the stock because too little is known of its inside position. There is no public record, for example, of how many shares it has outstanding, and the last income and profit and loss account statement is nearly a year old. Unlike regularly listed stocks, Goldwyn is not required to make its financial statement public at regular intervals, such as is the case with Orpheum, Loew and Famous Players.

These last two stocks have been dull and featureless for the past week, trading in both being narrow and in small volume. Loew has maintained itself close to former levels, while Orpheum sold off steadily up to Tuesday, when there was a faint rally of a fraction above 15. It has touched 17 this year, following the crash to 12½. Normally the publication of the annual statement should have been the signal for a moderate recovery on the theory that the worst was then public property. The statement showing an operating deficit for 1921 having

been fully discounted before its coming out, it could scarcely be an influence on the bear side. Since the situation could no longer inspire selling for a drop, the stock ought to be in a position for a betterment. Failure to follow this normal course was regarded as depressing. Total dealings were little over 1,000 shares.

Loew Quiet

Loew went back to its normal turnover, the extreme range being fractional. Nobody knows what the dividend prospect is, although Times square students continue to prophesy that there will be a move in the issue around June or July. Loew makes its annual statement in August, covering the July 1 to July 1 fiscal year. About the end of June it would be logical to expect the start of a movement to discount a statement due late in July or early in August.

By that time a year will have passed since the crash of last June, when the stock flopped to 10 upon announcement of the passing of the dividend. By next July, when accountants make a survey of the business, it will be apparent just what the possibility of future disbursements are, and it is likely that a brisk move will come one way or the other. Meanwhile both sides are resting, insiders carrying as much as they are able to handle and outsiders not sufficiently informed to commit themselves either way.

What "FM" Pool Faces

The advance in Famous Players has been steady and moderate thus far. While other pool favorites such as Studebaker have leaped from below 80 to par plus, the film stock has climbed only from around 70 in mid-November to a top of 84½. Under control of the new pool it has been held in check within 6 or 8 points. In a fairly enthusiastic bull market it must have been difficult for Famous Players pool to accumulate any large blocks of stock without allowing the price to get out of hand on the advance.

It is upon these considerations that trade and market authorities divide in estimating the probabilities of the immediate future. In Times square it is suspected that

the pool is still on the buying side and is therefore anxious to continue low prices until its accumulation is completed. A brisk advance would inevitably attract a following of long speculators who would liquidate as close to the top as possible. The pool would have to take up this profit taking stock at the top or permit a violent reaction with all the disturbing consequences of wide swings.

Wall Street takes the opposite angle that the pool is well supplied with stock and probably will shoot it up quickly to take profit itself ahead of the outside speculator and replenish its holdings when the liquidation has depressed prices. Roughly these are the two views advanced from opposite sides. The individual player takes his choice and takes the consequences. Forecasts of the annual statement meanwhile make it appear that the business will show between \$20 and \$25 a share earned on the common, after preferred dividends and taxes, the current earnings being indicated at \$23 on the basis of the last report.

The summary of transactions March 2 to 8, inclusive, are as follows:

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L.	3,400	82½	81¼	82	+ ½
Do. pf.	200	94	93	94	+ ½
Loew, Inc.	1,800	13½	13½	13½	+
Friday—					
Fam. Play-L.	19,600	84½	82¼	84¼	+ 2½
Do. pf.	200	94	94	94	+
Loew, Inc.	1,500	13½	13½	13½	+
Saturday—					
Fam. Play-L.	4,800	84	83	83¼	- ¼
Loew, Inc.	400	13½	13½	13½	+
Orpheum	100	15½	15½	15½	+
Monday—					
Fam. Play-L.	9,100	83½	82	82½	- ½
Do. pf.	200	93½	92½	92½	- 1½
Loew, Inc.	8,000	13½	13¼	13½	- ¼
Orpheum	500	15	15	15	-
Boston sold 30 Orpheum at 15.					
Tuesday—					
Fam. Play-L.	7,900	84	82½	83¼	+
Loew, Inc.	700	13½	13½	13½	+
Orpheum	200	15½	15½	15½	+
Wednesday—					
Fam. Play-L.	10,400	84½	83¼	84¼	+ ½
Do. pf.	400	93½	92½	93	+ ½
Loew, Inc.	400	13½	13½	13½	+
Orpheum	200	15½	15½	15½	+

THE CURB

Thursday—	Sales	High	Low	Last	Chg.
Goldwyn	100	4½	4½	4½	+
Friday—					
Goldwyn	100	4½	4½	4½	+
Saturday—					
Goldwyn	400	5	4½	5	+ ½
Monday—					
Goldwyn	1,900	5	4½	5	+
Tuesday—					
Goldwyn	3,900	5½	5	5½	+ ½
Wednesday—					
Goldwyn	3,200	5½	5	5½	+

DRAMATISTS' MEETING

(Continued from page 15)
ess at Albany to bring about a censorship of the playhouse akin to that recently successfully promoted by the same propagandists for censorship of the films.

Play censorship was given prominence in the dailies again this week

following the "report" of a volunteer "jury" of members of a Fifth avenue church. They voted "The Rubicon" at the Hudson is immoral but their "verdict" took an unusual twist, the volunteer censors recommending against filing a complaint in the courts because the resultant advertising might help the business of the play.

The matter of volunteer juries of the kind was attacked by the sponsors of the citizen jury advocated by the authors, and the Better Plays Movement. It was pointed out that such volunteers might easily pick out the plays for attack, knowing in advance something as the reputation of such attractions.

George Creel is named as having placed the matter of an "official jury" before Mayor Hylan, and some action may result. Chief Magistrate McAdoo, who excoriated "The Demi-Virgin," stated he wanted nothing to do with volunteer juries and would not listen to any such reports, unless made as a complaint in the regular way.

Another minister issued a statement Tuesday evening, giving it as his opinion that the stage has more indecent plays now than for the past 15 years. The churchman said he was a lover of the theatre, but that it should be cleaned up for its own good.

NEWS OF THE DAILIES

(Continued from page 25)
been rented, with the initial showing scheduled for March 17.

The Harvard Glee Club won the intercollegiate singing championship held at Carnegie Hall, Saturday night, scoring 289 points out of a possible 300. The clubs of Princeton, Yale, Wesleyan, Pennsylvania State, Dartmouth, Pennsylvania, New York University, Columbia and Amherst also participated.

Murray's restaurant on 42d street was raided by prohibition agents Friday night, where they arrested a waiter and left a summons for the headwaiter and proprietor. The agents were in evening dress and accompanied by women.

The State Board of Censors has officially barred "Sappho" from all New York picture theatres. An attempt was made by Hugo Riesenfeld to show the film with operatic music accompaniment at the Rivoli,

with the resulting action being taken.

Arthur Ashley, leading man "The Man who Came Back," stated he will not defend the divorce suit brought by his wife against him, but will oppose the claim for alimony. Magistrate Norris ordered Ashley pay for the maintenance of his wife and two children.

A two weeks' mission for actors and actresses began Sunday in St. Malachy's Roman Catholic Church on 49th street, which has come to be known as the "Actors' Church." Actors served the mass, were ushers, took up the collection and, in conjunction with actresses, composed the choir. There is to be a special mass every day during the mission.

A new 17-story hotel to be built on Broadway at 104th street will have a church occupying part of the first three floors. It is believed to be the first combination of hotel and church to be erected. Cards and dancing will be prohibited within the premises, with the establishment catering especially to church members.

The police of Paris, headed by their Prefect, M. Leullier, have begun a "reform" campaign which may bring about a resumption of theatrical censorship which was abandoned before the war. The Prefect recently issued an edict against the singing of suggestive choruses or lyrics taunting Lloyd George and any international figure, besides which his latest ultimatum is in the form of squads of inspectors to take

Great Neck Estates

New Dutch Colonial House
COMPLETELY FURNISHED

Occupied six months by owner, beautifully situated, high elevation, commanding view; highly restricted section; six minutes' walk from station or golf club. Eight rooms, three tile baths, lavatory and coat room, two heated and glass enclosed tile porches; two-car steam heated garage; metal weather strips throughout; all outer doors and windows with full length copper screens. Grounds handsomely landscaped; large plot of approximately ½ acre running from street to street; shade and fruit trees.

PRICE \$38,500

Will sell completely furnished, including many valuable Oriental rugs and new awnings throughout; furnished in mahogany; \$15,000.

Further particulars apply

I. G. WOLF

1270 BROADWAY, N. Y.

Tel Penn. 6944. Sundays, Great Neck 35

TAYLOR
BACK TO
PRE-WAR
PRICES
TRUNKS
See the \$50. Full Size Fibre Wardrobe Trunk.
C. TAYLOR TRUNK WORKS
210 W 44th St. | 28 E. Randolph St.
NEW YORK | CHICAGO



E. Galizi & Bro.

Greatest Professional Accordion Manufacturers and Repairers.
Incomparable Special Works. New idea patented shift keys.
Tel: Franklin 526.
215 Canal Street
New York City

COVERS FOR ORCHESTRATIONS
AND LEATHER BRIEF CASES
ART BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY

JUST TO INFORM YOU

OOGIE-OOGIE WA-WA

AN ESKIMO COMEDY SONG

BY CLARKE-LESLIE AND GOTTLER

PUBLISHED BY

STARK & COWAN, Inc.

234 WEST 46th STREET, N. Y. CITY

OPPOSITE

N. V. A.

CLUB HOUSE

OPPOSITE

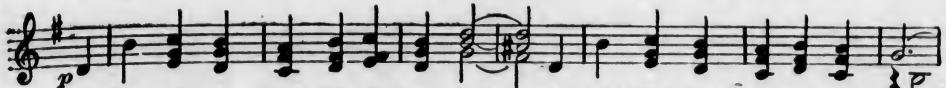
N. V. A.

CLUB HOUSE

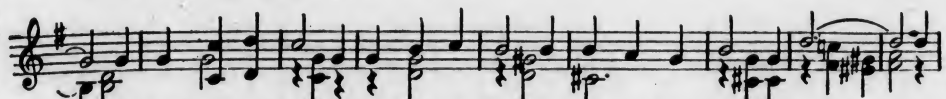
ARTIST COPY BABBLING BROOK

By KENDIS & BROCKMAN
Writers of "Feather Your Nest,"
"Blowing Bubbles," etc.

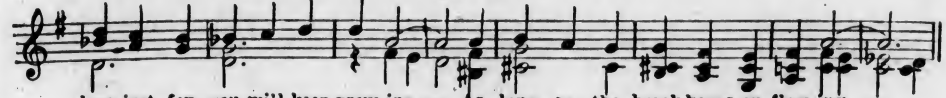
Valse lento



I wan-dered a-lone by the brook-side,— and hoped your sweet voice I would hear.—
The cres-cent moon beams on the wa-ter,— the breeze breaks the still-ness of night.—



The moss cov-ered well, the lane in the dell, Are lone-ly with-out you, dear.— My
— The mill down the hill is lone-some and still, The stars dear don't shine so bright.— 'Tho

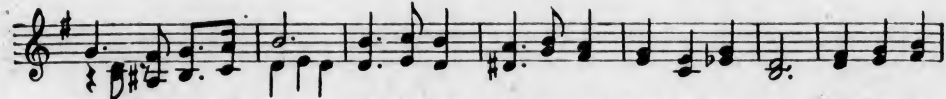


love just for you will keep grow-ing — As long as the brook keeps on flow-ing.—
our hearts met on-ly to sev-er,— The brook keeps on flow-ing for-ev-er.—

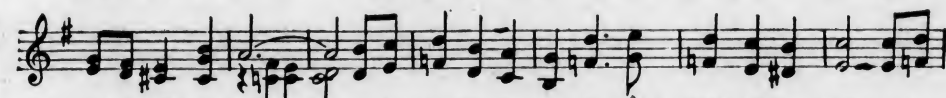
Refrain



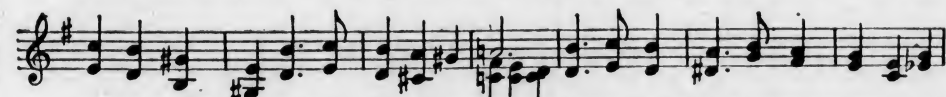
Bab-bling brook, bab-bling brook, call-ing for you. Weep-ing wil-low tree



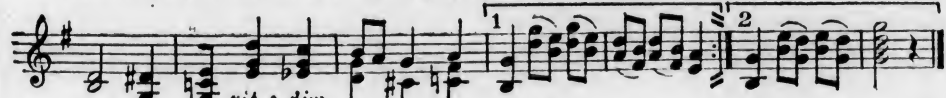
weeps for you and me. Sha-dy nook, sha-dy nook miss-es you too. Noth-ing is



like it used to be. — If the sil-ver-y rip-ples could speak as they flow, I am



sure they would tell me what I'd like to know. Bab-bling brook, bab-bling brook flow to the



sea, And bring back my sweet-heart to me. — me. —

Copyright MCMXXII by Kendis-Brockman Music Co., Inc. 145 W. 45th St., New York, N.Y.

All Rights Reserved

H. Darewski Co., Ltd. London, Eng.

Made in U. S. A.
D. Davis & Co., Ltd. Sydney, Australia

A Smashing Hit!

*This is the song the writers themselves
sang over the radiophone last week to about
500,000 people.*

Letters received to date congratulating them
on this beautiful ballad prove that it is a song with
a wide appeal.

A Natural Harmony Song for Quartettes, Trios
and Duets

Copies and Orchestrations—In All Keys—Now Ready

KENDIS-BROCKMAN MUSIC CO., Inc.

145 West 45th Street
NEW YORK CITY

notes on "objectional" scenes, costumes and feminine graces.

Lillian Russell (Mrs. Alexander F. Moore) has arrived in Rome with her husband, where she will study Italian emigration problems. Miss Russell was appointed an inspector of immigration by James Davis, Secretary of Labor, and sailed for Europe Jan. 17. She is serving without pay.

The Gravesend, Long Island, race-track will shortly be converted into a restricted residential section, contracts having already been let for sidewalks, curbing and macadam.

The Manhattan opera house has been bought by the Scottish Rite Masons for \$600,000 and will be converted into a temple. The organization has a membership of 11,000 and has been seeking a home for some time. The dailies stated the Manhattan was the last of Oscar Hammerstein's theatres to be in control

MINERS MAKE UP

Est. Henry C. Miner, Inc.

J. GLASSBERG
SHORT VAMP SHOES
\$8.85 FOR STAGE AND STREET AT MODERATE PRICES
Rain, Step Pump Catalogue 225 W. 42d St. Stage Last Pump, Flat, Ballet—Box
Black, White, Flesh Y FREE 225 New York or Soft Ten Reliable Mail Order Dept.

of his family, but the Republic on 42d street, one of them, is held by Arthur Hammerstein.

Prizefighting as a public spectacle has again been made legal in Havana. The sport has been banned for several months, but Mayor Diaz de Villegas has annulled his decree and a revised version of the Marquis of Queensberry rules will be the boxing code. Senator Collazo will head the National Boxing Commission appointed by the Department of the Interior.

Al Green, now with Shapiro-Bernstein, connects with Watson, Berlin & Snyder next week as "act" man.

William A. Brady and Doc Stratton are scheduled to go to the mat at the Hippodrome next Sunday in their debate concerning the morals of the stage and its people. In commenting upon the forthcoming public discussion, Brady said: "I have tried to avoid this, hoping that after he (Stratton) had noted the torrent of criticism from all over the country excited by his sermons he would take heed and subside. Evidently Dr. Stratton lacks a sense of humor."

In an attempt to develop dramatic talent among working people, the Labor Theatre Guild will present

two one-act plays and "The Showing Up of Blanco Posnet," by G. Bernard Shaw, at the Fifteenth Street Theatre, this week. The Labor Guild plans to permanently establish a stage for the presentation of plays by working people. The admission of 50 cents to a performance also includes membership in the Guild.

A. L. Erlanger will erect a seven-story building on West Forty-ninth street which is to have, under one roof, all the shops necessary for the assembling of a theatrical production, a stage for setting, a place for storing and a room for rehearsals. The building is expected to be ready in July.

MADELEINE AND THE MOVIES

(Continued from page 17)

Donnelly had the chief laugh line of the evening with a "How Come?" interpretation. The reminder of the cast suffice adequately in their respective roles, albeit Jean Robertson caused a prominent amount of contrasting attention due to a ghastly makeup.

The piece is played in an introduction, two acts and an explanation, all within the same living-room set. The finale of the first scene is the logical tip-off as to the windup, but the knowledge Cohan is behind it permits of an uncertain expectation of a new twist, with Cohan "crossing" by allowing the first guess to go through.

The theme starts off by having Garson, a young man, find a regular guy, getting into a compromising position because of a shop girl's intuition which leads to his life being threatened by two members of her family. He is unable to determine whether it's a frame, joke or on the

level. Follows a second act switch that continues to leave everyone involved in the complications pretty much up in the air, and the audience allowed to draw their own conclusions until the finish. A disappointing one at that after two hours of well worked-up expectancy.

"Madeleine" is a mystery-comedy that holds enough of the latter quality to possibly allow for the "new Cohan farce" program, without becoming boisterous in its laugh-producing qualities, meanwhile getting the undivided interest because of the plot. The show is not Cohan's best; it probably will not crash into the hit class of present Broadway attractions, but mayhap it will draw to consistent business over it and the combined efforts of the company, not forgetting Miss George, over whom present curiosity, in and out of the theatre, is ever displayed by reason of her histrionic ancestry. *SKIP.*

The members of the Lynn (Mass.) Theatrical Stage Hands and Motion Picture Operators' Union at its recent meeting, voted to donate one per cent of their weekly wages for the next ten weeks to the fund for the unemployed in this city. In addition to this the union voted to provide food for one poor family

each week, the family to be selected by the mayor.

The bootblack-actor "Garry," who recently "signed" with "To the Ladies" at the Liberty, New York, admitted this week he can't read English, but upon having a friend interpret the various comments in print regarding his new adventure, "Garry" decided to install a press book to explain it for his grandchildren.

F. G. Bonfils, one of the owners of the Kansas City "Post," formerly interested in the Sells-Flote circus, and present part owner of the Empress theatres in Kansas City and Denver, has presented the University of Colorado with a 20-acre hospital site valued at \$100,000. The ground is in Denver.

FOR SALE

A new copyrighted black face Two-Act farce, entitled

"THE FUNERARIUM"

Lately written for BERT WILLIAMS, but not contracted for.

EDWIN RAFFERTY
1182 Broadway

REHEARSAL HALL

To Rent Large Commodious Hall; Size 12x200; With Band.
Can Be Used Any Hour, Day or Night Except Sunday. Absolute Privacy. Reasonable Rates. Inquire:
U. S. I. RESTAURANT, 108 WEST 45th ST., N. Y. CITY; Bryant 5669.



Miss Florrie Le Vere

OF

HOLMES AND LÉVERE

Experiencing Her Greatest Success Singing

"POOR LITTLE ME"

AND DANCING TO

"JUST A LITTLE LOVE SONG"

THE INSTIGATOR



BILLS NEXT WEEK

(Continued from page 23)

Beatty & Evelyn

Frances Parks Co

PEORIA, ILL.

Orpheum

Howard & White

Jack Ingalls

Greenwich Village

(Three to fill)

2d half

Perrone & Oliver

Mel Klee

(Four to fill)

EACINE, WIS.

Rialto

Douglas & Leahy

"Timely Revue"

(Two to fill)

2d half

Monroe & Grant

Drowning & Davis

4 Jacks & Queen

Dan Sherman Co

ROCKFORD, ILL.

Palace

Hughes Musical 2

Howard-Fields Mins

Sternad's Midgets

(Two to fill)

2d half

Lohas & Sterling

Dougal & Leahy

Baxley & Porter

Joe Bennett

Sternad's Midgets

ST. JOE, MO.

Electric

Hugo Luigens

Princeton 5

2d half

Georgia Howard

York & Maybelle

ST. LOUIS

Grand

Stanley Tripp & M

Jean Gibson Co

Hays & Lloyd

MINNEAPOLIS

Pantages

(Saturday opening)

Male Jests Mole

Mack & Lane

(Others to fill)

WINNEPEG

Pantages

Tips & Taps

"Street Urchin"

Nelson & Madison

Cinderella Rev

Duvall & Symonds

Four Erretos

REGINA, CAN.

Pantages

(13-15)

(Same bill plays)

Saskatoon 15-18

Farrell & Hatch

Futuristic Revue

Lady Alice's Pets

Dunley & Merrill

Miller Kline & C

Moran & Wiser

GT FALLS, MONT.

Pantages

(11-11)

(Same bill plays)

Anacanda 15

Missoula 16

Joe Thomas Co

Willie Bros

La Pine & Emery

Cornish & Cornish

Skip Kennedy & R

"Petitecoats"

SPOKANE

Pantages

(Sunday opening)

Aerial Rooneya

E & E Adair

Lazar & Dale

"Current of Fun"

Langton Smith & L

OAKLAND, CAL.

Pantages

(Sunday opening)

Aerial Rooneya

E & E Adair

Lazar & Dale

"Current of Fun"

Langton Smith & L

SAN FRANCISCO

Pantages

(Sunday opening)

Zara Carmen 3

Citrude Saunders 2

Little J Faulkner

Burns & Wilson

Different Revue

DALLAS, TEX.

Majestic

(Same bill plays)

Austin 15-18

Dewitt Young & Sis

Allen & Canfield

H B Toomer Co

Concia & Verdi

Frank Dobson Co

Yorke & King

Sanson & Delilah

E & M Ernie

HOUSTON, TEX.

Majestic

(Same bill plays)

Austin 15-18

Dewitt Young & Sis

Allen & Canfield

H B Toomer Co

Concia & Verdi

Frank Dobson Co

Yorke & King

Sanson & Delilah

E & M Ernie

LITTLE ROCK

Majestic

(Same bill plays)

Austin 15-18

Dewitt Young & Sis

Allen & Canfield

H B Toomer Co

Concia & Verdi

Frank Dobson Co

Yorke & King

Sanson & Delilah

E & M Ernie

EDWARD GROPPER, Inc.

THEATRICAL

WARDROBE TRUNKS

HOTEL NORMANDIE BLDG.,

5 E. cor. 35th & Broadway, N. Y. C.

PHONE: FITZROY 3345

ALBOLINE

Cuts right into the grease and

does the skin good instead of

harming it, preventing make-up

poisoning. Has practically super-

ceded the sticky or watery old-

fashioned creams.

McKesson & Robbins

Manufacturing Chemists

81 Fulton Street, New York

Established 1858

AT B. F. KEITH'S PALACE, NEW YORK; THIS WEEK (MARCH 6)

WILLIAMS and TAYLOR

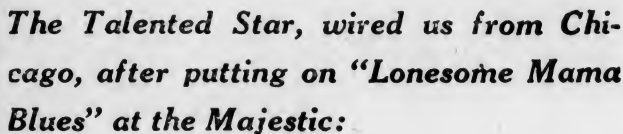
ECCENTRIC DANCERS

Direction MORRIS & FEIL

AT B. F. KEITH'S ALHAMBRA; NEW YORK; NEXT WEEK (MARCH 13)

Lonesome Mama Blues

READ WHAT RITA COULD



"Lonesome Mama Blues" an absolute sensation. I believe it to be the greatest "Blues" melody of the day. RITA GOULD.



PUBLISHED BY

Lonesome Mama Blues

J. W. JENKINS SONS CO.
KANSAS CITY, MO.

REISENWEBER'S
COLUMBUS CIRCLE & 58th St

H. HICKS & SON
675 Fifth Avenue, at 53d Street
Have a little fruit delivered to your home or
your friends—take it to your week-end outing

LITTLE GREY SWEETHEART

Pub. by FRED FISHER, Inc., 224 West 46th Street, NEW YORK

OBITUARY

(Continued from page 18)

played in stock in several cities. He also toured the coast at different times with road organizations.

HARRY R. BUCKLEY

Harry R. Buckley, aged 40, recently died in Los Angeles of a complication of diseases. The deceased had been in theatricals for some years as a manager, and was last purchasing agent for the Shuberts. Interment was in Los Angeles.

MARIO LAURENTI

Mario Laurenti died March 7 at the Eye and Ear hospital, New York, of spinal meningitis. The deceased was a baritone with the Metropolitan opera. He was taken ill in Syracuse, N. Y., about two weeks ago, and obliged to cancel a concert engagement in that city.

John D. Condon, father of Mrs. Sidney Payne, died Jan. 23 in Los Angeles. Mrs. Payne and her husband had just arrived from New York to celebrate the golden wedding of the aged couple when the death of Mr. Condon placed the funeral on the day of the anniversary.

The father of Anthony B. Stanford died Feb. 27 at his home in

Dallas, Tex., of heart failure. The son is a stock juvenile, at present with the Vaughan Glaser company at Toronto.

JOSEPH R. GRISMER

Joseph R. Grismer, actor and producer, died March 5 as a result of injuries sustained in a street car accident recently. The Lambs Club had charge of the funeral at the Church of All Angels, 83d street and West End avenue, the organization of which he was the Shepherd for two terms about eight years ago.

Giovanni Verga, the Italian author, died Jan. 31 in Rome, age 80. He wrote the book of "Cavallera Rusticana."

The mother of B. S. Moss died March 3 at her home in New York. She is survived by six children, Mrs. H. R. Trilling, B. S., Louis N., Mrs. Louis Flatto and Moses J. Moss.

Bernard Goldstein, 48, proprietor of Palm Garden, 58th street and Lexington avenue, died March 7 at the Ritz, Atlantic City, N. J.

Mme. Garandet, French actress, who retired from the stage some years ago, died in Paris, Feb. 22.

The mother (Mrs. Keck) of Lucile Sargent died at her sister's home at Hamilton, O.

The father of Fred Mardo of Boston died at his home in that city last week.

Georges Perin, French poet, died in Paris, Feb. 17.

WITH THE MUSIC MEN

(Continued from page 35)

dollar, to which there was objection. Francis Gilbert, of Gilbert & Gilbert, representing the publishers, offered to pay Sylvester's company the same amount. The offer was refused. The purpose of eliminating the receivers is obvious to any business man. They are only a means to tide over actual bankruptcy and the continuation of an enterprise. Otherwise they are a drain financially on any corporation, these appointees receiving a court-fixed percentage of the business. The Regal record, one of the Emerson's new 50-cent disk brands, has been helping the company back to a solid foundation gradually.

Emil Kolman's Club Montmartre orchestra has been signed to record for the Cameo Company. Vincent Lopez' Pennsylvania orchestra starts this week as a featured artist for the Cameo, with "Old-Fashioned Girl" and "While Miami Dreams" as his first two records. The Cameo expects to get started actively the middle of this month. Because of the huge advance orders it has taken over a second factory at Framingham.

EVELYN BLANCHARD C. M.

1903 BROADWAY, NEW YORK CITY
SEE US FOR BIG TIME RESTRICTED MATERIAL. ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED
P. B.—Real Comedy Acts New in the East—Communicate.

ham, Mass., in addition to the Bridgeport (Conn.) plant. The Cameo Co. is unique in that its 50-cent market price disk matches up strongly with many of the 75-cent releases.

Fred Burton, conductor of the Shanley orchestra, is connected with the E. B. Marks professional staff in conjunction with the orchestra work.

Frank Darmond, from vaudeville, is now of the Waterson, Berlin & Snyder professional staff.

Ernest Breuer has signed as staff writer with the Broadway Music Corporation.

Phil Ponce, who resigned as general sales manager of the Jack Mills Co., is publishing for himself.

H. L. Willson was elected president of the Columbia Graphophone Manufacturing Co. at a recent meeting of the board of directors. C. W. Cox succeeds to Mr. Willson's former post as vice-president. F. J. Ames is the new secretary.

Probably the most valuable music "plug" on the Pacific coast is vested in the Strand and California, San Francisco both picture houses. Walter Krausgill, himself a songsmith, directs the large Strand orchestra, oftentimes selecting a popular number for the overture, which is featured in the marquee lights. Similarly Herman Heller of the California accords this tremendous "plug" to popular songs, with the attendant incandescence featuring outside the theatre.

IN LONDON

(Continued from page 2)

took the place at the eleventh hour of the Hungarian singer and dancer, Irene Pelasty, who had been originally engaged.

The Sax Rohmer revue which has been written around Jules Verne's romance, "Around the World in Eighty Days," will follow "Jack and the Beanstalk" at the Hippodrome when that show ceases to attract, which is unlikely to be much before Easter. George Robey will be the principal comedian, and Julian Wylie, the producer.

Robert Evett is not going to the Gaiety after all. His new plans are mainly for a big tour of the "Maid of the Mountains," with the original cast, including Jose Collins.

The proposed American boycott, which, judging from messages received in London, seems prompted by the refusal of the de Courville revue company to come in line with the Actors' Equity, is creating very little excitement. Beyond a few chance paragraphs in the press little notice is being taken of the alarmist rumors. One manager fell for it and spoke about "retaliation" or something of that sort, but as he only got about half a dozen lines among the "wines and spirits" instead of the column or so publicity he doubtless hoped for, that goes for nothing. The London theatrical world generally is calm and non-committal on the matter. All its energies are devoted to income tax (filling up forms and appealing against same), entertainment tax and the knotty problem of keeping aloft.

However, American plays and players are having a singularly good time here and are very much toward the top branches of the success tree. "The Sign on the Door," at the Playhouse; Peggy O'Neil, in "Paddy the Next Best Thing" at the Savoy, which, although finishing, has had extra matinees put on to cope with the rush, and will doubtless find a home else-

where; Harry Green, in "Welcome Stranger," at the Lyric; "The Nightcap," at the Duke of York; "The Bat," which is breaking all and every record at the St. James, which is saying much; Willette Ker-shaw in John Walton Tully's "The Bird of Paradise," at the Garrick, and Edith Day in "Jenny," at the Empire. Shortly we shall have "Enter Madam" at the Royalty with an Anglo-American cast. Vaudeville is also strongly represented, and the "Stars and Stripes" flies over about 99 per cent. of the picture world.

The thing today is the entertainment tax. The lay press is printing columns on everybody's views, and all sorts of people are getting publicity. Most of the managers blame the tax for bad business and all the ills that they are now suffering from. The only cheerful one among them is apparently C. B. Cochran, who produces solely for the great public, and if he finds his clientele unwilling to come in, tax or no tax, promptly removes the goods he's offering; as witness "The Rattlesnake" and the Oxford pantomime, both excellent shows in their way. Personally, we think the tax is being made a scapegoat. The really good shows are doing quite well in spite of it, and it is useless for the actor-manager to mourn publicly that he can hardly pay his way owing to the cost of production while playing to just about capacity. The great man must learn to cut his coat to his cloth as other less exalted personages have to do.

Preparations for the new Oxford revue are making rapid progress. "Mayfair and Montmartre" is a fine title on which to hang a Cochran show. The book is the work of John Hastings Turner. After all, Alice Delysia will be the "star" of stars, although the revue debut of Lady Tree will probably be the great attraction for many. Her Ladyship will appear as, among other things, a High Priestess in a Peruvian ballet. Other principals are George Hassell, the English comedian, who was popular in America before he made his English debut in the provincial tryout of "The Purple Lady," A. W. Baskcomb, Tubby Edlin, Albert Bruno, Nellie Taylor, Anita Elson, Joyce Harboure and Nikilina, a newcomer. A singing duck, which is guaranteed to be as described and to sing, is another promised novelty. The ballets and dances will be produced by Stowitts.

The much advertised general depression and unemployment in the "profession" has acted as a godsend to a horde of itinerant curb performers, many of whom would have you believe they are artists out of work through the slump, although most of them have been at their present game for years under different guises; a couple of years ago they were returned "soldiers and sailors." Leo Dryden, however, is the genuine article. The "Beggars de Luxe," as he describes himself, was really a "star" in the old music-hall days. Now he has, like many another well-known old pro, fallen on evil times and has gradually descended through "dates" which became ever more insignificant until today he is singing grand opera in the streets of suburbia. Even now he does the thing in the grand style. No sob stuff or hard luck story has a place in his campaign. Prior to his appearance his "agent in advance" distributes hand bills in the thoroughfare chosen announcing that at such and such an hour Dryden will sing selections from various operas. The hour comes and with it the singer, in excellent voice, astrachan coated and generally immaculate, to earn not only his daily bread but the rent of the telephone the number of which is given on his hand bills.

The death of James W. Tate has created a vacancy in the English theatrical world which it will be very hard, well-nigh impossible, to fill. He had been ill for a fortnight with double pneumonia but it was thought that the worst was over and that he was out of danger when a relapse intervened and caused "this" to be written to a career which was at its zenith of popu-

larity and success. James W. Tate was born in 1875 and was originally intended for holy orders. A musical career, however, claimed him and at the early age of twenty he was conducting for the Carl Rosa opera company. This was followed by conductorships at Wyndham's and the old Grand theatre, Islington. Later he crossed to America and (Continued on page 39)

VARIETY

SPECIAL

SHUBERT

VAUDEVILLE

NUMBER

IN MAY

It will commemorate the

FIRST SEASON

OF

SHUBERT VAUDEVILLE

Advertisements for the Shubert Number will now be accepted at any Variety office, at Variety's latest (and reduced) advertising rates, \$200 a page, \$110 one-half page, for players: \$300 a page, \$160 one-half page, managers and agents (including theatres). Commercial advertising rate (excluding music publishers), 30 cents per line (1,050 lines to a page). Music Publishers, \$200 page, \$110 half-page, \$3 per inch, (no contract rate). The former size page (12x8) of Variety remains \$150 for players and publishers; \$200, managers and agents.

JAMES MADISON'S WEEKLY SERVICE

Is of great value to comedians who desire to keep their acts fresh and timely with nifty material. JAMES MADISON'S WEEKLY SERVICE contains my latest gag, fire monologues, parodies, gags, double routines for two males and male and female, wise cracks, etc.—and all absolutely new and original. The terms of subscription are \$50 for 1 year (52 issues), \$15 for 3 months (13 issues). The first 5 numbers are now ready and will be sent for \$5; or any 3 numbers for \$4; or any 2 numbers for \$3. Single copies \$2. Address

JAMES MADISON

1493 Broadway
NEW YORK

H & M PROFESSIONAL TRUNKS

Made by HERBERT & MEISEL of St. Louis

Can Now be bought in New York City

Prices Reduced, \$55 Up

Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.
Used trunks and shopworn samples of all standard makes always on hand.
Hartman, Indestructo, Belber, Oshkosh, Taylor, Murphy, Neverbreak, Bal, Etc.
SAMUEL NATHANS SOLE AGENT FOR H & M TRUNKS IN THE EAST
1664 Broadway, N. Y. City Phone Circle 1873 Bet. 51st and 52d Streets.
551 Seventh Ave., N. Y. C. Phone Fitz Roy 0620 Bet. 38th and 39th Sts.
OLD TRUNKS TAKEN IN EXCHANGE



Beautify Your Face
You must look good to make good. Many of the "Profession" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Feel reasonable.

F. E. SMITH, M. D.
347 Fifth Avenue
N. Y. City Opp. Waldorf

DROP CURTAINS

CYCLORAMAS, STAGE SETTINGS IN THE NEWEST MATERIALS. EACH SET EMBRACING DISTINCTIVE FEATURES.
AT VERY REASONABLE PRICES. CURTAINS ON RENTAL BASIS IF DESIRED.

NOVELTY SCENIC STUDIOS

Bryant 6517
220 West 46th Street, NEW YORK

"THE CIRCUIT OF OPPORTUNITY"

SHUBERT VAUDEVILLE

ALL APPLICATIONS FOR ENGAGEMENTS AND TIME FOR SHUBERT VAUDEVILLE SHOULD BE MADE TO

SHUBERT VAUDEVILLE EXCHANGE

ARTHUR KLEIN, General Booking Manager

233 West 45th Street, NEW YORK CITY

AMALGAMATED VAUDEVILLE AGENCY

1441 Broadway, New York

PHONE BRYANT 8993

BOOKING 12 WEEKS

New York, Philadelphia, Washington, Baltimore
and intermediate towns

BERT LEVEY CIRCUITS VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING, SAN FRANCISCO
PAUL GOUFRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager
5th Floor State-Lake Theatre Bldg., CHICAGO, ILL.

BEN and JOHN FULLER AUSTRALIAN CIRCUIT
VAUDEVILLE, MELODRAMA AND PANTOMIME
American Representative, A. BEN FULLER
DELGER BLDG., 1005 MARKET ST.
SAN FRANCISCO Phone PARK 4332

BURLESQUE ROUTES

(March 12—March 20)

"Big Jamboree" 13-15 Bastable Syracuse 16-18 Grand Utica 20 Empire Albany.
"Big Wonder Show" 13 Gayety Kansas City 29 Gayety St. Louis.
"Bits of Broadway" 13 Empire Albany 20 Casino Boston.
"Bon Ton Girls" 13 Olympic Cincinnati 20 Columbia Chicago.
"Bowery Burlesquers" 13 Gayety Washington 20 Gayety Pittsburgh.
"Broadway Scandals" 16-18 Plaza Springfield Mass.
"Cuddle Up" 13 Orpheum Paterson 20 Majestic Jersey City.
"Dixon's Big Review" 13 Lyric Newark.
"Finney Frank Revue" 13 Gayety Buffalo 20 Gayety Rochester.
"Flashlights of 1922" 13 Casino Brooklyn 20 Empire Newark.
"Follies of Day" 13 Empire Newark 20 Casino Philadelphia.
"Follies of New York" 16-18 Fall River.
"Folly Town" 13 Miner's Bronx New York 20 Casino Brooklyn.
"Garden Follies" 13 L. O. 20 Palace Baltimore.
"Girls de Looks" 13 Palace Baltimore 20 Gayety Washington.
"Girls from Joyland" 13 Howard Poston.
"Golden Crock" 13 Gayety Toronto 20 Gayety Montreal.
"Greenwich Village Revue" 13 Star & Garter Chicago 20 Gayety Detroit.
"Harvest Time" 13 Gayety

Rochester 20-22 Bastable Syracuse 23-25 Grand Utica.
"Hello 1922" 13 Empire Toledo 20 Lyric Dayton.
Howe Sam 13 Casino Philadelphia 20 Miner's Bronx New York.
"Jazz Babies" 13 Allentown 14 Easton 15 Reading 16 Long Branch 17-18 Trenton.
"Jingle Jingle" 13 Gayety St. Louis 20 Park Indianapolis.
"Kandy Kids" 13 Penn Cirenit.
"Keep Smiling" 13 Star Cleveland 20 Empire Toledo.
Kelly Lew 13 Columbia New York 20 Empire Brooklyn.
"Knick-Knacks" 13 Casino Boston 20 L. O.
"London Belles" 13 Gayety Detroit 20 Gayety Toronto.
"Mads of America" 13 Hyperion New Haven 20 Hurlig & Seamon's New York.
Marion Dave 13 Empire Providence 20 Gayety Boston.
"Face Makers" 13 Majestic Scranton.
"Parisian Follies" 13 Olympic New York.
"Peek a Boo" 13 Gayety Omaha 20 Gayety Kansas City.
Reeves Al 13 L. O. 20 Gayety Omaha.
Reynolds Abe 13 Gayety Pittsburgh 20 L. O.
Singer Jack 13 Hurlig & Seamon's New York 20 Orpheum Paterson.
"Social Follies" 13 Empire Hoboken.
"Some Show" 13-15 Cohen's Newburgh 16-18 Cohen's Poughkeepsie.
"Sporting Widows" 13 Empire Brooklyn 20 L. O.

Marcus Loew's BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 West 46th Street

New York

J. H. LUBIN

General Manager

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

"Step Lively Girls" 13 Gayety Boston 20 Columbia New York.
"Tit for Tat" 13 Columbia Chicago 20 L. O.
"Town Scandals" 13 L. O. 20 Star Cleveland.
"Twinkle Toes" 13 Park Indianapolis 20 Star & Garter Chicago.
Watson Billy 13 Gayety Montreal 20 Gayety Buffalo.
Williams Mollie 13 L. O. 20 Hyperion New Haven.
"World of Follies" 13 Majestic Jersey City 20 Empire Providence.

Jones Irving
Lamore Harry
Lamore Mrs D
LeMaire Geo
Lewis Cleo
Lewis Vera
Loomis Miss D
Lou Miss
Mae Arthur
Mardo Al
Masiers Harry
Mayor W
Melsher Edward
Nell Shaters
Nell Miss D
Neil Peggy
Nester F Miss
Nibur Rose
Norris Co
Norris Mr
Patterson Pat
Perry Irene
Phillips Murray

Reid Betty
Reilly Mrs R
Reynolds Billie
Selbert Rudolph
Shipman Helen
Solomon Gerlie
Spevack Pearl
Summer Fred
Swift Fred
Taylor Laura
Taylor Madge
Templeton James
Thomas Al
Thompson Lotie
Wallinger Bertha
Ward Millicent
Wells Gilbert
West Ada
White Al
Willing Rudy
Williams Jessie
Wolford Harry
Wood Ernest
Worth Grace

CHICAGO OFFICE

Corbley Madell
Devey & Dayton
Dusell H H
Havitt & Duval
Davis & McCloy
Dainty Marie
De Onsonne Nellie
Davenport Paul
Erie Paul
Edwards Buck
Farncel Rickey
Fruity Bob
Forelli Gustave A
Fox Eddie "Bozo"
Powell Dolly
Grant Howard
Genung Gene
Griffith June
Geiger John
Garden Rose
Green John Tracy
Hendrickson Jas
Harris Joseph
Hass George M
Hall George B
Hackett Margaret
Hagan Fred
Howard Florenz
Husbrauch Larry
Hammond Jack
Hadley Bert
Hart Joseph M
Johnston Lillian
Jones Robert
Kelly "Butta"
Kubick Henry

LETTERS

When sending for mail to
VARIETY address Mail Clerk
POSTCARDS, ADVERTISING or
CIRCULAR LETTERS WILL
NOT BE ADVERTISED.
LETTERS ADVERTISED IN
ONE ISSUE ONLY.

Arena Joe
Arnold Wm
Ashbury Elsie
Aubrey Rurt
Ayres Betty
Bennett C Mrs
Bardon Frank
Barney Violet
Bonita
Brown's Dogs
China Louis
Clarkberg Harry
Clarke Flo
Claude Frank
Coe Edward
Cohn Mose
Cole Edna
Connelly J John
Cowan L
Cundie Herbert

Davenport Elsie
Davis Ruth
De Figue Louis
Dehmar Harry
Dignam Mrs M
Dunay Edie
Duddy Edgar
Dunigan
Eyer Halse
Eddy Pearl
Erick Ed
Erns & Fane
Ehrst Lat
Evans Harry
Finn Albert
Fletcher Teenie

Floyd Walter
Forkman Madge
Foster Bob
Franklins 4
Franklins Ruth
Gamble Al
Gannon Florence
Gilbert Robert
Gill Jure
Gluck Arnold
Golden Al
Golden Mrs V
Gordon Gene
Gordon Robble
Green James

Hager & Goodwin
Hahnann Paul
Hall Billy
Hall Nell
Hampton Gene
Hale F
Hampton Marie
Hanson & Clifton
Hanson Bease
Harris Donny
Harris Norman
Horn Lew
Hoyne Robert C
Hight Pearl
Hoover Mary
Horclick Mrs C
Howard Harry
Hunbury Paul
Hutchins Dick

Inclison Thos
Jackson Warren
Jay Charlotte
Johnson Rose
Jones Ethel

Antenorio Milano
Anbler W C
Armstrong Florence
Ardell Bros
Alexander Bros
Allen Edna
Aby Charlotte
Austin Bob
Armond Ted V
Bash Trip & B
Brown Betty
Burton Richard
Clark Vera
Furges W S
Irish O L
Haines Stuart
Hally Hoo 3
Hannays The
Hannay Stella
Heron Chas
Heck Valeria
Haley Bill
Hake Helen
Horton George
Hopdoff Mme Tr
Huna & Burt
Hollington A Mrs
Hornette & Lee
Hale Lillian
Hayer Robert C
Hullinger Robert
Belmont Belle
Brasche Louis

Crone Miss
Carr Alexander
Carr Trio
Cavanaugh E Mrs
Cortell Anthony
Cavana Duo
Calvert Marguerite
Carpenier Bert

Pearl Sadie
Pfeiffer Richard
Patton Jeanette
Pembroke A

Ray Hazel
Ryan Elsie
Rajah J A
Reno Sla & Alled
Rogers Wilson
Rose Harry
Rely Evelyn

Summers Cecil M
Simms Willard
Stanley Rose
Singer Lillian
Selmer Jack
Spahman A Mrs

Trainer Jack
Verona Countess
Valli Arthur

Wilson Wynnie
Wastika & Ustady
Wise John E
Wilton May
Walter Anne
Ware Archie
Webb Mlle

Wilken Ruth
Williams Joseph
Weston Bert

Yoni & Paul

DULUTH

By JAMES WATTS

NEW GARRICK—"A Connecticut Yankee" (film).
LYCEUM—"A Fool's Paradise" (film).
NEW GRAND—"Four Horsemen" (film).
NEW LYRIC—"A Man's Home" (film).
ZELDA—"French Heels" (film).
STRAND—"The Little Minister" (film).

The week just closed brought numerous developments in Duluth theatricals, all of which will have an important bearing on the theatrical situation at the head of the Lakes. The retirement of Orpheum vaudeville from Duluth Saturday, leaves the city without stage attractions of any kind except for features at the picture houses.

Marcus Helman, chairman of the new board of control of the Orpheum circuit, and Mort Singer, general manager, were in Duluth Friday and looked over the vaudeville situation here. Mr. Singer declared that the situation in Duluth was good up to the middle of the year, but there was an annual slump after the holidays. The Orpheum has been operating here 12 years without profit. Neither Mr. Singer nor Mr. Helman made a promise the Orpheum would open here next year. Negotiations are under way for opening stock here about Easter, but the situation is uncertain.

Business at the leading picture has grown of late, and all are on a paying basis, it is believed.

The New Grand broke a picture record during the last week. Playing "The Four Horsemen" for a return engagement in Duluth, the house did almost capacity business, and is holding the picture over another week. The picture played at the New Garrick in the fall at \$1 top and did capacity. The Grand is showing it at 50c top. This is the first time that a picture has played here for three weeks.

Manager P. F. Schwie, representative of F. & R. in Duluth, has announced an all-Duluth style show, to be given here during Rotary week. A scenario is being written for the occasion, and virtually all the big stores handling women's wear will take part in the show. Mr. Schwie will present the program in a metropolitan style with a large number of living models.

The Grand has instituted a series of Friday night boxing contests to be held weekly as long as they are popular. The first show last Friday brought out a large audience. Seven contests were staged. Several of the mills were of professional caliber, and the opening was considered a big success.

DROP CURTAINS FOR SALE AND RENT Cycloramas, Stage Settings in the newest materials, also velvet and plush

BUMPUS & LEWIS SCENIC STUDIOS

245 WEST 46th STREET, NEW YORK CITY.

Phone BRYANT 2695

DR. PRATT
(40 West 34th St.)
(Phone 25 Penn)

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels

GRANT—AND—LORRAINE

CHICAGO

300 HOUSEKEEPING APARTMENTS

(Of the Better Class—Within Reach of Economical Folks)

Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.

We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS.

HILDONA COURT
311 to 317 West 45th St.
Phone Longacre 3560

A building de luxe. Just completed; elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchens, kitchenettes. These apartments embody every luxury known to modern science. \$18.00 weekly up, \$65.00 monthly up.

THE DUPLEX
330 and 325 West 43d St.
Phone Bryant 6131-4293

Three and four rooms with bath, furnished to a degree of modernness that exceeds anything in this type of building. These apartments will accommodate four or more adults.

\$9.50 Up Weekly

Address All Communications to M. CLAMAN,
Principal Office—Yandis Court, 241 West 43d Street, New York.
Apartments Can Be Seen Evenings. Office in Each Building.

YANDIS COURT

241-247 WEST 43d STREET

BRYANT 7912

New Housekeeper in Charge.

One, three and four room apartments

with kitchenettes, private baths and tele-

phone. Directly off Times Square. Un-

usual furnishings, room arrangement af-

fords every privacy. All night hall at-

tendant.

Rates, \$16.00 up weekly.

Phone: Bryant 1044

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.

323 West 43rd Street NEW YORK CITY

Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the profession.

Steam Heat and Electric Light - - - \$9.50 Up

IRVINGTON HALL

355 W. 51st Street

6640 CIRCLE

ELEVATOR

Fireproof buildings of the newest type, having every device and convenience.

Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms, with kitchen and kitchenette, tiled bath and phone.

Address all communications to Charles Teunenbaum, Irvington Hall.

HENRI COURT

312 W. 48th Street

3330 LONGACRE

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway

Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up

Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phone: Bryant 8950-1

McALPIN HOTEL

10th and Chestnut PHILADELPHIA 8-Story, Fireproof.

Streets WIRE FOR RESERVATIONS Phone in Every Room.

In the Heart of Theatre and Shopping District. Recently Opened; Beautifully Furnished.

SPECIAL RATES TO PERFORMERS—ROOMS WITH TWIN BEDS.

THEATRICAL DOUGLAS HOTEL

BEN DWORETT, Manager

ROOMS NEWLY RENOVATED.

All Conveniences. Vacancies Now Open.

207 W. 40th St.—Off B'way

Phone: BRYANT 1477-8

LOW RATES THE HOME OF THEATRICAL FOLK CIRCLE APARTMENTS

Formerly Reisenweber's

COLUMBUS CIRCLE & 58th ST.

Phone CIRCLE 2882

Single Room and Bath, and Suites of Parlor, Bedroom and Bath, Light, Airy Rooms; Electrically Furnished; All Improvements; Overlooking Central Park; Five Minutes from All Theatres; Low Rates.

The HILTON

352 Weybosset Street

PROVIDENCE, R. I.

Phone UNION 6383-W

WILLIAM S. HILTON, Prop.

Warmest House in Providence

Single rooms or en suite, large and airy, with hot and cold running water; electric light; use of kitchen if desired.

Within two minutes walking distance of the theatrical district. All rooms connected.

Special Rates to the Profession

BALTIMORE

AUDITORIUM—"Letty Pepper"

LYCEUM—"The Skin Game" (2d week).

FORD'S—"The O'Brien Girl."

PALACE—"Mischief Makers" (burlesque).

GAYETY—"Burlesque and pictures."

CENTURY—"Fool's Paradise" (film).

NEW—"The Cradle" (film).

PARKWAY—"Peacock Alley" (film).

RIVOLI—"The Seventh Day" (film).

STRAND—"I Am Guilty" (film).

BOULEVARD—"The Master Mind" (film).

WIZARD—"Hail the Woman" (film).

GARDEN—"Yes, My Dear," with Chick Haines and Co.; Julia Keely.

Harvey De Vora Trio, Archer and Belford.

"Cameron of the Royal Mounted," film attraction.

LOEW'S HIPPODROME—Iona Kingsbury and Co., Ashley and Dorney, Bart Doyle, Frank Cornell and Co., Bender and Herr, Pearl White in "Any Wife," film feature.

Maryland (Keith's)

Singer's Midgits headlining and evidently cheated on rest of show.

KENNARD'S SUPPORTERS

210 W. 35th St., N. Y.

Phone FIVE 834

NOTICE SEYMOUR HOTEL

ROCHESTER, N. Y.

Up-to-Date European — \$1.00 UP

Phone LONGACRE 3333

Furnished Apartments AND ROOMS

1-2-3 ROOM APARTMENTS

\$10 TO \$18

COMPLETE HOUSEKEEPING

310 WEST 48th ST., N. Y. CITY

Phone: Columbus 2273-4 1473

SOL R APTS.

33 West 65th St., New York City

2, 3 and 5 rooms. Complete housekeep-

ing. Phone in every apartment.

MRS. RILEY, Prop.

HOTEL NORMANDIE

36th STREET AND BROADWAY

NEW YORK CITY

Special Rates to Professional People

ROOMS, \$10.50 PER WEEK

as it does not come up to standard

set since opposition set in. Besides

the midgits are Dolly Kay, Edwin

George, Donegan and Allen, Val

Harris and Co., Jewell and Ray-

mond and Eary and Eary.

Academy (Shubert)

Show this week is a typical Shubert

revue, entitled "The Midnight

Rounders." Combination policy of

the last three weeks (pictures and

vaudeville) gives way to the above

entertainment. No announcements

as to next week's feature or policy

as yet.

All theatrical luminaries in Balti-

more this week went somewhat into

eclipse when Mary Garden and the

Chicago Opera Company rolled into

town for a three-night season.

Edith Mason, Rosa Raisa and

Muratore shared honors with the

director, and all were met by en-

thusiastic crowds at the railroad

station.

The article in Variety last week

relative to the proposed purchase

of Ford's Grand opera house by

the Shuberts, to overcome the Ford

family's opposition to presenting

vaudeville here next season, caused

a great deal of interest. While the

Ford's denied the theatre would be

sold, preparations seemed under way

by the Shuberts for the changes

next season, under the pooling of

their interests with the Erlanger

enterprises. The new plan, it is

said, will transfer the vaudeville

from the Academy of Music to

Ford's, and the Academy will be

used for the road attractions. This

arrangement, it is said, will result

in the abandonment by the Shuberts

of the agreement with Frederick

Schanberger relative to the Auditorium.

Theatre proprietors and exhibitors

here this week have gone on record

as opposed to the daylight saving

plan, now being promulgated in the

Baltimore city council. The the-

atrical men see in this plan a heavy

blow to box offices.

What is no doubt the most drastic

censorship bill ever devised is in

the hands of the judiciary commit-

tee of the present legislature at

Annapolis. It is sponsored by the

League for the Betterment of Mo-

tion Pictures and calls for jail

sentences in addition to increased

finest in the present law and also

calls for the censoring of all posters

or advertising matter. It calls for

the arrest of the exchange that

rents the film, the manager of the

theatre and also the operator. A

hearing on the bill was held last

week and over 90 per cent. of the

exhibitors were represented. The

committee after hearing the various

arguments went into executive ses-

sion and have not as yet reported

the bill out. Several were out-

spoken in condemning it and said

that it would be unfavorably re-

ported.

CLEVELAND

By J. WILSON ROY

OPERA HOUSE—Otis Skinner in

"Blood and Sand." Big business

Monday. Next, William Gillette in

"The Dream Maker."

HANNA—Dark. Next, "The Bat."

SHUBERT-COLONIAL—Dark.

STAR—"Hello, 1922."

EMPIRE—"Whirl of Gayety."

MILES—Kuba Quartet, Laretto,

Harry Antrim, Bardwell, Mayo and

Renstrom, Capps Family, and pic-

tures.

PRISCILLA—"Broadway Hig-

gins," and pictures.

GORDON SQUARE—"Concentra-

tion." Mysterious Band, Margot

Francois and Co., Irene Meyers, and

pictures.

FILMS—Allen, Jazz-a-Week,

"From the Ground Up"; Stillman,

"Fool's Paradise"; State, "Moran of

the Lady Letty"; Park and Mall,

"Her Own Money"; Orpheum, "Hills

of Missing Men"; Alhambra, "The

Seventh Day"; Strand, "The Lotus

Eater"; Standard, "The Hell Hound

of the West"; Circle, "The Match

Breaker."

Keith's Hipp

Best balanced bill in some time

this week. Big audience Monday

afternoon. Grant Mitchell got over

in his one-act comedy-drama. Burns

and Freda best "wop" team seen

here. Dillon and Parker score. Will

Mahoney cleaned up with songs and

eccentric dance. Rome and Gunt

pleased. Lockett and Linn good

dancing act. Margaret Pryor, blue

grass songster, gets over. Luster

Brothers opened with some daring

tumbling, and Bob Pender Troupe

close with stilt walking and acro-

batics.

Ohio (Shubert)

"Spangles" opened Sunday after-

noon to good send-off. It hardly

measures up to "Chuckles," but is

good entertainment. Chorus pretty

and well costumed; some of the set-

tings above the average, particularly

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

Hotels Catering to Profession

HOTEL LENOIR

1119 Walnut St., Philadelphia, Pa.

A Homelike Place to Live While in Phila.

Special Reduced Rates to Performers.

DAVID F. EVANS, Prop.

HOTEL STRATHMORE

Walnut at 12th Street, PHILADELPHIA

Near all Theatres. Seven floors; nice, warm

rooms; beautiful suites. All rooms have running

water or private bath. Rates \$1.50 single per

day and up, double \$2.00 and up. Same man-

agement over ten years. B. F. CARLLE

HOTELS RECOMMENDED BY ORPHEUM CIRCUIT ACTS

SAVOY HOTEL

\$2.00 and Up Without Bath

\$3.00 and Up With Bath

J. G. NICOLS, Mgr. and Prop.

17th and Broadway. DENVER, COLO.

Toyland and the wedding scene.

BACK IN THE KENNELS
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 P. NLO
"FUN AT THE BEACH"
— LOEW CIRCUIT —

NANCY GIBBS
(Assisted by)
PIERRE DE REEDER
IN
"MUSICAL MOMENTS"
Management
Messrs. LEE and J. J. SHUBERT

IN LONDON
(Continued from page 36)

played there in several productions. Returning home he soon began to make headway as a composer of popular songs. His first revue was "I Should Worry," in 1913. The following year saw "A Year in an Hour" and "Ranney Meeting You." In 1916 he provided a portion of the score for "Some" at the Vaudeville, "High Jinks" at the Adelphi, and "This and That" at the Comedy. In 1917 he wrote the music for "The Beauty Spot" at the Gaiety, "Some-where in France" at the Coliseum, and "The Lads of the Village" at the Oxford. He then became associated with Laurie Wylie and the Wylie-Tate revues soon became the best of their kind. His last work has been done for the new revue which is scheduled to follow the present pantomime at the Hippodrome. He was twice married, his first wife being Lottie Collins of "Ta-ra-ra-boom-de-ay" fame, and to Clarice Mayne, his partner in the vaudeville act, "Clarice Mayne and That," who became his wife in 1912.

"Enter Madam" was produced at the Royalty Feb. 15 with every sign of achieving popular success. Matrimonial tangles and divorce are quite everyday goods in our own dramatic window but the American angle on these matters is always a novelty and future London audiences will doubtless enjoy the story of the tempestuous Madame Della Tobbia and her somewhat tame cat of a husband as greatly as did the first night crowd. The acting is excellent. Gilda Varesi, part author of the piece, achieved a notable success as the prima donna. Michelle Burani and William E. Hallman had much to do with the success of the evening as members of Madam's boisterous entourage. Dennis Eddie walked through the part of the husband with his customary smartness and skill.

William A. Brady's defence of the stage and its folk has been well reported over here and has given great satisfaction in theatre-land.

Although the sudden termination of the run of "Old Jig" at the Strand also means the discontinuance of the Gertrude Jennings playlet "Me and My Diary," it will be seen again almost immediately in front of "Money Doesn't Matter" at the Aldwych. Ellis Jeffries will resume her impersonation of the indiscreet diarist.

The new Pinero comedy, of which we have heard so much, will be presented at the Duke of York's on March 1 by Owen Nares and Bertie Mayer by arrangement with Philip Michael Faraday. It will be called "The Enchanted Cottage" and the cast includes Winifred Emery (Mrs. Cyril Maude), Laura Cowie, C. B. Clarence and Norman Forbes.

Sam Barton sails on the Osterley for Australia Feb. 18 to play at the Tivoli, Melbourne.

Paris and Bern, after filling in some time in Paris, whither they went at the conclusion of their engagement with C. B. Cochran's Pavilion revue, "The Fun of the Play," are back in London playing the Coliseum.

The new Hippodrome revue, suggested by Jules Verne's "Round the World in Eighty Days," will be

SELWYN
JOSEPH LILLIAN
CAWTHORN and LORRAINE
in "THE BLUE KITTEN"
THE HOUSE CAPE OF MUSICAL SHOWS
WITH A CHORUS OF 30 PUSSIES

KYRA
Shubert Vaudeville
ERNEST HIATT
in "Nothing Serious"
The Pseudo-Critics' Slogan:—"I Come to (razz)bury Caesar Not to Praise Him."
Direction EARL & PERKINS

TRIXIE FRIGANZA
IN
CEDAR RAPIDS
AND
SIOUX CITY, IA.
Next Week (March 13)

JACK NORTON & CO.
in "RECUPERATION," by HUGH HERBERT
Direction: CHAS. MORRISON

LAURIE ORDWAY
IRENE FISHER, At Piano

called "Round in 50," the increased speed being probably due to aerial navigation. Sax Rohmer and Laurie Wylie are responsible for the book. George Robey will be the principal comedian. Rehearsals for the new show necessitates Robey's leaving the cast of the running pantomime and his place will be taken by Nellie Wallace. "Round in 50" will have a provincial trial before coming to its permanent home in London, where it is due about the end of March.

One of the very few old-fashioned music halls in London closed its doors Feb. 18. This was Collins' "The House on the Green." It was the last duty to retain a chairman whose duty it was to announce the turns and keep order, and like most other old music halls it was originally part and parcel of a public house, the Lansdowne Arms. Sam Collins, an Irish comedian and dancer, took the place over in 1862 and straightway gave it the name it has been known by ever since. All the big "stars" worked Collins' before the big syndicated vaudeville palaces came into being and it was a house where a dud performer was always sure of getting a candid

opinion of his merits from the audience. Of late years it was a unit of the Gulliver Circuit and one of the reasons for the lamented closure is the loss of £5,000 last year, another being the alterations demanded by the L. C. C. These would necessitate the spending of a large sum of money which Charles Gulliver does not feel justified in finding. So the march of progress has snapped another link between the old and the new London and the hall where so many famous artists once worked among the "wines and spirits" will be wiped away or else become a picture palace.

On the afternoon of Feb. 18 Peggy O'Neil solemnly unveiled a tablet in the vestibule of the Savoy commemorating the long run of "Faddy, the Next Best Thing." This replaces the one erected when the "Mikado" broke the theatre's record which was, with equal solemnity, smashed some time ago. Should another show beat the new record the one now erected will be treated with like ignominy. Why not a series of tablets to dead records, thereby turning the vestibule of the theatre into a nice cosy little graveyard of dramatic success? Peggy O'Neil's last appearance at the Savoy was made the occasion of high festival, special programs were printed on silk and at curtain fall the stage was piled high with floral tributes. The end of the run of "Old Jig" has allowed Robert Courtchidge to move his record-

breaker and his leading lady across the road to the Strand.

James Whire is not having the best of luck with his first Dalys production, "The Lady of the Rose." First of all new scenery and changes in the cast were considered advisable after the Manchester run and now another postponement has been caused by the illness of the principal comedian, Harry Welchman.

Charles Austin and Toots and Lorna Pounds will be the leading lights of the first Palladium revue, "Rockets," which Harry Day will produce to follow the pantomime, "Aladdin." The revue will be in 24 scenes, with 18 principals and a chorus of 60.

Norah Blancy and Gwen Farrar,

who followed the Duncan Sisters in "Pins and Needles" at the Gaiety, have joined the cast of "Pot Luck" at the Vaudeville. Following this engagement they go to America to appear in a Broadway production.

Gilbert Miller will let Londoners have a chance of seeing "Czarina" as soon as possible. Meanwhile "The Bat" still continues its record-breaking flight, and the German, Scandinavian and South African rights have been disposed of.

Rehearsals for the new Gaiety piece, "His Girl," by Ernest Longstaffe and Max Darewski, begin on Feb. 27. The producer is Austin Hurgon, and the cast includes Stanley Lupino, Arthur Margetson and Margaret Hayes. Barring accidents and postponements the production date is March 25.

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. 42d Street,
Eves. 8:20. 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

EARL CARROLL THEATRE
7th Ave. and 50th St. Tel. Circle 3691
Eves. at 8:20. Mats. Thurs. & Sat. 2:30.
WITH A DISTINCTIVE PLAY

B A V U
By EARL CARROLL
"Thrills, chills, and laughter."
—Eve. Telegram—

SAM H. HARRIS Attractions
Sam H. Harris Theatre, W. 45th St.
Eves. 8:20. Mats. Wed. and Sat. 2:30.

Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with ERNEST TRUOX

CORT WALLACE
West 45th St. Eves. 8:15.
Mats. Wed. & Sat. at 2:15.

MARY EDDINGER and MARY NASH
in "CAPTAIN APPLEJACK"

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—

GAIETY B'way & 46th St. Eves. 8:20.
Mats. Wed. and Sat. 2:30.
GEO. M. COHAN'S Production of
THE NEW COHAN FARCE

MADLINE MOVIES
with GEORGETTE COHAN

KNICKERBOCKER Theatre
B'way, 38th St. Eves. 8:30.
Matinees Sat. and Mon.

"Bulldog Drummond"
A Real Melodrama, by "Sapper,"
with A. E. MATHEWS

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 Carlin

LITTLE West 48th St. Eves. 8:20
Mats. Wed. & Sat.

"The 1st Year"
By and With FRANK CRIVEN

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 4th St. Eves. 8:30. Mats.
46th St. Thurs. and Sat.

IRENE BORDONI
in "THE FRENCH DOLL"
A new comedy with a few songs.
Adapted by A. F. THOMAS.
From the French of Paul Armont
and Marcel Gerbidon.

EMPIRE B'way & 40th St. Eves. 8:20
Mats. Wed. & Sat. at 2:20

"DORIS KEAN."
GLORIOUS IN
"The CZARINA"
—EVENING WORLD—

LIBERTY Then, W. 42 St. Eves. 8:20.
Mats. Wed. & Sat. 2:20.

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

HIPPODROME'S DOUBLE
APPEARING TWICE DAILY
FOR THE SAME ADMISSION PRICE
"GET TOGETHER"
THE RECORD PAGEANT
JACK DEMPSEY
(HIMSELF)
Same Prices
Evenings 8:30. Sat. 11:50. \$2.
Daily Mats. 2:00 (Good Seats \$1)

GEO. COHANT THEATRE —
Broadway and 43d Street
Eves. 8:15. Mats. Wed. and Sat.

ED WYNN
"The Perfect Fool"
HIS NEW MUSICAL RIOT

STRAND
"A National Institution"—B'way at 47 St.
Direction: Joseph Plunkett

RICHARD BARTHELMESS
in "THE SEVENTH DAY"
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE, Conductor

MOROSCO 45th Street
Eves. 8:30. Mats. Wed. & Sat. 2:30

THE BAT

—AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

JOLSON'S 59th ST. THEATRE, at 7th Ave.
Phone: Circle 3381.
Eves. 8:20. Matinees Wed. and Sat. at 2:20.

AL JOLSON
in "BOMBO"

AMBASSADOR 49th St., nr. B'way.
Phone: Circle 8752.
Eves. 8:20. Matinees Wednesday & Saturday.

The Musical Sensation
BLOSSOM TIME

COMEDY 41st St. nr. B'way. Eves. 8:20.
Pop. Mats. Thurs. and 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
Theat. 41th W. of B'way. Eves. 8:20.
Mats. Wed. and Sat.

THE FUNNIEST FARCE OF TWO SEASONS
JUST MARRIED
With VIVIAN MARTIN and
LYNNE OVERMAN

BIJOU 109th, 45th W. of B'way. Eves. 8:20.
Matinees Wed. and Sat.

—THE— DOVER ROAD
By A. A. MILNE with
Chas. Cherry

Chauve Souris
From MOSCOW—Direct from LONDON—PARIS
49TH ST. THEATRE, West of B'way
Phone Circle 5820. Eves. 8:20.
MATINEES TUES., THURS. and SAT.

BALIEFF'S
Chauve Souris
From MOSCOW—Direct from LONDON—PARIS
49TH ST. THEATRE, West of B'way
Phone Circle 5820. Eves. 8:20.
MATINEES TUES., THURS. and SAT.

WINTER GARDEN Broadway & 56th St.
—TWICE DAILY—
SHUBERT VAUDEVILLE
WEEK OF MARCH 13

TEN STAR ACTS
Smoking Permitted in Boxes and Loges

44th ST. THEATRE, nr. B'way. Eves. 8:20.
Matinees Wed. & Sat. 2:20.

UP IN THE CLOUDS
"CORKING GOOD FUN."—World.

BOOTH West 45th Street. Eves. at 8:30.
Mats. Wed. and Sat.

WILLIAM COURTENAY
in "THE LAW BREAKER"
By JULES ECKERT GOODMAN
Moves to Times Sq. Theat., Mon., Mar. 13
BOOTH THEATRE—Begin. Tues., March 14
WINTHROP AMES Presents
"THE TRUTH ABOUT BLAYDS"

CASINO Eves. 8:20. Best Seats \$2.50.
Matinees Wed. and Sat.

A Carlton Production
JULIA SANDERSON
IN A MUSICAL COMEDY SATIRE
TANGERINE

ASTOR Theatre, 45th & B'way. Eves. 8:20.
Matinees Wed. and Sat.

CLEO MAYFIELD
and
CECIL LEAN
in the "Laugh Your Head Off" Musical Comedy
"THE BLUSHING BRIDE"

LYRIC 421 St. W. of B'way. Eves. 8:20
Matinees Wed. & Sat. 2:30
The Snarling Musical Comedy Hit

FOR GOODNESS SAKE
With a Cast of New York's Favorites

CENTURY Theatre, 62d St. and
Gen. Ave. Eves. 8:30.
Matinees Wednesday and Saturday, 2:30.
JAMES MARDON
KOSTA BARTON GREEN
IN THE NEW VIENNESE OPERETTA

The ROSE of STAMBOUL
WITH A BRILLIANT COMPANY

SPORTS

(Continued from page 20)

Listed are figured to draw every man and boy who ever saw a fight into the Jersey enclosure, but there are so many angles that just now the prospect of any kind of a fight around July 4 at Boyle's 30 Acres isn't any too bright.

Duke Cross is with the Yanks on the southern training trip, but will return early this month to take up bookings. Duke was at Hot Springs, Ark., with Babe Ruth, his former "comedian" in vaudeville. Other actors around the lot Duke says he met were Rube Marquard and Walter Hoyt.

Jack Herman, manager for Stanislaus Zbyszko, who was defeated by "Strangler" Lewis at Wichita, Kans., Friday, Gabe Kaufman, Kansas City athletic promoter, and many others who saw the Wichita affair, are strong in their claim that the giant Pole was knocked out by Lewis instead of being legally thrown, and that the match should have been given to him on a foul. So strong is Herman's belief, that he has posted a \$5,000 forfeit for a return match with Lewis, to whom he offers \$20,000 for a return bout to take place in Kansas soon after March 14, when Zbyszko meets Yousif Mahmoud. Kaufman states that when the wrestlers started on the mat for the second fall, at Wichita, that Lewis swung a wicked right to the Pole's jaw and knocked him clear across the ring, and that he was so dazed he was an easy victim for the Strangler.

Newspaper reports of local talk regarding the proposed match between Benny Leonard, lightweight titleholder, and Jack Britton, welterweight champion, to decide which one can master both divisions, was verified by the latter during a conversation early this week. Britton stated that he would undoubtedly engage in several more minor battles before actually climbing into a ring with Leonard around Decoration Day. The welterweight champ intimated the match will not be held at the Garden due to inadequate seating capacity adding that the matchmakers will gain consent to hold the affair at Boyle's Thirty Acres in New Jersey.

That the deer in the Saranac Lake section of the Adirondacks have wintered well, is the contention of Eugene Flanders, superintendent of the Rockefeller preserve at Bay Pond, and one of the most experienced woodsmen in the mountains. He says the animals are in unusually good condition. He noted that the snow was not as deep as usual, and he and his men did not cut nearly as much brush for the deer to feed upon as they were forced to do in former years. Game protectors and guides also report the herds in fine shape and believe their condition is due to the fact that despite many days of intense cold the deer have been able to move about freely when feeding.

Joe Coffey, featherweight champion of the Pacific coast, who has been boxing weekly at the Hollywood arena in Los Angeles when not working with a film company, has signed for a series of five fights in Australia. He leaves, accompanied by his manager, Charles MacDonald, from San Francisco, March 14.

Benny Leonard was "booed" after his ten-rounder at the Louisiana Auditorium, New Orleans, with Pal Moran Saturday night. The crowd did not know Leonard had injured his right hand during the first round until reading about it in the papers. It was just an exhibition for the champ, who received \$6,000 and expenses for the work-out.

Bobby Higgins, with "Oh Chetney," has realized his ambition in the purchase of a half interest in a new two-year old, owned by Kenneth Alexander, husband of Mollie King. Immediately after the purchase the new half-owner consulted all Broadway agent a name for him, before visiting the Metropolitan Racing Association to have him entered for this season.

Whether Kansas City or Chicago will be the place where the coming Zbyszko-Mahmoud wrestling match will be held is a question that is causing much interest and discussion. Originally scheduled for this city and heavily advertised for Convention Hall, the plans have been thrown in the air by the offer of a Chicago promoter of \$30,000 for the affair. Gabe Kaufman, of Kansas City, who is the official

promoter of all athletic events, is determined to make a fight for the exhibition and states that he has contracts from both wrestlers, as well as a \$500 forfeit money deposited by each. Mr. Kaufman states that he has a telegram from Emil Klank, manager for Mahmoud, agreeing to abide by his contract and meet Zbyszko in Kansas City, but that Jack Herman, manager for the champion, declares that under no circumstances will he come here for a percentage, when he can get a \$30,000 purse in Chicago. Kaufman says he would have no trouble in raising a \$30,000 purse for the wrestlers here, but that it would necessitate raising the admission prices, which he is determined not to do and that he will apply to the courts to see if the wrestlers' contracts are any good before he will allow the match to get away from him.

So keen a judge of boxers as Jack Cooper rates Andy "Kid" Palmer of Oklahoma, a second Mysterious Billy Smith. Palmer batters down his opponents' guard and possesses a terrific "sock." He weighs in at 156, but is a dangerous man to bat for more heft. At his initial showing at Madison Square Garden he was hailed as a comer. The next time out he disappointed many of his followers by making an in and out showing against Jimmy O'Gatty.

Lee King, former center fielder for the Giants who has been signed by the Philadelphia Nationals for next season, was married to Veronica E. Mulligan, of 2026 Wagon avenue, Bronx, N. Y., Feb. 21, by the Rev. Father John J. O'Brien.

According to a report from his home in St. Johnsville, George Burns, former left fielder of the Giants, who was obtained by the Cincinnati Reds in a deal which brought Heinie Groh to New York, has signed a contract with the Reds for the coming season.

Baseball lovers of Kingston, N. Y., were made jubilant last week when the Common Council by a vote of 10 to 2 adopted an ordinance permitting Sunday games in that city.

Arrangements for the second annual N. Y. A. golf tournament is in preparation and will be played at the Garden City (L. I.) Athletic Club grounds, July 10-12. All active members of the club and lay members actively engaged in the profession are eligible. It will not be a handicap tournament as first planned. The arrangement committee figures on at least 80 contestants. To carry out the original elimination plan it would require months to determine the winner. The committee instead will compile divisions of five groups of 16 players, and in that manner a prize will be awarded to the winner of each group. Due to the fact the prizes to be offered will vary in quality in accordance with the respective groups, notices have been sent out to all players with intentions of competing to send their three best scores to the N. Y. A. Club in order that they may be properly classified.

The expulsion of 16 students for "conduct unbecoming gentlemen and scholars" by Dean Heckel of Lafayette College surprised the sporting and collegiate world when it was known that Captain-elect Joseph Williams, of the '22 football team, and Wallace K. Elliot, fullback of the '21 team, were among the expelled members. Elliot is a son of Jack Elliot, owner of the Hippodrome, Akron, O. From authoritative sources it is learned that the wholesale dismissal followed a "celebration" where young Elliot got in an altercation with a member of the faculty and took a punch at him. Later on the argument broke out afresh within the college grounds, when, according to report, the teacher took a slam at Elliot, toppling him down an embankment. Williams was also one of the belligerents. It is not expected the dismissal will prevent either of the athletes from entering any other college, as the Intercollegiate Athletic Association has no jurisdiction except as concerns athletics.

The next pool tournament between bookers and agents of the Keith offices is being arranged by Jack Hodgdon was scheduled to commence this week. The games will be played daily at Klein's Academy, 47th street and Broadway, with the proprietor offering a cue to the winner. Cash prizes will also be awarded to the players finishing second and third, as a result of each contestant paying \$5 to compete.

CABARET

(Continued from page 9)

(termed another "Dardanella" by orchestra leaders), "Sapphire Sea" (Ted Snyder's latest, a follow-up on "The Shiek"), "Song of India" (any arrangement is popular), "Cutie," "from 'The Blue Kitten'"; "While Miami Dreams," "Old Fashioned Girl," and "Love Dreams" (waltz number, the most popular selection of its kind).

Jack Dunston, proprietor of "Jack's," on Sixth avenue, has brought a novel suit in the Southern District Federal Court against Ralph A. Day, individually, and as Federal Prohibition Director of New York; William Hayward, U. S. attorney of the Southern District of New York, and Arthur Van Tassel and Michael P. Barry, Federal prohibition agents, all of whom are charged with illegally seizing a collection of Dunston's private liquor supply in his private residence at 103 West 43d street. Dunston has gone into detail as to what wet goods were appropriated by the officials, the list sounding like a distillery inventory, including 105 gallons of rye, 48 quarts ditto, 202 quarts brandy, 103 pints Burgundy, 151 pints Rhine wine, 94½ pints rye, 49½ pints gin and hundreds of pints of various liquors in small quantities which prohibition boys seized in two raids. Dunston says he has resided at the West 43d street house for seven years and deems it a violation of the Fifth Amendment of the Constitution for anybody to deprive him of "life, liberty or property." Dunston continues that his wet goods collection is valued at upwards of \$10,000 and was stored in his residence years before the National Prohibition Law came into effect. He does not vend it nor deal in it commercially, using it privately for his family and guests. The complaint's bill in equity is lengthy, winding up he must pay about 25 cents per case per month for storage charges, besides being deprived of the stimulant which he says is necessary to his 68-year-old existence. He brings this suit because the defendants, although 60 days have elapsed, have taken no means to determine the validity of their seizures.

Jack Goldberg has opened a new "black and tan" cabaret in the colored section of Harlem. The place is called "Shuffle Inn." It is on the basement floor of the building adjoining the Lafayette theatre, a colored house. Bob Martini is the manager. The entertainers work on "their own," depending on coins tossed upon the dance floor. Billy Mitchell, "the boy with the insane feet," and Margaret Lee, formerly of Saffron and Lee, are the principal workers. Goldberg conducted another cabaret in the black belt last summer. It was called the "Palace of Joy," and was perched upon a rock on one of the unimproved blocks on Seventh avenue. Not enough persons climbed the stairs that led to the place which was abandoned.

Grover Frankie, Pacific Coast producer of revues, has installed a neat show in the Winter Garden, Lost Angeles' only downtown cabaret using a revue. Harry Seymour and Rose Perfect are featured. A dancer, Madge Fiske, is the individual bright spot, aside from Seymour. The revue is presented twice a night, 12 girls being used. Bert Fiske is leader of the Winter Garden orchestra.

Gus Erdman, for years a cabaret entertainer prior to entering the vaudeville agency business, has returned to his old love to become host at Colosimo's, on the South Side, Chicago.

"Dim-light dancing" is aimed at in a bill introduced into Albany this week, but the Assemblyman (William Duke, Jr., of Allegheny county) probably never heard of "dancing in the dark." It looks as though the dim light stepping will be superseded by darkness, now being practised in one or two places with extraordinary results. The lights are wholly turned off in the dark dancing, only the glimmer from the musicians' lamps furnishing a slight glow. Shortly before the dance ends the lights go on again. No advantage is attempted through throwing the lights on suddenly. Where liquor is sold the dark dances are even more appreciated. The Duke bill is said to have been drafted by Rev. Canon Chas. of Brooklyn, that cabaret detector who classes, with Doc Straton. It wants the waltz to go 43 steps to the minute, and a fine

of \$50 for anyone who moves faster on the dance floor.

Among the holds barred by the bill are: Holding 'em tight, cheek to cheek, around the neck, below the waist, and a shimmy movement. Moonlight dances are also banned, but Dr. Chase must have overlooked dancing in bathing suits, a pleasurable pursuit around the beaches of New York in the summertime, also enhanced where liquor may be secured.

Mr. Duke has allowed 54 steps to the minute for the two-step and 66 for the one-step. He wants a dancing commission of five members and an appropriation by the state of \$20,000 to see that the law, if passed, will be observed.

It will also be as easy to enforce a dancing law as it has been to enforce prohibition.

The Folly cabaret, Baltimore, has had an action started against it by the Maryland Social Hygiene Society, to have the place closed as a public nuisance.

The oriental costume ball of the "Thousand and One Nights" will be held March 17 at Webster Hall, New York. It's a Greenwich Village affair with Barney Gallant running it. A beauty contest is featured, with John Murray Anderson, Henry Clive and Leon Errol the judges.

The owners of the Lorraine Gardens, a "black and tan" cabaret on the South Side, Chicago, has filed a bill for injunction in the Circuit court, asking that the city be restrained from closing the place at 1 a. m. under the "dry cabaret" ordinance. The bill states the place has been closed a number of times and that the last time the police threatened to raid it every night if it were reopened. The case will be argued Feb. 17.

Upstate bootleggers received a rude jolt when Judge Frank Cooper of the United States District court, signed a drastic order with reference to bail requirements in cases of violations of the Volstead act. The order, a copy of which was sent to every United States commissioner in the northern district of New York, provides:

First. That the minimum bail where sale or transportation of liquor is charged, shall be \$1,000.

Second. That no professional bondsmen shall be accepted as a security.

Third. That the bail bond shall contain a complete description of the surety's property, including detailed description of the realty and a list of all liens and encumbrances thereon.

Fourth. That the United States commissioner shall, as far as possible, cause to be published in the local newspapers, the names of all individual sureties.

The order is expected to result in a material increase in the number of bootleggers sent to jail while awaiting a hearing before the commissioner, or while awaiting the action of the District court. Heretofore, Volstead violators have generally been able to escape jail detention for even an hour, being at liberty from the time of their arrest until disposition of their case in the Federal court. The disbarment of professional bondsmen is a severe blow to them, for it is on that class that they depended heavily for the effecting of their release when arrested.

A number of the suburban restaurants as well as the local resorts have adapted the wireless telephony fad to good purpose for an exploitation and publicity stunt. By connecting a loud speaking megaphone to the radio set, the patrons are given the benefit of whatever the instruments pick out of the air, oftentimes proving to be nothing more than a jarring series of the Morse code dots and dashes. The novelty of it is the only commendable element of the contraption.

In urging that the manufacture of light wine and beer be permitted to raise the revenue to pay the soldiers' bonus, Representative MacGregor, Republican, of Buffalo, N. Y., cited 19 "effects," which were published in "the New York World," to prove prohibition is detrimental to the nation, the "effects" being:

1—It has deprived the people of their inherent right of liberty.

2—It has made a nation of hypocrites.

3—It has made law-breaking popular.

4—It has created a state of rebellion among millions of our citizens.

5—It has destroyed the sacredness of law.

6—It has resulted in the moral degeneration of our people.

7—It has made a whiskey-drinking nation.

8—It has brought corruption in public office.

9—One of the complaints against George III, set forth in the Declaration of Independence, was: "He has erected a multitude of new offices and sent hither swarms of officers to harass our people." Our Government is doing what our founders fought against.

10—It has established a spy system in our country.

11—It has debauched our youth.

12—It has made bootlegging a respectable business.

13—It has given special privileges to the rich, who can afford to buy liquors to entertain their prohibition friends.

14—It has taken away the harmless glass of beer from the workingman and the light wine from those long accustomed to it.

15—It has subjected legitimate business to the whims, caprices and arrogance of Government officials.

16—It has increased taxation.

17—It has brought in its train all manner of petty grating.

18—It has brought destruction of human life in its wake.

19—It has weakened the very foundation of our Government.

Of the entire list of the Broadway cabarets that give extra attractions and charge cover, as well as high prices, not over three are now doing any business of moment. One of those three may be giving up so much money to sell that its profit is accordingly reduced to a small margin. One of the places is charging for a short-sized pint flask of hard liquor, \$15, or the restaurant's rate of \$30 a quart. As the "pint" is four ounces short of correct weight, the actual selling price is much above.

The label of the Quebec Liquor Commission has fallen for the bootlegger. It is now being forged with precision and steadiness. No more can anyone be certain the bottle inside the Commission's supposedly label is genuine, any more than the label itself, once it is on the United States side of the border. Though the label be the real thing, its contents are as often not. Prepared in Canada for export to American via bootleggers, the preparations seem to be for distinctly phoney liquor, either outwardly bad or so diluted it's like some of the stuff England is shipping over, especially made up for American exportation.

Henry Fink of the Ritz Producing Co. will stage the next revue to be shown at the Hotel Shelburne, Brighton Beach. He has been instructed by the management to go the limit in production. Fink was the producer of the last revue at that resort.

Low prices are the rule in the automobile world, but the bottom figure was touched last week when an Overland touring car, seized from a bootlegger, was sold at public auction for \$65. The machine had an appraised value of \$400. Nine confiscated cars, sold at Rouses Point, N. Y., only netted a total of \$2,896. The highest paid was \$1,600 for a Cadillac sedan, valued at approximately \$4,500, and the lowest was a Ford roadster, which brought \$51. The customs house at Rouses Point still resembles a wholesale liquor establishment, despite the fact that it has been burglarized three times and the fact that a large quantity of booze was destroyed by the United States marshal sometime ago. Confiscated whisky is often sold to hospitals for \$1 a bottle. The customs officers Friday seized a quantity of whisky valued at \$6,000 as it was being carried across the ice on Lake Champlain from the Vermont to the New York side. The liquor was aboard a sloop bearing the name of a Quebec trading company. A seizure on the ice is very unusual.

Techau Tavern, San Francisco, which for more than 20 years has been the gathering place of bon vivants, epicures and lovers of the night life, sang its "swan song" last Saturday night with a big carnival. The place is to be turned into a lunch resort, it is rumored. Carlton Wall, who owned the lease, has stated that he has not yet settled the matter. Techau's has always been a noted cafe in San Francisco. Since the big fire it has speckled in its brand of entertainment, offering an elaborate cabaret performance. Prohibition coupled with high rent is given as the reason for its discontinuance.

FAMOUS PLAYERS EXPERIMENTS WITH U. F. A. SERIAL ON B'WAY

"Mistress of the World" in Five-Reel Chapters, Four in Number, Goes Into Rivoli and Rialto—Innovation for High Class First Run Houses

Famous Players-Lasky this week began its novel experiment of putting on a serial in its first run Broadway houses. "The Mistress of the World" began at the Rivoli and Rialto Sunday with its first of four five-reel chapters, the initial episode being "The Dragon's Claw." The other three will follow, each five-reel episode occupying both houses for the full week.

This is the first time a serial has been offered at a big Broadway first run house and represents Famous Players' efforts to put over the feature for the country. The picture was made by U. F. A. in 48 reels and has been in the hands of Famous Players for nearly a year. Six months and a whole corps of cutters and titlers, including Peter Milne and Benjamin De Casseres, were employed in getting the footage down to between 20 and 25 reels, its present size.

The other chapters of episodes to come are "The Race for Life," March 12; "The City of Gold," March 19, and "Saved by Wireless," March 26.

DRAGON'S CLAW

Helen Nielsen.....Mia May
Hal Fung, King of the Beggars.....No name
Dr. Kien Lung.....No name
Tay Tsai, a slave girl.....No name
Ling Po, her sweetheart.....No name
Benson, Danish Consul.....No name
St. father of Kien Lung.....No name
The Hermit of Kuan Fu.....No name
Father Ambrosius.....No name

The Rivoli and Rialto began this week the exhibition of its U. F. A. serial, "Mistress of the World," of which "The Dragon's Claw" is the first chapter. Three other installments, each of about five reels, are to follow. The film is presented by the Hamilton Theatrical Corporation, which was formed to handle the Famous Players importations. "The Loves of Pharaoh" at the Criterion is offered under the same auspices.

First the Hamilton Corp. presents the film, which is a Paramount picture. In addition it is copyrighted by Famous Players-Lasky and acknowledgment is made to U. F. A., to Carl Fidor, who wrote the novel; to Joe May, who directed it, and, on the American side, to Peter Milne and Ben De Casseres, who were among the corps of experts who cut and titled the work.

All of which is preliminary to stating that the picture is an exact counterpart of the typical American serial, except that it is administered in five-reel instead of two-reel doses, which makes it just that much harder to take. It is all infantile fiction, inexpressible cheap and trashy in its story composition, but having great pictorial effects in its scenic elements. It must have been a homeric task to get the thing cut down to the limits of 20 reels, and the difficulties of the job are apparent in the enormous quantity of titling in this first episode.

The thing that stands out in consideration of the whole enterprise is that Famous Players has taken a long chance on the quality of shows for which the Rivoli and the Rialto have stood, and is risking the good will of the clientele of the two Broadway houses by this departure into time novel literature. Serials have always stood for the small neighborhood house, while the two big Broadway houses have always tried, or pretended to try, to furnish a screen entertainment appropriate to the costly establishments and the fine musical and artistic programs offered there.

It scarcely seems possible that the sort of audience that would be attracted by Hugo Riesenfeld's splendid orchestras and by the concert features that usually go to the composition of a Rialto-Rivoli program can have the slightest interest in this serial, which is designed for the entertainment of childish minds. It is not even skillfully put together. An one watched the development of the first chapter it is almost ahead of the tale. The fiction is so crude that it discloses itself in advance, and one is always waiting for the story to catch up with itself. Suspense is defeated and one's emotions are principally impatience.

For some reason the only player whose name is announced is the woman star, Mia May, a statuesque blonde, who moves mechanically through the wild adventures that make up the tale. Even the screen scenes are silent on these identities as well as the programs. Not that it makes any particular difference, a matter of fact the story itself is not worth recounting. As fiction

it doesn't mean anything more than the familiar serial—just theatrical invention piled on thick, a waste of time to create, a waste of time to watch and a waste of money and energy to pictureize.

The only quality that has any merit is the picturesque settings in which the events of the story take place. The locale of the first installment is China, and so convincing are the backgrounds that one is at once persuaded that the scenes were taken in the actual Orient. There is a vast amount of ingenuity in setting the stage for the action, and the scenes of native life are wonderfully picturesque and in a theatrical way interesting. Part of the first chapter had to do with the conspiracy of the King of Beggars to ruin a Chinese merchant, and the haunts of the mendicants within a fortified little city were picturesque. Other passages have to do with the rescue of the heroine from a river-front house where she is held captive by the same King of the Beggars, and the curious craft and native workers were scenically interesting.

The mere atmosphere surrounding a Chinese execution was impressive for its staging and its mob effects, but these external excellences are nullified by the aimless events of which they are the settings. To get down on paper the elements of the tale is like writing one of those magazine summaries which deal with the story that has gone before and which nobody ever reads. But since the thing is just beginning and is going to run a month, perhaps some rough indication of what it is about would be handy.

Helen Nielsen is a Copenhagen girl student who has mastered the Chinese language. Among her father's papers she finds reference to a hermit in a Chinese temple who holds possession of a jewel within which is a diagram indicating the location of the forgotten treasures of the Queen of Sheba. Helen perceives that by securing this jewel and gaining the treasure she would be "mistress of the world" by virtue of fabulous wealth. She starts for China to find the Hermit of Kuan Fu, seized by the King of the Beggars and rescued by Dr. Kien Lung, a young Chinese student whom she had met on the steamer and who becomes her companion from thence on in promised further adventures. Somehow this idea of yoking a blonde Danish heroine with a Chinaman seems to be asking a good deal of an American public, but we'll see what happens. In the course of the first chapter another aide is acquired in the person of the Danish consular attaché in some Chinese city, a person of prodigious physical strength, Frederick Benson by name.

Up to date Benson has secured the jewel from the Hermit of Kuan Fu, but is lying injured in the Hermit's ruined temple, while Helen is held a prisoner in a missionary's home nearby just as a crowd of fanatical natives are about to attack. And there you are! The final title held out the alluring promise that when the affair is continued next week we will see the further adventures of Helen, the blonde heroine, among the cannibal savages.

THE SHEIK'S WIFE

Estelle Graydon.....Emily Lynn
Richard Ben-Khedim.....Marcel Villet
Cassini Ben-Khedim.....Albert Bras
Sir Thomas Powell.....Gustav Bogart
Charles Courtney.....Frank McEwen
Ben El-Kebbi.....Thomas Thornton
Kablia.....Alice Ellis
Mohammed Ben Karl.....Carl Fisher
A Vitaphone special at the Strand, New York, this week. The chances are it was selected principally because of its title and the success that marked the production of "The Sheik" when presented at another Broadway house about two months ago. At the best "The Sheik's Wife" can never come within a mile of being opposition to the other picture except as far as the title is concerned.

"The Sheik's Wife" is French-made, taken in Arabia. The screen and program give Henri Russell credit. The lack of punch is principally due to the fact that little care was exercised in the selection of a leading woman. Had the girl selected to play the lead been of extraordinary beauty or even just good looking there might have been another story. As it is, hardly anyone can work up a thrill over the troubles of a girl one cannot become interested in.

The direction, judged from American standards, is entirely faulty and decidedly slow. Old-fashioned methods are employed.

It is a tale of an English girl who falls in love with the son of a sheik who has been educated at Oxford.

She marries him after he consents to an agreement that she will be his only wife and that he will not bring any other to his harem. The two journey to the desert home of the husband where, after a time, a child is born. It is a daughter. The ancient custom of the tribe is that if the first born of the wife isn't a son, the husband shall take unto himself a second wife so that a son may be born to him.

The husband's father, who has at all times been opposed to an unbeliever in his family, insists the son shall follow the ancient custom of the tribe and orders the boy to take a second wife. This, coupled with that the English wife has constantly been breaking the tribal customs, brings about a breach, and she tries to escape with her daughter, only to be brought back by the husband. Later, when British troops are in the vicinity of the tribe's camp and a former suitor tries to see the wife, he is caught in the harem and the husband and he fight a duel to death. This is followed by an attack on the part of the Arabs on the troops, but they are defeated and the young sheik captured. He is released on his promise to go forth into the desert and create no further troubles. The final scenes show him and his English wife seated beside a stream with their child.

Just what reason there is for the story is hard to explain. There doesn't seem any reason for it, but the title should pull some money, although it did not seem to have that effect at the Strand Sunday afternoon when the house for the second show held only about two-thirds on the lower floor where standing room usually is at a premium at that time of the day.

THE SPLENDID LIE

Rather odd, that this feature film should have to be one-half of a double bill at Loew's New York on Tuesday of this week. It's a better picture in every way than three-quarters of the regular weekly releases playing any Broadway house. It is also somewhat over the usual feature (five reels) length, but no one will notice that unless timing the picture.

The chances are that no one reads these Variety reviews, so almost anything may be said of a personal nature or opinion, and it will still be a secret between the writer, his typewriter and the printer. But here's what is in mind, purely a matter of observation, so it doesn't mean anything anyway. "French Heels," the Irene Castle picture, played a week at the Cameo. The Cameo is the B. S. Moss' new house on 42nd street, of small capacity. Admit the presumed drawing power in a theatre of that size of the Castle name. The picture must have been seen before the Cameo accepted it. And it ran a week there. Today (Friday) "French Heels" will split a double bill at Loew's New York for this day only. This week at the Cameo is "Determination." It will run there a week. It's a sort of a nondescript with its history briefly outlined in a review by Fred on this or the next page. The real object of "Determination" going into the Cameo, according to accounts, is to secure a quick string of bookings for it through the pop vaudeville theatres in the east, or hereabouts. The Strand this week has "The Sheik's Wife," a picture, if of any value at all, only through the title's similarity to "The Sheik." It is said "The Sheik's Wife" is playing the Strand this week with no charge to the house, merely to exhibit there for the prestige in aid of bookings. The Strand, if forced, would give up a percentage for a feature that could draw as much as \$12,000 or over for the week.

The Strand holds the First National franchise; Capitol takes the Goldwyn regular stuff; Rialto and Rivoli are tied up through the Famous Players' ownership; Loew's State and New York play what Marcus Loew orders into them. Those are the leading Broadway picture houses downtown.

If the Arrow Film Corporation is an independent concern or producer or distributor, what chance has it got for a Broadway showing under the circumstances? The Arrow made or is distributing "The Splendid Lie." Or any other independent? How is Hays going to fix that? How is Zukor going to make himself or anyone else believe he can sew up the picture business through Hays or anyone else for the special benefit of Zukor? For all the Hays and all the Zukors can't prevent an independent producer from making a good picture. If they think that through Hays Zukor can iron out the renting proposition for the exhibitor so the exhibitor will finally pay what Zukor or other distributors in this commonwealth proposition Hays is thought to be able to eventually put over, a rent that will be agreeable to the distributor, not the exhibitor, that may be another side to it. Reams and reams of paper have been used to tell what Hays will do to the picture business, but not one line has been used to tell what the real people behind the Hays movement expect him to do. And first they must get the exhibitor—then all theatres, not only

the first runs. And there are legit houses.

Which is pretty windy after all. And doesn't mean anything, not even that "The Splendid Lie" is as good a feature as one might suspect from the rave above, but it is strong on several angles. It has tremendous sentiment and a powerful holding story. Charles T. Horan, who wrote and directed the feature, wrote one of those nearly forgotten Laura Jean Libbey stories, but he wrote a dandy in this. There are so many ramifications to the plot of the victim of circumstances (Grace Davison) that they could not be recounted. But Mr. Horan turned out a genuinely human tale, one that may be easily followed with interest, and a story that runs as smoothly in its direction as it has been written. The direction is always good. It is intelligent from the actual work of the players to the selection of sets and locales.

Another pertinent or impertinent question might be aimed through this feature—why is the acting in an unknown picture of this description invariably better than that found in the placarded stuff, made by high price directors with high salaries stars or an all-star cast? Still, it's true, especially in this, "The Splendid Lie," and equally true of its companion half of the same bill, "A Wise Kid"—and the "Wise Kid" is a Universal at that.

There's an old man in "The Splendid Lie." His name was on a slide, but missed. He's as good a character player as Theodore Roberts, in fact whoever played that role might be said to be the leading old man character player of the screen. The casting, throughout was as well attended to, in fact as a weekly release, just a feature as they call them now, and as against the sex and sensational thing, "The Splendid Lie" is splendid, splendidly done.

It's not a great picture; just one of those nowadays seen so seldom, but it's a feature release any exhibitor can take for as long as he wants it, with the knowledge it can't fall down, but will stand up instead in the ratio that he gives advance work to it.

A GAME CHICKEN

A lively little feature picture for the hour it runs; full of speed and action that bespeaks good cutting, with rum running, cockfights and love as the ingredients that make this Bebe Daniels' (Realart) stand up.

The Cuban cockfights may have suggested the title, "A Game Chicken." Bebe is the supposed game one at the finish, when she and the secret service operator (Pat O'Malley) confess their love on a torpedo destroyer that picked them up at sea.

The scene jumps from Havana to the Massachusetts coast. Miss Daniels is the daughter of the American head of the bootleggers on the island. She is a fractious girl, shying off the Spanish business partner of her father, who also wants to be his son-in-law, with the girl objecting. Dressed as a boy, she took her pet gamester, in the form of a rooster, and with a native son attended a cockfight at night, handling her own bird. She alleged the other handler threw pepper into her chicken's eyes. A fight followed. Bebe's hair came down, wildly exciting the Cubans, who chased her off the lot, with the secret service man running after and escorting the unknown girl home.

The next day the operator hung around the docks, learned a leading boat was going to land the stuff off the New England shore, but he got into trouble before leaving the pier, as the runners became wise to him. They chased him then and got his credential card.

With the parents disagreeing over the girl, they decided to send her to the States and to an uncle in Massachusetts, the home end of the runners. He lived near the cove where the boats landed the illicit liquor. To that point went the booze in the sailing vessel, the girl by steamer and the secret service man by another, all meeting to have a fight on the rocks, the revenue men overpowering the leggers, but their chief escaping to the boat, taking along the girl and her sweetie official, the latter bound. For when the chief, who was the Spanish lover in Cuba, had found the girl and officer together on the shore, he showed her the credential card of her sweetie, informing the girl the secret service man only wanted to land her father as a rum runner. The girl fell for that, decoyed Rush Thompson (Mr. O'Malley) into their hands. But when on the boat she weakened, attempted to aid Thompson, who was ordered strung up, and in the ensuing mess Bebe set fire to the sailing vessel.

All on the burning boat jumped over the sides, with the two principals finally holding onto an upturned boat. Meantime the revenue men had signalled the destroyer through sky rockets, and as the naval boat neared the other it picked up the castaways.

Several fights, a great deal of youth in Miss Daniels' portion, whether climbing a tree or the side of the boat, and all rushing along in the most businesslike picture way that could be asked for. What the principals had to do as players they did very well. Miss

Daniels was just the type on looks and work. Nothing big or unusual about it, but as among the many ordinary weekly releases, this F. P. release should mean more than the ordinary.

SMILIN' THROUGH

Kathleen.....Norma Talmadge
Moonshine.....Wyndham Standing
John Carteret.....Harrison Ford
Kenneth Wayne.....Alec B. Francis
Jeremiah Wayne.....Glenn Hunter
Doctor Owen.....Grace Griswold
Willie Anusley.....Miriam Battista
Ellen.....Eugene Lockhart
Little Mary (Moonshine's sister)
Village Rector.....

Joseph M. Schenck produced the screen version of "Smilin' Through" as a starring vehicle for Norma Talmadge for release through First National. The screen adaptation of the Allen Langdon Martin play of the same name is credited to James Ashmore Creelman and Sidney A. Franklin, with the latter also the director.

"Smilin' Through" gained recognition as a stage success with Jane Cowl as its star. For the screen adaptation Miss Talmadge ably handles the leading role and gives to the production a stamp of class in the acting division that places it well up on the list of program features.

The theme is based upon love and hate. With these two valuable assets to work with, Director Franklin has turned out a feature with all the necessary heart interest to warrant its success.

The story centers around the life of John Cartaret. On his wedding day his bride is killed by a rival suitor. Years later his adopted niece falls in love with the son of the man who had committed the crime. Hate had predominated the life of Cartaret for all members of the family of the murderer. That his niece had fallen in love with the culprit's son sends his blood to a boiling point. Only after much persuasion is he made to see the light, with the story culminating in a happy romance for the young couple. Cartaret dies peacefully after having been won over to the other side.

"Smilin' Through" displays expert direction. The punches are landed effectively. A capable cast works up the big points, with Wyndham Standing and Alec B. Francis giving the star excellent support. The production end, not calling for a large outlay, is artistically worked out, with the director displaying discretion in his selection of exteriors.

The high esteem in which Norma Talmadge is held by picture patrons will not be impaired by her latest production. It will give satisfaction as a program feature.

DETERMINATION

Frances Lloyd.....Gene Burnell
John Morton.....Al Lincoln
James Melvale.....Irene Tams
"Lucky".....Walter Rangan
Lord Warburton.....Nina Herbert
Whitechapel Mary.....Charles Ascutt
Dope Fiend.....Barney Randall
Lord Dalton.....Mabel Allen
Lady Dalton.....Mabel Allen
Madge Dancy.....Ezzell
Sport Smiler.....Hayden Stevenson
Patnam.....Maureen Costello

"Determination" is the feature the trade has heard about for more than two years in connection with the name of Capt. Stoll, who was the promotional factor behind the U. S. Moving Picture Corp., which made the picture. According to reports something like \$300,000 was collected through stock sales for the picture, and recently there was considerable agitation over the disappearance of Capt. Stoll, his subsequent return and the amount of the expenditure in the making of the picture.

At present the picture is being shown at B. S. Moss' Cameo theatre, where the Lee-Bradford Corp. is credited with the presentation. Instead of looking anything like \$300,000 worth of picture film it appears more like \$3,000 worth of feature. There is a certain amount of advertising punch to the title and the picture may gather a certain amount of money, but right at this point it is pretty safe to say that it isn't going to gross anything like the amount that was sunk in it.

The picture is more or less of a haphazard affair, with characters constantly coming and going and seldom doing anything. There is an effort to justify the title of the production with a brief foreword to the effect that determination to do is the road to success, but then the picture story rambles on and on, and the only punch is at the finish, to the effect it is usually wise to have a father with a lot of money who will leave you a fortune.

Al Lincoln plays the principal roles. That is, he has the twin brother characterization in his hands. They keep him pretty busy. At first he is in London as a welfare worker. The scenes are in the Whitechapel district and the smart West End with its social activities. He has the good fortune to rescue a wealthy American girl from thugs, and she falls in love with him, but there is a fortune-hunting Englishman of title who is trying to win her, and when the latter discovers the double of the welfare worker in Paris leading a gay life and being the center of the sporting and gambling set, he makes up his mind the girl shall be informed her fiancé is leading a double life.

From this point on there are plots

and counterplots, leading nowhere, but finally the affairs of the twin brothers are straightened out, the two brought together and the girls in love with each are shown in a final close-up, clinched.

For punches there is a prizefight and a horse race scene. Just what they are supposed to mean is told principally in titles, and in the end it isn't clear what they were all about. A bet is supposed to be made on two events, the purse to go to the winner of both. The hero wins the boxing match, but the heavy manages to job the horse race, so each is the winner of one event, but the hero is supposedly the loser as far as the screen shows.

There are some corking London slum scenes, principally exteriors showing street stuff in the White-chapel district that are very well done considering they are studio stuff. An English pub of the low order and a Parisian rendezvous of Apaches with the usual Apache dance included, are also counted on as wallops, but have been so much better done in other pictures that they fail to impress.

Mr. Lincoln is a dapper appearing lead, and he acquitted himself creditably in both roles. The heavy of Walter Ringham left much. Gene Burrell carried the ingenuer lead of the picture along fairly well, but didn't register at any particular time. Irene Tams as a slum product walked away with the women section. Bits here and there of character work were well done by Nina Herbert, Charles Ascott and Corinne Uzzell. Maurice Costello also played a bit and aided in the direction of the production.

The direction, editing and cutting were entirely faulty. These three factors combine to make the picture a rather old-fashioned melodramatic thriller of the old days. In the cheaper houses the picture will undoubtedly get over and draw some business, but it isn't sufficiently classy as first run material in the better houses.

Fred.

FALSE BRANDS

This Rialto production, released in the Independent market, is one of a series of four pictures in which Joseph Moore and Eileen Sedgewick are co-starred. The production is a cheap type of feature, quite western in its atmosphere, and has been played in the Loew houses around New York as part of a double feature bill. It is hardly strong enough for that unless the accompanying feature is pretty good. Coupled with the Goldwyn release of the Max Linder comedy, "Be My Wife," the program proved decidedly weak.

The strength of the picture is in the coupling of Moore and Miss Sedgewick, who stand out as promising youngsters in this production. They can be built up into a neat little co-starring combination if provided with the proper material.

"False Brands" has Moore as a student at a co-ed institution. He is the son of a wealthy cattle baron. The girl is at the same school. She is recalled home because of the illness of her father, while the boy is sent home for a number of pranks committed. His father decides to send him away to one of his ranches, and it happens that it is the ranch on which the girl's father is the foreman.

Rustlers have been busy in the neighborhood, and the ranch has been one of the sufferers. The boy finally runs down the cattle runners and wins the girl.

A fair type of story for the little houses, that is about all. Fred.

SIGN OF THE ROSE

While this picture is over a year old it has not been generally released because George Beban, its star, has retained it as a vehicle with which to make personal appearances. Mr. Beban and a company of three players who appeared in the picture with him have been doing this ever since the picture was completed. It was not until the current week he came into New York with his combination of silent and spoken drama, for this is exactly what he is presenting, having somewhat revised the original idea when "The Sign of the Rose" was presented as a play. At that time it was spoken drama with just a flash of pictures; in the present form it is an hour of the screen drama presented with 18 minutes of the original vaudeville sketch on which both the picture and play were based, placed at an advantageous spot in the screen drama along about the fourth reel.

Mr. Beban made his New York appearance at Loew's State Monday. The combination of him and the picture seemed to be considerable help to the box office. Loew's State usually plays eight acts of vaudeville, giving four shows a day with six acts at each show, the schedule being so arranged none of the acts does more than three shows a day. For the Beban engagement two of the acts were out of the bill, which, with the added business he attracted as headliner undoubtedly showed a profit for the house, while his feature picture took the place of the usual feature length screen production shown.

In time "The Sign of the Rose" will undoubtedly be released as a feature, when the portion now played by the star and his little

company in person will be replaced by film. Either way it is a mighty good screen entertainment for any house to play. The picture is one that has a real heart throb in it and is a production that women patrons are sure to like.

Beban plays his Italian who loses his daughter through an automobile accident and when he tries to purchase a single rose for her grave he is suspected of being a Black-hander, involved in a kidnapping case. There is a certain elaboration that has been furnished the theme by the star, and incidentally a happy ending has also been tacked on to the original story.

In the cast there is no one of note other than Beban and the little girl who plays his daughter. The kiddie he has employed in the screen version of this gripping drama is an exceedingly clever miss who handles herself with all the assurance of a veteran troupier.

There are but few settings and but one street scene. For the personal appearance a replica of the screen set of the florist shop is employed and the blending from the screen into the set is effectively handled. Beban as of old in the spoken portions of the sketch is effective, but the balance to get by on the screen would not stand up in a regular vaudeville production. However, being in the picture cast naturally gets them by.

The feature was produced by Harry Garson, who was associated with Beban in the direction of the production. The star takes the credit for the story and the scenario.

Fred.

PROPHETS' PARADISE

A Selznick distribution, made by Allan Crossman, with Eugene O'Brien starred. The O'Brien following will be satisfied with this program release, but it will hardly prove of much interest to others. For the picture populace the most attention may be secured by the street scenes of Constantinople. There are so many of these in the opening scenes that the picture at first takes on the aspects of a travelogue.

It's an adapted tale from a novel and seeks to exhibit how the Turks might put over a gold brick game. In this instance an American traveler, tired with ordinary sightseeing of the town, is about to leave when a couple of Turks frame him to see before going the Prophets' Paradise, one of the real and inside sights; in fact, a slave market, with a caption here tending to leave the impression women are still sold at auction in that country. With instructions to be discreet, not to use English and dress as a Persian, the American is taken through sundry rooms and past sundry armed guards to a large inner room, where in the midst of merchants waiting to bid for women, he finally sees a princess placed upon the block "to save her father's honor for gambling debts." The traveler likes the girl, bids double the highest amount, and secures her for \$60,000.

Then it comes out. She ain't no princess, but the daughter of another traveling American who seeks relics, while his daughter remains at home, with the other end of the frame shown, how she was inveigled into the same building and threatened with death if not obeying. That led her to the auction mart.

Outside the courtyard as the couple escaped after several adventures that involved a couple of fist and knife fights, each bungled for effect, they do not meet again until toward the end of the film, when they drive alongside of one another in open cars on Fifth avenue, New York, and on this, their second meeting, they decide to get married that day for the fade-out.

The scenes, setting and atmosphere of the picture are enough to carry it through. Everything else from acting to action is against it.

Sime.

A WISE KID

A Universal, directed by Tod Browning, that starts off as a comedy, diverts itself into serious lines and becomes melodramatic before concluding. And a good ordinary feature. For the U, it's a bear. Maybe that's Browning's fault. Certainly it doesn't happen often with the U regulars.

Gladys Walton is the star. All around could be heard: "Doesn't she look like Alice Brady?" Miss Walton takes her light role very lightly and her more serious moments are handled quite acceptably. There is more decent setting than is usual to "A Wise Kid." The title is merely fly. It doesn't enter with the subject matter, for Miss Walton in the film is anything but fly. She is the cashier in a restaurant and throws down the driver of a bakery wagon for a "swell" who turns out to be a bad villain. So bad he borrows \$100 from a girl he wants to marry the third time he sees her.

There is comedy between the girl and her sweetie; there is comedy in the captions, and though the captions, or some of them, hold laughs, of course, the U system holds them on the screen longer than necessary to take up the footage in that way. The manner in which some pictures stall on the footage through captions, their producers should have

enough to be able to pay George Ade to write the sub-titles.

One of the scenes, a picture within a picture, holds some very real laughs. Another of a welfare dance, with two or three w. k. reformers supervising, was nicely devised.

The picture in its light and heavy sides makes entertainment sufficient to stand up alone in the medium houses, and for those that play the U stuff steadily, they can feature this one all over the lot. Sime.

JUDGMENTS

The following judgments have been filed in the County Clerk's office. The first name is that of the judgment debtor; name of creditor and amount follow:

Harry Rosenthal and Alex Sullivan; M. Endelman; \$219.20.
Ray H. Leason; Cecelia Realty Co.; \$89.25.

George Scarborough; Algonquin Hotel Co.; \$657.58.

Norman Trevor; S. Eiron; \$43.61.

Frances White; R. Wanamaker et al., executors; \$2,538.25.

William Anthony McGuire; J. D. Reynolds; \$246.20.

Packard Theatrical Exchange, Inc.; B. Butler; \$224.64.

American Cinema Corporation; H. J. Fagan et al.; \$568.11.

Estee's Studios and Labs.; J. C. Abramson; \$1,282.62.

Mary Jerome, also known as Mrs. Wm. Jerome; H. B. Ogden; \$163.04.

Jackson Film Studio Corp.; Johns Manville, Inc.; \$376.49.

Catherine Curtis; B. Altman & Co.; \$341.99.

Frances May Caples, known as

(Continued on page 43)

INSIDE STUFF

ON PICTURES

Joe Schenck and his wife, Norma Talmadge, left New York last Thursday for Palm Beach, from which point they will return to the coast. The Schencks, with Constance Talmadge, arrived in New York last week.

Russell Muth, a cameraman with the Fox News, stationed in Rome, Italy, fell 1,500 feet in an aeroplane while taking pictures over the city on the day of the election of the new Pope. Muth was in a machine operated by an Italian army pilot and was seriously injured. He was sent to a local hospital, where he fully recovered, and has since been transferred to Paris.

The battle between the Cosmopolitan pictures and the Loew theatres has resulted in the booking of the entire output of the producing company through the Peerless Booking Corporation for the Keith, Proctor and allied theatres. The cause of the difference between the company and the Loew circuit was over the price for the pictures. The circuit has a "top" figure set for certain type of picture, but Cosmopolitan figured the Loew figure should be shaded in their favor because of the publicity given the houses playing the productions in local Hearst papers.

A hotel in Hollywood, Cal., which is somewhat exclusive and the home of a number of film people besides the usual non-professional folk, underwent a thorough "cleaning" last week. The result is found in the new addresses of several picture people. The story circulating Los Angeles credits the management of this hostelry with ousting some guests who owed amounts to \$2,000, after warning them their negligence in paying would not be further tolerated. It is understood the hotel had carried these guests from week to week, with the hope they would settle. A feminine star and several writers are among those reported asked to leave.

Alfred S. Black, of the Black New England Theatre, Inc., in which the Famous Players is interested, denies that there is any inside fight for the control of the corporation. The report last week to the effect

"Magnificent!"

Said Heywood Broun in the New York World.

And the New York Globe said:

"THE very expression of thrilling action, swift and mystifying. Pictures will come and go, but 'The Mistress of the World' will reign supreme on Broadway during its four week's run, and the interest of fans will centre on it. A masterpiece! For once one does not doubt the word of the press agents."

AND the thousands who have stormed the doors of the Rivoli and Rialto, who have sat engrossed as the world's mightiest melodrama carried them to supreme heights of experience, echo, with their applause and cheers, these enthusiastic praises!

Hamilton Theatrical Corp.

Presents

"The Mistress of the World"

a series of four

Paramount Pictures

with Mia May

- No. 1 "The Dragon's Claw"
- No. 2 "The Race for Life"
- No. 3 "The City of Gold"
- No. 4 "Saved by Wireless"

UFA Production, from the novel by Carl Figdor

Directed by Joe May



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY



that the Famous Players had purchased the interest of A. A. Spitz in the Black & Spitz Theatres, Inc., controlling houses in Pawtucket, Woonsocket and Arctic, R. I., and Taunton, Mass., was erroneous, inasmuch as it stated that Famous Players had bought the control. The Spitz interests were purchased for the joint account of Famous Players and John A. and Alfred S. Black, a 50-50 division of the stock being made between the two factions.

The general indications are that there may be more than just a one-picture understanding between the W. R. Hearst "Cosmopolitan" pictures organization and the American Releasing combination in which Walter E. Greene and Fred B. Warren are active. The disclosure that the American was to release "Sisters," produced by the Cosmopolitan, caused something of a bombshell in the trade ranks last week, with a general belief that other Hearst productions would follow through the same channel.

The picture director of comedies who during the San Francisco scandal was so determined in his defense of the picture actress who died as a result of the party which took place is again stepping about New York and occasionally slipping over a check that isn't all that it should be. As a result of his stepping there is a modiste on West Fifty-second street and one of the Ziegfeld girls in the "Frollic" who are crying "We've been swindled." The story is that the director was violently attracted to the girl in the "Frollic" and, to impress her, took her to the establishment of the modiste and ordered an evening wrap for the girl. The price was \$500. To show good faith a check for \$75 was passed over by the director. The check for \$75 came back. Now the modiste is about to start action to collect on the check and the balance due for the wrap. The girl is hoping the modiste collects so that she'll get the coat.

Just before leaving Los Angeles for New York, Thomas H. Ince called off scheduled "shooting" of initial scenes for "Finding Home," a Gertrude Andrews Nelson story which John Griffith Wray had made arrangements to direct. No reason for the change was advanced by the producer, but it is reported the situations in the story which deal with the activities of a coal mine are responsible for the cancellation. It is hardly possible that Ince will ever start the drama. Tyrone Power, who went to the coast under contract for an important part as one of the all-star members of the cast, is returning to New York. According to inside, Power is to receive compensation for his full contract, which is said to be eight weeks' salary and cross-country fare. Power offered to work in another Ince picture, but the producer's program does not call for the type at this time.

With the assumption of his duties as the dictator of the national association, it is likely Will H. Hays will find his duties first will consist of bringing together the distributors and producers of the industry, to urge them to work on an open face policy with each other; to accept his decisions and in that way attempt to clean up the present muddled up middle existing in the executive end of the picture business. After that may have been accomplished Hays will be asked to try for the exhibitors. If they can be brought into line, then the Hays administration will go after the entire film trade as the Vaudeville Managers' Protective Association has attempted to do in vaudeville. From all accounts the Hays proposition has been largely based upon the V. M. P. A., although the managers of vaudeville could be likened to the exhibitors of pictures, rather than the film producers and distributors.

The collapse of "Foolish Wives" at the Central, New York, and its looking at the Capitol, as well as the poor showing of "Turn to the Right," Metro's venture at the Lyric, and the turning of "Orphans of the Storm" by Griffith to United Artists for distribution, have aroused a good deal of comment among film men on the topic, "Can the \$2 picture be put over again?" The consensus apparently is that the \$2 film is through.

During times of great public spending several high-priced pictures got by, but in the present period of readjustment the trade looks upon the proposition as either designed to fool the public or to put the crusher on the exhibitor when the film is turned over to first-run release in order to exact high rentals.

Exhibitors are not falling for the rental plan very hard just now, and when flat guarantees are broached are coming back with the proposition that the producer gamble with the theatre man on a basis of sharing terms. The sharing idea, which at first the exhibitor looked upon as an imposition, appears to be gaining in favor with the exhibiting branch. Several flat rental propositions which the theatre men accepted failed to turn the expected profit, and they are disposed to look with more favor on the idea of making the producer gamble with them.

It is reported Julius Stern before leaving for the Coast tendered his resignation as general manager of Universal City to Carl Laemmle. The report also has it that the resignation was accepted. On the inside of this there is an interesting story of two events occurring recently on the Coast in the U. affairs. One is the loss of Harry Carey, who, it is understood, is now to become a Robertson-Cole star at a salary of \$5,000 a week as against \$2,500 which the U. paid him, and the dropping out of Eddie Polo, the serial star. The latter is now working on a serial based on "Captain Kidd," although it was his original intention to appear in "Robinson Crusoe." He started on that script before he left Universal. When they heard that he was going to do a serial of that story the U. folk turned out one of their own, with the intention of practically giving it to exhibitors in the event that Polo went ahead with his production. That caused Polo to switch to the "Capt. Kidd" story, which he is now completing.

In the case of Carey, Stern is reported when taking charge of Universal City to have informed the star his salary was to be cut 50 per cent. The star and his wife then kidded Stern to the extent he didn't have the authority, and that they would take the matter up with Carl Laemmle. This so incensed Stern, it is said, that to show his authority he gave Carey a release in writing. That was just what Carey wanted. He immediately started negotiations with R-C, which have concluded in a contract with that organization. In New York Laemmle raised the roof, it is said, when he heard the star had been released from his contract.

It has been disclosed that von Stroheim from the beginning intended "Foolish Wives" to be a five-part serial and shot, with that very purpose in view, in 32 reels. He informed Carl Laemmle, president of Universal, for whom he produced, that the thing was so taken it could not possibly be cut more than two reels. Fearful of the chances of a serial released in five-reel parts, Laemmle was, nevertheless, impressed, and called his executives in council. It was the sales force that vetoed the proposition and insisted it be cut to feature length. This Stroheim declared could not be done. He washed his hands of the whole matter. The task of cutting the picture was entrusted to Arthur Ripley, who, it is now learned, is on the verge of a nervous breakdown as a result of his overtime, forced draught work on what was in the very nature of the case a difficult proposition.

When Stroheim learned the German serial, "Mistress of the World," was to be released here in exactly the manner he had intended for "Wives," his friends confidently assert they feared for his health. Word to the Universal is that Stroheim's continued inability to find a story he wanted for his next picture was due to inability to concentrate on the project. Finally he informed his employers he wouldn't stay in the east even for the pleasure of saying "I told you so" after the opening of the "Mistress," but would go back to the coast and try to get started again.

Now comes word that "Foolish Wives" may be released below the Panama canal as a serial and that work will shortly be started on putting it back in its original 32-reel form.

Whatever Ripley's difficulties may have been in cutting "Foolish

Wives," they were no worse than those the cutters at the Famous studios on Long Island underwent in preparing the "Mistress" for American consumption. Famous officials admit the stunt is so much of an experiment they can understand the hesitancy of the U's sales force in attempting to sell a serial of that sort to the country at large.

Nobody seems to have examined the possibilities of the Shubert-Erlanger pooling arrangement for next season from the film angle, although the situation obviously is fraught with far reaching consequences affecting not only the producers and distributors but the exhibitors as well. It is established that the Shuberts will devote about 40 weeks of time to vaudeville next year, and in every vaudeville theatre of the circuit it is possible, even probable, pictures will form some portion of the entertainment. The present plan of the legitimate coalition is to eliminate a large number of competing theatres from dramatic and musical attractions.

Something must replace the deleted legitimate attractions. What more logical than pictures? Besides which there is a lively likelihood amounting almost to assurance that the Columbia Amusement Co. will introduce the continuous performance, involving pictures and vaudeville specialties into their houses. The burlesque wheel has about 35 weeks. Keith's, Orpheum Jr., and Pantages will use enormous totals of footage and work days. The signing of any one of these elements would be a rich prize for any of the big program distributors, Paramount for example.

If Famous Players-Lasky should tie up with the Shubert-Erlanger interests what would be the effect upon the exhibitor? Take a specific case (keeping in mind that not a whisper has been heard of any deal to such an end) and suppose that under a pooling truce the Syndicate and the Shuberts eliminated each a theatre of large capacity in Boston and undertook a costly exploitation campaign to build up a first-class film fan patronage. There would be a huge new element of competition for business at the box office, even if Famous Players allowed its present contracts to stand. The additional consideration comes up that it might be worth Famous Players' while to lop off a few Boston first-run houses which it now serves and concentrate on the two Shubert-Erlanger theatres as first-run headquarters, leaving the abandoned exhibitors the choice of accepting inferior service or going over to some other service. Multiply the hypothetical case outlined as of Boston by a dozen other principal cities and innumerable small towns; and multiply the result by the other new exhibiting elements in the future prospect, and the possibilities are overpowering. If Famous Players or any other big distributor could corral the Shubert-Erlanger business alone it would be a rich plum; if it could add to that volume of work days the Columbia circuit, it might be advantageous to the big distributor to abandon first-run contracts by the wholesale and ride with the big legitimate and burlesque interests regardless of the old line exhibitor.

INCORPORATIONS

Erdill Theatre Corporation, capital \$10,000; directors, Leonard Bergman, Abraham L. Erlanger, E. S. Golding, Beechhurst, L. L. Attorney, Joseph P. Bickerton.

The P. A. D. Corporation, pictures; capital, \$50,000; directors, J. J. Haley, 280 Madison avenue; G. Q. Dean, 6307 18th avenue, Brooklyn; C. A. Smith, 797 St. John's place, Brooklyn. Attorneys, Nugent & Nugent, 280 Madison avenue.

Joe Leblang's Ticket Office, Inc., theatre ticket office, motion pictures, etc.; capital stock, \$5,000; directors, Wm. Kaufman, Edward N. Bloomberg and Harry A. Bloomberg, all of 1482 Broadway. Attorney, William Kaufman, same address.

George H. Hamilton, Inc., pictures and vaudeville; capital, \$10,000; directors, George H. Hamilton, L. V. Hamilton and T. O. Eltonhead, all of 729 Seventh avenue. Attorney, Charles J. Katzenstein, 115 Broadway.

Park Bathing Beach Company of Great Neck Estates, bathing beach; capital, \$10,000; directors, F. L. Dubosque, F. B. Church and Samuel R. Taylor, all of Great Neck Estates. Attorney, H. S. McKnight, Great Neck, L. I.

Georgia Physical Culture Institute, Inc.; capital, \$5,000; directors, Georgia Heffner, 41 Broad street; A. Hirst Appel, 49 West 44th street; Frances Heim, 1767 Broadway. Attorney, Leo J. Rosett, 115 Broadway.

Old Crow Restaurant Corporation; capital, \$25,000; directors, H. Charles Heim, 565 West 169th street; Herma Heim, 565 West 169th street; J. H. Berman, 600 West 165th street. Attorneys, Wilber, Norman & Kahn, 299 Broadway.

JUDGMENTS

(Continued from page 42)

Frances White; Rudolph Realty Corp.; \$647.68.

John Cort; E. Dart; \$4,445.17.

Matty Raubert Prods., Inc.; Bauman & Co.; \$238.41.

Victor Kraemer Film Features Co.; Morgan Litho. Co.; \$1,243.71.

Walter L. Baker, L. J. Finch Adv. Agency; \$141.79.

Herald Prods., Inc.; Rithey Litho. Corp.; \$671.55.

Johnny Dooley; Cloyes-Lyon Co.; \$115.70.

Modern Yiddish Theatre Co., Inc.; Morris Schwartz and Stella F. Wilner; A. Wertheim; \$645.18.

Mayflower Photoplay Corp.; Howells Cine Equipment Co., Inc.; \$37.20.

B. Y. G. Films, Inc.; T. J. Hayes Ptg. Co.; \$792.24.

Butler Davenport; J. Nendrow, Inc.; \$234.81.

Allied Dist. Corp. and Chas. H. Rosenfeld; Claremont Film Labs., Inc.; \$369.33.

June Elvidge; Benson & Hedges; \$119.22.

Lydia Lipowska Bodin; D. Sul Ryan; \$1,029.73.

Clifford R. Isaacs; H. C. Fry Glass Co.; \$198.06.

Jean S. White; A. H. Balkem; \$2,457.75.

Blair McDonald; J. Wagner; \$20.24.

Julius Daiber; W. Beck; \$298.20.

Allied Distributing Corp. and Chas. H. Rosenfeld; Claremont Film Labs., Inc.; \$309.33.

Jackson Motion Picture Corp.; print Lumber Co., Inc.; \$1,682.53.

Harry T. Hanbury; V. J. Smith; \$30.

FILM ITEMS

A safe in the St. Louis office of the Universal film exchange was blown by burglars Tuesday night last week and \$1,000 removed. Barney Rosenthal is manager of the office. It is the second time the office has been robbed within four months.

Excavation work on the new Rialto theatre at Houston, Tex., has been completed and work commenced on the erection of the building. The Rialto, when completed, will show first-run pictures only.

A new division of the duties in the New York Paramount Exchange has been brought about during the last week. A new allotment of the territory in the exchange has placed Paul Swift in New York City, Bronx and Westchester; Richard Gledhill in Brooklyn and Long Island, and John Hamill in Northern New Jersey. All three divisional heads will be under the direct supervision of Harry Danto, exchange manager, who in turn will be under the supervision of Harry Buxbaum district manager.

Ground will be broken on May 1 for the erection of a picture theatre on Fourth street, just below Congress, Troy, N. Y., Jacob C. Rosenthal announced this week.

Ouida Bergere, scenario writer and wife of George Fitzmaurice, is named defendant in a \$1,000 Third District Municipal Court suit by George Landy and George W. Turnbull. The latter are press agents and suing on a breach of contract dating from last summer.



Watch
"Our Dick" Barthelmess
Make Good

IN

"THE SEVENTH DAY"

AT THE

MARK

STRAND

BROADWAY AT 47th ST.

He Made Good in "Tol'able David"
He's Now Making Good in His Latest
Picture

Presented by Inspiration Pictures, Inc.; Written by Porter Emerson
Bishop; Directed by Henry King; Photographed by Henry
Cronjager; Art Director, Charles O. Seessel.

A First National Attraction

HAYS ON JOB; PROMISED PLAN ON NEW ORGANIZATION HELD UP

New Dictator Holds Reception—Uses Expensive Language—Says Nothing Definite About What New Association Is Going to Do

Will H. Hays, former Republican national chairman and postmaster general in the Harding administration, took up his new job as dictator of the film industry Monday in splendid offices in the Guaranty Trust building, formerly Sherry's, at 44th street and Fifth avenue.

Mr. Hays held a levee of newspaper men, most from the daily newspapers, and of heads of producing and distributing concerns, but the expected detailed statement of what it was all about failed to materialize. Mr. Hays gave out a statement, couched in beautiful language, of the educational possibilities of the "movies" and the potentialities of the screen as a "national stabilizer." He used the same studied and noncommittal language as during the conference at the Union League club last month.

Those Educationals

There are elements in the trade which shy at these utterances. The group that coaxed Mr. Hays from the Cabinet has had nothing to say, but others outside that circle look askance at high-sounding talk about educational campaigns, the screen in the church and in the school and the like. There is no percentage for the film business in church and school pictures. The trade is having its own troubles right now and isn't interested in philanthropic projects.

About what Hays is definitely going to do not a word has been said. It was intimated to a number of producers last week that the details of the proposed Motion Picture Producers & Distributors Association, Inc., would be made public promptly at the beginning of this week. Last week the news was that the plan had been drawn in detail and would be submitted to eminent counsel on Friday, March 3, during a conference of Hays, the lawyers and picture men at the Bar Association. It was expected that it would receive the O. K. of the lawyers and would be made public immediately. Not a word reached the public of the Friday session, nor was anything released as to the composition, aims and purposes of the association.

The newspapers quoted anonymous authorities to the effect that the affairs of the old National Association, headed by William A. Brady, would be wound up and the organization scrapped in favor of the new body. It was said that two more producers or distributors had joined the new association, Pathé and Vitaphone, still leaving outside First National, Robertson-Cole and the group generally designated as independents.

Hays' Statement

Courtland Smith, who used to be president of the American Press Association, which sold "boiler plate" to the country newspapers (a news and feature service supplied in the form of type made into column-wide strips of metal), was installed as Hays' right hand man. Miss Sullivan, who was Hays' secretary in Washington, continues in that capacity.

Up to Wednesday night the film industry had paid Hays \$1,000 for three days' work, at the rate of \$100,000 a year. Following is the interview given out Monday, as published in the New York daily papers:

"A man's job is just what he makes it," said Mr. Hays. "I don't know; I may be able to make it much or little. I am not going to start in with a splash and tell what I am going to do. I am going to find out what the situation is and what has been done, and then go to work."

"It is a tremendous undertaking, and I approach it with much concern, but with that confidence which springs from an earnest purpose and from the conviction that we shall have the generous help of every one in accomplishing what must be recognized as an effort for the good of all."

"The motion picture is already the principal amusement of a great majority of the people and the sole amusement of millions. Therefore

it may very well become essentially a national stabilizer. The potentialities of the motion picture for moral influence and education are limitless. Therefore its integrity should be protected as we protect our churches and its quality improved as we develop the quality of our schools."

"Fifty languages are spoken in this country, but the picture of a mother is the same in every one. England sold the war to its colonies through pictures—the possibilities are inestimable. If it is true that 20,000,000 people a day see the movies, they must have a tremendous effect on the mental attitude and ultimate character of the citizenship of the country. Through the movies we can reach every one—even those who can't read. This is no personal thing with me. I am just a pawn and I have no idea of getting out and revolutionizing things at all."

The present question troubling the minds of a number of those interested in the N. A. M. P. I. is just what the future of that organization is to be. No statements regarding its future have been given out, and seemingly members of the new association are just about going to let the National Association die a natural death. The furnishings, records and general office equipment of the N. A. M. P. I. may be taken over by the Hays association, but it is said none of the personnel of the present association will accompany them.

Out of the passing of the N. A. M. P. I. there may develop one of the strongest oppositions the Motion Picture Producers and Distributors of America, Inc., will have to combat, for the independents may get together on some sort of a basis in an association that will serve as their protection.

Mr. Hays has intimated some of the small producers may be invited to join the new organization, but the small fry at this time say they don't know whether they want to join. They were not in at the start, and they do not know what they might be stepping into by casting their lot with the big fellows at this time.

Los Angeles, March 3.

George Stewart, brother of Anita Stewart and the latest to join Christie comedies, makes his initial appearance in comedies with Dorothy Devore in her next picture. Stewart has been appearing in dramatic pictures heretofore. Charlotte Stevens, winner of the recent Chicago beauty contest, makes her screen debut as Bobby Vernon's leading woman in his next Christie picture.

Half a dozen future First National attractions are being edited in the local laboratories. These are Marshall Neilan's "Fools First," Norma Talmadge's "The Duchess of Langueis," Tully's "The Masquerader," with Guy Bates Post; Maurice Tourneur's "Lorna Doone," "The Brotherhood of Hate," a Thomas H. Ince special, and a new Katherine MacDonald production by Charles A. Logue.

The title of Katherine MacDonald's current production has been changed from "Conquer the Woman" to "The Woman Conquers."

Ben Turpin commences at once on his third two-reel comedy for Mack Sennett, with Phyllis Haver supporting.

James Cruze and Wallace Reid have returned from location at San Diego, where "The Dictator" received initial shooting. Lila Lee plays the feminine lead in this new Paramount production.

"The Ordeal," Agnes Ayres' second starring picture, is in its third week at the Lasky lots. Conrad Nagel is her leading man, Paul Powell director.

Hal Roach, Jean Haves and Sam Taylor are arranging the script for Harold Lloyd's next comedy. Meanwhile the Pathe star is recuperating from a severe attack of influenza.

Joseph Reddy is at the Hal E.

WOULD STOP POLITICAL FILMS IN NEW YORK

Must All Be Labelled "Political Advertisement" Is Proposed

Albany, N. Y., March 8. Assemblyman C. T. Male of New York county has just introduced a bill which would prohibit the exhibition of pictures for political purposes unless immediately before the exhibition the words are flashed on the screen in letters large enough to be seen anywhere in the house "The next picture is a political advertisement."

The measure is entitled "An act to amend the penal law in relation to political advertisements by means of motion pictures," and reads:—

"No person or corporation shall exhibit a motion picture which tends, or which would naturally tend, to promote the success or defeat of a person as candidate for nomination or election to public office, or to influence the nomination or election of a person to public office, whether such person be then a candidate or not, and which was exhibited in order to accomplish such a result, unless immediately before the exhibition of such a picture the following words, in letters large enough to be seen in all parts of the room or place of exhibition, are clearly shown upon the screen: 'The next picture is a political advertisement.' The exhibiting of such a picture shall be prima facie evidence that the picture was exhibited in order to accomplish a result above specified. The fact that such person or corporation, directly or indirectly, received pay, other than the admission fees, from any corporation, association, firm, organization, committee or person for exhibiting the picture, shall be conclusive evidence that the picture was exhibited in order to accomplish a result above specified. A violation of this section shall be a misdemeanor."

"This act shall take effect May first, nineteen hundred and twenty-two."

W. A. STEVENS, FORGER

Los Angeles, March 8.

W. A. Stevens, said to be a picture director, last week entered a plea of guilty to having forged a check for \$75 on a woman who is alleged to have befriended him.

It is probable that Stevens will be granted probation.

COAST PICTURE NOTES

Roach studios handling publicity with Miss Ryan.

Jackie Coogan is due to commence work on his third starring vehicle at United studios.

John De Palma, brother of Ralph De Palma, is a new member of the Nazimova production staff.

Phillip V. Kroha, for many years associated with Richard Walton Tully's legitimate stage enterprises, is now western manager for Tully's interests.

Under William Beaudine's direction Harry "Snub" Pollard last week commenced work on the first of a series of two-reelers for Hal Roach.

Paul Parrott is under way on "The Joiner," a one-reel comedy for Roach. Gilbert Pratt directs, assisted by Al Santell.

Alice Calhoun was unable to proceed with her current production for Vitaphone last week as the result of a severe attack of influenza. She is resting preparatory to resuming the picture, directed by Edward Jose.

An individual studio is being constructed on the Vitaphone lots for Larry Semon. In the future the comedian will do all of his work at the new plant. Heretofore Semon has monopolized the entire Vitaphone lots with various sets.

"Parkington's Widow," Earle Williams' current picture, will probably be titled "Playing Dead." It is taken from the original Richard Harding Davis story.

Charlie Chaplin and King Vidor are the latest members of the local film colony to go down with the "flu."

Hunt Stromberg comedies,

3 WASHINGTON EXCHANGE MEN CALLED INTO POLICE COURT

Disregarded Instructions of Departments—Alterations Going on in Theatres of Capitol—Neighborhood House Closed

"AGAINST BARE KNEES"; PICTURES IN CHURCH

Emporia, Kans., Starts Sunday Evening Film in 1st Presbyterian Church

Kansas City, March 8.

The First Presbyterian Church of Emporia, Kan., the city where they do not approve of cigaret smoking by the actresses in "Carmen," or the bare knees of Pavlova, has decided to adopt pictures as a regular part of its evening service. The pastor announces it is an advertising proposition for the purpose of attracting visitors to the services.

Dr. J. M. Todd, pastor, speaking of the innovation, says "The church has purchased the most up-to-date machine and screen obtainable. We are going to give the very best quality of pictures obtainable. I approve the pictures for the evening service because I believe it will attract many people. We can't preach to people unless we get them into our church audiences."

It is my belief the successful church must adopt modern methods. We must span the breach between the church and a lot of good people who for some reason or other—or perhaps no reason at all—do not find church services interesting. My voice is strong enough to reach everyone within the church's walls, but it can't go out and pull them from their motor cars and other Sunday evening diversions. There are many films available with a strong moral and religious pull to them and of course we will use the utmost discretion in the selection of pictures."

The church membership voted on the proposition of installing the picture machine and while there was some opposition the idea was adopted.

Washington, D. C., March 8.

Three film exchange managers appeared in police court yesterday after warrant had been sworn out for their arrest. Their cases were postponed until March 16. The men brought into court were William A. Bush, manager of the Goldwyn Distributing Corporation, with the exchange at 714 11th street; Manning J. Glick, manager of the Universal Film Exchange, 367 Ninth street, and Joseph F. Hebrew, manager Fox Film Corporation, 305 Ninth street.

During the week it appeared the 30 old moving picture exchanges here would be closed by the District Commissioner, due to the fact they had failed to comply with the set of regulations as set down by Fire Chief George S. Watson. Through a series of extensions this time has been lengthened out until now no further extensions apparently will be granted. This was due to the recent Knickerbocker catastrophe and the closing of eight of Washington's theatres.

Of the 30 exchanges here, 26 are in the Mather Building on G street, and it is stated that recently owners of this building have applied for the necessary permits to make the changes required by the Commissioner. At the time the last extension was granted the exchange men they stated that they wished to consider which would be the more advisable to remodel this building or build a new one of their own.

With the exception of the three men who were haled into court this morning, the others convinced the Commissioners that it was their intent to comply with the regulations, and they will be permitted to continue in their present quarters until alterations are completed, or new building completed.

The Famous Players is constructing a new exchange building on North Capitol and L streets.

The three men arrested, it is stated, failed to indicate a desire to comply with the regulations, and are held on a number of counts. In the case of Glick and Hebrew, five counts are made out against them. First, failure to provide vault with separate vent to outer air; second, vent outlet to near fire escape; third, failure to supply vault with vertical vent flue; fourth, failure to provide permanent guard in vault to prevent films being forced against opening, and fifth, failure to install sprinkler system.

Poli's reopened last night after a two-weeks' period of illness, with Margaret Anglin in "The Woman of Bronze."

The Foraker, one of first set of houses to be closed and which is a colored theatre, has made application to the Building Inspector and submitted plans for alterations to the building. The Maryland, another closed house laying a concrete floor. While at Loew's Columbia, it is noted a new fire escape is being erected on the 12th street side. Gradall's Metropolitan on F street still remains dark, with no definite date set as yet for reopening.

Commissioner Keller closed still another house Saturday, when he stated three of the four walls of the Revere on Georgia avenue, a neighborhood picture house, were doubtful. It is stated by competent authority this house may have to be entirely torn down.

All school assembly halls were closed Monday, following the closing of the auditorium of the Central High School last week, which action forced a large number of concerts out. Fritz Kreisler was one he appearing at Keith's during the morning hours.

The foreign serial, "Mistress of the World," which is showing at the Rivoli and Rialto theatres this week, received a publicity sendoff on its opening date of a \$10,000 full page advertisement, in colors, appearing in the Sunday magazine section of the "American."

The Medbury Screen Comedies, Inc., is the new corporation organized by John P. Medbury, the New York Evening Journal "columnist," to feature the newspaperman as a screen comedy star.

FRENCH FILM NOTES

Paris, Feb. 20.

During the week ended Feb. 25 there were trade-showed in Paris 28,900 metres of films (compared with 29,460 m. the previous week and 32,818 m. for the corresponding week of 1921), released by Erka (Goldwyn), 1,500 m., Paramount 3,025 m., Harry (Real Art) 1,950 m., W. Fox 2,000 m., Eclipse 1,600 m., Films Artistiques 2,615 m., Union-Eclair 1,300 m., Agence Generale Cinema 3,886 m., Univers 2,335 m., Pathe Consortium 2,815 m., Gaumont 3,450 m. During the month of February the statistics show 121,206 metres of films were presented at the trade shows, compared with 117,486 m. in February, 1921.

Georges Mouca has terminated Henry Bernstein's Judith with Jean Toulout and Yvette Andreyor, but it will not be released until the play by the same name and author is likewise produced.

Jacques Feyder, producer of Atlantide, intends filming in African adaptation of Jean Vignaud's novel, Sarati le Terrible, with Angelo and Mlle. L. Scribe.

A fire destroyed the Omnia picture theatre at Havre last week (the largest movie in Havre). All the films were destroyed with the exception of the city's documentary reels stored in an iron safe. The owner and family, sleeping in the building, escaped through a window, being warned by the barking of a dog. The cause of the outbreak is unknown.

PICTURE BOX-OFFICES GROSS LAST WEEK IN MANY CITIES

Business Along Broadway See-Sawed — Capitol Dropped to \$31,000 with Goldwyn Feature — "Wild Honey" on Grind, Gets \$8,500 — Loew's State's Good Showing with \$23,000; Rialto Beats Rivoli

Business along Broadway in the film houses did a see-saw last week in comparison with that done the week previously. But the general condition showed improvement. The reports early this week were to the effect that conditions were even somewhat better during the first few days.

An estimate of the gross takings along Broadway last week are:

Cameo—"French Heels" (Hodkinson), Irene Castle, star. At this house, with only 500 capacity, 75c top, drew little under \$6,000.

Capitol—"Grand Larceny" (Goldwyn). After two smashing weeks with "Four Horsemen," this house dropped somewhat with the Goldwyn feature, getting around \$31,000 on the week. This week "Foolish Wives" started off with a smash, topping the previous Sunday's receipts by about \$1,200, getting over \$13,000 on day which broke Sunday record held by "Passion" by \$30.

Central—"Wild Honey" (Universal). Priscilla Dean, star (1st week). Just going along with grind policy. 55c, top matinees and \$1 nights. Play to little under \$8,500 on week. House has just under 1,000 capacity.

Criterion—"Loves of Pariah" (Famous Players; special). Foreign made production (2d week). Grossed \$11,400. Also small house.

Rialto—"Love's Boomerang" (Paramount). With all-star cast, Rialto managed to top Rivoli's business last week, reversing conditions of the previous week. Gross around \$22,500.

Rivoli—"The World's Champion" (Paramount). Wallace Reid, star. This house has dropped several thousand under business of previous week, getting around \$19,700.

State—"Iola's Paradise" (Paramount; special); "The Golden Gift" (Metro), Alice Lake, star; "Her Husband's Trademark" (Paramount), Gloria Swanson, star. These three features were played in their order one day, three days and three days, together with eight acts of vaudeville, four shows a day, at 50c top. Gross on week about \$23,000.

Strand—"Polly of the Polies" (First National). Constance Talmadge, star. House dropped to extent of almost \$5,000 on previous week's business, getting gross of about \$4,000.

EXCEPTIONAL BANKRUPT

J. L. Lytle Appointed Co. Receiver for Beyfuss

John L. Lytle has been appointed temporary receiver by Federal Court Judge Learned Hand for the Exceptional Pictures corporation of 1540 Broadway (Loew Bldg.). An involuntary petition in bankruptcy was filed against the company Saturday, the three petitioners alleging liabilities of \$30,000 and assets of \$5,000, which are in the form of two pictures now being released and exhibited.

Abraham Rothstein and Gertrude R. Schoenfeld claim \$1,068.45 and \$276.62, respectively, for labor and services rendered, and Charles Segal, \$507.24 on a note due Feb. 28, last.

Miss Schoenfeld's petition alleges that Alex Beyfuss, president of the Exceptional Pictures, was transferring certain assets to preferred creditors.

State, Cleveland, Wants "Name"

Cleveland, March 8. Loew's State will add vaudeville to the picture program for the first since the house opened last week. A "name" act is being angled for by J. H. Lubin.

The State will play a vaudeville act whenever a suitable turn can be secured. Since the closing of the Metropolitan Loew has no vaudeville houses in Cleveland.

PICTURE BUSINESS OFF IN CHICAGO HOUSES

Slump Last Week Laid to Lent—All Big Houses Felt Depression

Chicago, March 8.

The last half of the week dragged down the showing the full week might have otherwise made. The Lenten season's start hampered business to the extent that the average was unexpectedly below maximum. The two pictures from which most was expected did worse in proportion than less well known films in out of the way houses. That may be attributed to the Lenten season, although box office hypodermics, which ordinarily may have met with the S. R. O. sign, did not even cause a stir sufficient to bring business up to the average.

"Star Dust," at the Chicago, and "Turn to the Right," at the Randolph, were the trump cards that lost against what looked like a sure bet.

The estimated gross for the leading picture houses here last week are as follows:

"Foolish Wives" (Roosevelt, 3rd week), Universal. Third and last week. The first two weeks' run very good, but on its third week gross dropped to around \$10,000. The personal appearance of Miss Dupont, the leading woman, was used as added draw. The film is entitled to credit for remaining this long, as at this house the run is usually one or two weeks.

"Orphans of the Storm" (Great Northern, 5th week), D. W. Griffith. Film playing twice daily at \$1.50 top. Rounded out \$7,500 gross. Playing at legit house.

"Turn to the Right" (Randolph, 1st week), Metro. Rex Ingram production. Lobby completely decorated with scenic work. Runs, together with long run stage piece had here, was figured film was in for healthy returns. Finished with about \$8,500, far from expectations.

"Star Dust" (Chicago, 1st week), Fannie Hurst. One week run here, usual policy. To strengthen, "Red Head" matinee was given, letting all red heads in free. Miss Hampton appeared in person, besides the addition to bill of Boguslawski, the pianist. Climbed up to \$27,000 gross.

BAUMAN-SENNETT ACTION

C. A. Bauman, who is suing Mack Sennett for \$180,000 for alleged services rendered as eastern representative of the director, appeared before Justice Bijur in the Supreme Court last week, insisting that Sennett appear personally in court to answer the plaintiff's allegations.

Nathan Burkan, counsel for Sennett, argued that on the day of actual trial his client will be there. Meantime he has filed a general denial to the effect Bauman never represented the director in any way and is entitled to no compensation. Sennett will be examined before trial next week, Bauman also winning a legal point when Justice Bijur decided that the film producer's examination should not be "limited."

FOX'S \$200,000 RENT

Deeds were recorded in New York County by which the Fox Realty Corporation takes full possession of the New York studio property, 10th avenue and 55th and 56th streets, both sites and buildings. The realty company leases the property to the film concern at \$200,000 a year.

The sellers of the site are the Baltimore Realty Co., the Wavegans Realty Co. and the Winwalla Realty Co. Mortgages were recorded on the property aggregating \$274,500. There was also recorded a 25-year loan on the property by the American Bond & Mortgage Co., which will issue bonds to cover the loan.

Saul S. Harris, secretary and manager of the Arkansas Enterprises, Inc., which operates the Palace, Crystal, Capitol, Royal and Kemper theatres in Little Rock, Ark., has sold his entire interest in the concern and has withdrawn entirely from management of local theatres. Harris sold his interests to Louis Kemper, president of the Arkansas Enterprises company, E. H. Huber, vice-president and A. T. Morrison, treasurer. Huber will become the active manager, and Harris is to act as a temporary secretary.

ATLANTA'S RECEIPTS

"Four Horsemen" Playing at 10-30c
—"Tillie" Grosses \$3,000 Last Half

Atlanta, March 8.

Estimates in the picture houses for last week are:

Howard (Lynch house; capacity, 2,450; scale, 30-50c.). "Moran of Lady Jetty," billed here as "Her Mate," about \$6,000.

Forsyth (Lynch house; capacity, 1,400; scale, 15-30c.). Split week policy; last half, "Tillie"; around \$3,000.

Metropolitan (capacity, 1,500; scale, 15-40c.). "Penrod." Between \$6,000 and \$7,000.

Criterion (capacity, 1,000; scale, 10-30c.). "Four Horsemen." About \$7,000.

The Metropolitan and Criterion are under Sig Samuels' management. Through competitive conditions, it is alleged, they take extraordinary precautions to prevent gross business being known. If not through competition, some other reason likely.

SELZNICK MOVING WEST

Los Angeles, March 8.

Transfer of the Lewis J. Selznick production units to Hollywood is expected here this month. According to a telegram received at the offices of the United Studios from President M. C. Cleve, who is visiting with Selznick in New York, the Eastern producer will make immediate arrangements for the occupancy of a section of the United Studios. Selznick is one of the stockholders of the United Studios, which is the largest leasing studio in Hollywood. The Schenck interests were recently transferred here.

Eugene O'Brien, Elaine Hammerstein and Owen Moore are the stars expected to arrive here as soon as their Eastern business can be arranged.

APPOINT BOARD OF APPEALS

A Board of Appeals has been appointed by the F. I. L. M. club and the T. O. C. C., to which decisions of the arbitration board of the two organizations may be taken when there is a difference of opinion between the members of the first board on the question involved and the decision is not unanimous.

Those appointed to the appeal board number three members of each organization, Louis Rosenblum (Fox), Henry Seigel (Select), and Harry Buxbaum (Famous Players), representing the F. I. L. M. club, with Buxbaum as chairman. The T. O. C. C. representatives are Bernard Edleherz, Charles Steiner and Louis Blumenthal.

TWC MORE FOX SPECIALS

Two additional specials that are in hand by Fox are "The City That God Forgot," and a revival of "A Fool There Was." This production will be remade. Originally "The Fool There Was" was made by Fox with Theda Bara as the star and it was the first of the vamp pictures. It made Theda Bara the vamp star extraordinary of the screen and held her to that type of parts for a number of years. Just who the Fox organization has selected for the vamp role in the new production is not known as yet.

This quartet of special features are to be the big smash of the Fox organization for the special summer runs and for next season's campaign with the exhibitors.

USED TWO SCREEN NAMES

The dailies Wednesday carried a story about the escape of Gladys Moore, 25, and Jewel Carmen, 19, from the Waverly Detention House, 38 West 10th street, through the assistance of "Father Ryan," a bogus priest. It caused some comment as to whether it was the screen actress, Jewel Carmen, because of the unusual nuptial, although it is not.

Following several conferences between local picture film distributors and city officials at Dallas, Tex., city attorney J. J. Collins announced that an equitable settlement had been reached as to the storage of picture films in Dallas. Film distribution houses whose leases expire now on their present buildings will construct new quarters to conform with the requirements of the city's fire marshal. Of approximately 20 film distributing houses in Dallas, 15 hold leases on buildings that will expire within a year. These interests will conform to the ordinance requirements in negotiating their new leases. The plan and feature of the ordinance about which the consultation has been held is a requirement of the construction of fireproof vaults for film storage.

LOEW'S STATE, BOSTON, REGULAR FIRST RUNS

**Other Boston Houses Have
Had to Exploit Initial
Showings**

Boston, March 8.

The opening of the new Loew State in the Back Bay next Monday with 4,000 capacity at a 55-cent top on a continuous policy with straight pictures gives to Boston a house of large enough capacity to bring in some first runs that until now have had to go through the expense of an exploitation opening by leasing a legitimate house. The State will open as a full week house with Wallace Reid in "The World's Champion" and Ethel Clayton in "The Cradle." The following week it jumps from Paramount to Metro's "Turn to the Right," followed in turn by a popular priced return of "The Four Horsemen of the Apocalypse." Marcus Loew will arrive here Monday, with 60 celebrities, for the opening.

Tremont Temple, a 2,400 capacity house playing two-a-day, is closing the run of "A Connecticut Yankee" this week at a \$1.10 evening top. Last week showed over \$5,000, and the average for run has been close to \$6,000. Next week "Monte Cristo" opens for indefinite run, with plans to run through into summer with exploitation program. This auditorium will be hit most acutely by the splash opening of the State.

The Old South, Gordon owned house in heart of city, pictures exclusively, has seating capacity of about 1,200, mainly Paramount in policy. Is a "drop-in" house with erratic takings, reputed to hit about \$6,000 when going is normal.

The Park, controlled, together with the Modern and the Beacon, by the Laurie-Pinanski-Solomon local syndicate, departed this week from its normal 60-cent evening top and has been taken over by the American Feature Film for six or eight weeks at guarantee of \$4,000 rental for "Foolish Wives," priced at \$1.10 evening top, and must show \$10,000 unless exploitation is charged off against general distribution for New England. Monday of this week had over 6,000 people clocked at door, opening day being abnormally strong. It is doubtful if it will hold up for the six week minimum guarantee.

The Modern and Beacon are both 800-capacity houses at a 55c. evening top, running continuous and showing a consistent profit at \$5,000, which is average.

FAITH HOPE IS MARRIED

Los Angeles, March 8.

The marriage of Faith Hope Haas, known in pictures as Faith Hope, to Max Boas, business man of Seattle, was made known here.

The picture actress is a sister to Manager Haas of Clune's Broadway Theatre. The newlyweds are honeymooning at the Grand Canyon.

DIVORCE RUMOR DENIED

Los Angeles, March 8.

Current reports in the local film colony that J. L. Frothingham, picture producer, and his wife, known on the screen as Marcia Manon, are to be divorced, brought strenuous denials by both persons.

Although the couple are living apart it is because of business purposes, according to Frothingham. He is residing close to his United studios plant while Miss Manon occupies her home at Laurel Canyon. The couple are together each week end.

At present Miss Manon is resting from work done in "The Masquerader," Richard Walton Tully's picture now being cut.

MRS. McEWEN GIVEN DIVORCE

Los Angeles, March 8.

Mrs. Dorothy McEwen was granted a divorce from Murray E. McEwen last week after telling the court her husband disliked work and had a habit of remaining idle four-fifths of the year while spending her picture-earned money freely.

The general offices of the Theatre Owners Chamber of Commerce have been moved from the Rialto on Cole building to the Loew State theatre building, where a handsome suite is now occupied by the organization. The new telephone number is Bryant 2496.

E. E. Hughes has let the contract for a picture theatre at Nashville, Ark. The house will have a capacity of 600 and is to operate under a pop vaud. film policy.

LOOK FOR BIG INDEPENDENT YEAR; PRODUCERS FIGHTING OLD ABUSES

**Breaking Away from Program Distributor Hold-ups
—Gyp State Rights Men Must Reform—Vaudeville Houses and Others Open New Markets**

The independent and state rights markets are the center of observation on the part of a number of producers who heretofore have been releasing their product on various distributing company programs. Several have openly declared their intention of placing their product to the exhibitors via either of these two fields instead of continuing program releasing. Perhaps the success of "Why Girls Leave Home," "School Days" and "The County Fair" in the last year has had something to do with their change of heart. But, undoubtedly, the fact that the trio of pictures mentioned and several others that have been successfully sold on a cash basis with the producer immediately getting the bigger share of the money has swayed them in their decision.

As one program producer remarked within the last few days in speaking of program releasing: "It's all right and looks good to you when the sales manager of a program figures it out for you on paper and slips you one of those 'large amount of money we will or perhaps get' speeches. But when it comes to the cash settlement, there is a tremendous deficit between the paper estimate and the net."

Practically every producer who has productions released on programs at this time is having difficulty in getting reports and "cash settlements" are next to impossible.

Trying to Figure It Out

Every one of these producers is trying to figure for himself just how the exchange man is doing out a fair and equitable figure for his production when it is being sold in bulk with five or six others, each of which is released by the exchange on a different percentage basis. Some of them have figured that it would be no more than natural that the exchange manager would figure in favor of the highest rental on the production that is giving up the biggest share of its gross for distribution and the chances are that they are figuring right.

There is one program releasing company that stipulates in its contract with the producer that it has a right to give a number of free trade showings of his picture wherever it sees fit. One producer doing business with this company recently placed a personal representative on the road and started to check up the dates that his production was playing. On one occasion, he found a theatre that was playing his feature and that he had no report of the booking and that the theatre had no contract for the feature. On asking for an explanation from the local branch, the representative was informed that the picture had been given to the exhibitor gratis on his signing a contract for a two-reel comedy that the company was also releasing. When the producer protested to the home office, he was informed that the distributors were acting entirely within their rights, as the showing that was given gratis was simply a "trade showing" as far as they were concerned.

Producers Up Against It

The producer who turns out a good standard picture which he gives to a program for distribution has been up against it, not only in this particular but in many others. If his picture is a good one, the distributor usually compels it to be the factor which will carry with it a number of weaker sisters of the program to bookings and when a wholesale price is made to the exhibitor usually the good picture suffers in the amount of the rental received, and likewise the "chuck" and "lemon" producers are the gainer.

Perhaps another reason for the willingness of the producers to distribute in the independent market at this time is the fact that a number of so-called "close towns" are now opening up, where in former years the state right distributor found it impossible to dispose of his

wares unless he was willing to accept the terms that were dictated by those in control of the local situation. This was principally true in a number of key cities. If the state righter was unwilling to accept the terms offered he was virtually "locked out" of the territory and compelled to play his production in the "shooting gallery" type of theatre.

No More Closed Towns

Cities where this condition prevailed in the past were St. Paul, Minneapolis, Philadelphia and a number of others. This is changed, however, at this time, and when next season arrives it is going to be possible for the independent releasing organization to take a producer's product and place it for "first run" at a good rental figure in the majority of those cities that were heretofore locked to them.

A "break" in the key cities is all that the independent needs to make it possible for him to put over his picture. Assurance that he can get this sort of a "break" will make him willing to spend more money on his productions and therefore be in a position to compete in the open market.

The important factor in giving him a break in the key cities in the fall is going to be the decision on the part of the vaudeville managers and the burlesque theatres to go after the business that the picture theatres have been getting. The day is past when the various vaudeville circuits stand willing to book any picture just as long as it is film. They are going to go after first run class A productions and develop real opposition to the motion picture palaces. They will have the best in the feature market that the independents can offer and in addition give their vaudeville programs at the same box office tariff that the picture house is getting.

There are four big motion picture producing and distributing organizations that are also in the theatre field, namely Famous Players, Marcus Loew, William Fox and the First National. All own and operate theatres and exchanges in the key cities of the country. Naturally those vaudeville theatres in direct opposition to those of the interests mentioned will, in order to obtain first run productions that will enable them to put up a fight, have to turn to the independent and state right field.

Vaudeville After Films

The fact that the Keith, Pantages, Orpheum, Jr., are all set for pictures, and the fact that while the Shubert circuit has not arranged to play pictures generally in its houses, the fact that one or two of their theatres have this season played films in conjunction with vaudeville, makes it look as though the independent is in for a mighty good break in almost every one of the key cities of the country. Atop of that there is the announcement that the Columbia Amusement Co. is going to present a motion picture program in its theatres, giving the producer anywhere from 250 to 300 days in 35 of the bigger cities. All of these interests are going to go after business that the picture houses are now getting and they are going to use showmanship and circus methods to bring it to the box office. They will all want to be able to bill "First Run" and "Exclusive Showing at This Theatre" and that is where the independent is going to step into his own.

At present the state right market, like the program distribution organizations, has many faults. For years the producers who in the main have been doing business through this channel have had "plenty of grief." But plans seem to be under way which will eliminate many of the existing evils. One of these will be the discouragement of over production through the promotion of "sucker money," which is usually followed by the turning out of a picture that is directed and handled by novices at the game. Another will be the wiping out of the "per-

centage to exchanges" plan now in use.

In a great measure the first of these will eliminate itself. For the pictures usually turned out by the gyp combinations are of such inferior quality that they are worthy of booking only in the cheapest type of "shooting galleries," and this type of picture theatre is rapidly becoming extinct through the building and maintaining of the bigger and better houses. The second may also pass with the dropping off of the producer who will be unable to furnish them with product because the state right exchanges have not given him a break in percentage returns that will enable him to continue to make pictures.

The present plan of the gyp state right exchange is usually to get the producer to turn over his picture to an organization that is representative of a string of state right exchanges all over the country. This organization sends out the picture and the individual exchanges perhaps pay for the positive print and sign a lot of notes to pay the producer some day. It is simply a case of a "promising" business concern, there is never any guarantee in the majority of them. The notes that the producer receives usually have the face value of a Russian ruble when he tries to discount them at a bank, and from that point on the producer waits for "reports and returns." Usually he doesn't get either. As a matter of fact the chief distributor has trouble enough to get "his" from the exchanges and when he turns over the "statements" of overhead charges to the producer the latter usually walks out of his bungalow and there is a loud report, whereupon some one in Hollywood remarks, "Don't get nervous, it's just another state right producer that has bit the dust. That's a common occurrence about here these days."

New Plans Promising

However, of the new plans that have been worked out for the state righting of pictures there are several at this time that look up as promising, from the producer's standpoint. One producer put over one of the independent winners of the season on the following basis. He managed to get an advance from the state right exchanges of \$250,000 for a production that cost in the neighborhood of \$75,000 to produce. The exchanges retain everything that comes to them in the way of gross until the quota, they paid for their territory is covered, with the producer's office holding a check on the income through placing their O. K. on all the play data contracts. When the quota is reached the producer and distributor split fifty-fifty on the profit. Of course the exchange may wiggle out of paying any of the profits that may eventually come along, but the producer doesn't have to worry for he has his profit, a handsome one too, on the initial advance that he received.

Under the old method of percentage plan to exchanges, it is a known fact that one producer received \$50,000 net for his end of a production which carried a negative cost of \$200,000.

In connection with the possible formation of an association of independents it might be well for them to study the state right situation thoroughly, not only as to releasing method, but more particularly as to the type of story that the state right market wants.

Needs Only One Winner

He has to pick but one winning bet for the state right market and with proper exploitation and advertising he is certain of a market for the coming year, providing, of course, he maintains a level head and does not try to place too great an exhibition value on his picture as the basis of the advance he asks. With the advance in hand he can continue producing instead of waiting anywhere from 12 to 14 months to get back his negative cost from the present program distributing systems in vogue.

The coming year is bound to be an independent year, because producers in a large measure are going to be forced to create an independent market as a self preservation business measure. The combination of the bigger interests in the producing field is going to make it compulsory on the average small producer to take this step or get out of the game altogether.

ALIENATION SUIT

John Golden Seeks \$50,000 from Theodore Ahrens

Los Angeles, March 8. Theodore Ahrens, wealthy manufacturer of Pittsburgh and Louisville, who is wintering in Los Angeles after producing the picture version of "The Rubaiyat," is made defendant in a suit for \$50,000 for alienation of affections by John Golden, a former employee, according to word received here. Ahrens has been in the public eye for some time as the result of his picture connections and his recent production, over which there has been much litigation. The accused man refers to the new charges as blackmail with its inception at Louisville 25 years ago.

Ahrens, with a Mrs. Queenie Boardman of "The Rubaiyat" company, was recently accused by Ferdinand Earle, artist and director of the picture, of removing the film from a local vault for Eastern transportation. The quarrel between the financier and the director resulted in Earle sending a warning broadcast to exhibitors that the picture was under Earle's copyright and a violation would mean prosecution. A compromise was reached between the two parties and assembling of the film was completed. It has not yet been exhibited.

TWO "TEN NIGHTS"

One Playing Vaudeville Against Other in Picture Houses

There is a clash in the States rights field over the two versions of "Ten Nights in a Bar Room," one controlled by the Concord Film Co. and the other by the Arrow. The Concord's was made some years ago by William Steiner and holds to the original story as in the play. The Arrow's version is of more recent manufacture. At present the Concord concern has seven prints in New England alone.

In certain territories where both pictures are playing there is considerable confusion as the vaudeville theatres are generally taking the Concord five-reel version and playing it day and date against the longer Arrow version in the picture houses.

Agnes Egan Cobb is handling the sales for the Concord.

"TURN TO THE RIGHT"

Metro has made a booking for its "Turn to the Right" at the Capitol, New York, within the near future.

The picture, first turned out as a special, recently appeared at a \$2 scale in a Broadway theatre.

Children's Films

Los Angeles, March 8.

Willis B. Slater, head of the Fresno Junior Dramatic Club, is reported about to erect a \$100,000 "Little" theatre in Fresno for the exhibition of juvenile films and to run regular children's shows.

SENATE PASSES BILL MAKING CENSOR CZAR

Sen. Walker Attacks Reformers Behind Measure—Fight In Assembly

Albany, N. Y., March 8.

Senator James J. Walker of New York, Democratic minority leader in the State Senate and the bitterest enemy of reformers in the State capitol, answered his critics today during the debate on the bill of Senator Clayton R. Lusk, Republican majority leader of the Senate, to amend the motion picture censorship act giving the censors the power of a court, which was passed by a vote of 30 to 13. The bill now goes to the Assembly, where a bitter fight will be made to defeat it.

In answering his critics, the Democratic leader directed his remarks mainly at Canon William Chase of Brooklyn, representative of the International Reform Bureau of Washington and the Rev. O. R. Miller of Albany, superintendent of the New York State Civic League.

Senator Walker clearly explained his relations with the moving picture industry. "There is less vice and less trouble over moving pictures in this state than in any other, but this is no justification for censorship," the legislator declared. "I am opposed to moving picture censorship or censorship in any form. It is not practicable or workable, and never will be. I am certain the element of politics has entered the question and it will roll over."

"I was asked how much I had been paid as counsel of the motion picture owners at the recent hearing on Assemblyman Cuvillier's proposal to repeal the film censorship act. These are the men who own the buildings and pay taxes in the communities where they are located. For nine months I received a fee, but it was so small I don't dare to say how much it was."

Senator Walker smiled as he finished the last sentence. Then the minority leader literally shouted:

"The Legislature should do something to check the activities of those who appear in God's livery without a bit of charity in their hearts. No man should be able to put on a collar backwards and rob us of what reputation we have."

The portion of the bill which gives the commission the power of a court was published in Variety last week.

UTICA HOUSE CLOSED

Utica, N. Y., March 8.

The Corn Hill theatre (pictures) has been closed by order of the police chief and can not reopen until a license is issued. That will be withheld until the theatre's roof has been made safe.

The investigators found no defect in any other local house.

HEPWORTH ASKS 150,000 POUNDS TO PRODUCE FILMS IN AMERICA

**Goes to Public for Capital—To Acquire Studios Here
—Britain's Principal Picture Man—Stoll Doing Very Little—Denies Part in English Scheme**

SAM WOOD'S PRODUCTIONS

Los Angeles, March 8.

Elevation of Sam Wood to a featured director is announced by Famous Players. In the future all Paramount pictures directed by him will be known as Sam Wood Productions.

At present Famous has five featured directors. The late William D. Taylor was one of the special circle. Mr. Wood supervised several Gloria Swanson and Wallace Reid successes. He just completed "Beyond the Rocks" with Miss Swanson starred.

French Film Producer Coming

Paris, March 8.

Henri Diamant Berger, producer of "Les Trois Mousquetaires," sailed for New York March 4 by the Paris. He is taking his last film "Le Mauvais Garçon" ("The Bad Boy") which he intends exhibiting in America.

London, March 8.

Hepworth, Great Britain's principal film producer, has announced his intention to go to the investing public to raise £150,000 as the starting move to transfer producing activity to America.

As the scheme comes out it contemplates the acquiring or building of six studios on the other side. Producing here is in a bad way. The native machine-made picture has failed. Stoll is doing very little and the plant of the British Famous Players-Lasky concern is shut down. In the trade there are whispers of several companies getting mixed and the prospect of a smash is imminent.

Walter Wanger denies the widely circulated story that he is concerned in another scheme for native production. The report recited that David Davis, M. P., a Welsh millionaire, stood ready to float a British producing company capitalized at £1,000,000.

Friday, March 10, 1922

PARAMOUNT TEAM
WORK BOOSTS AVERAGE

H. Buxbaum, District Manager, Finds Way to Spurt Business

The New York Paramount exchange entered into the initial week of the fortnight's Paramount Anniversary for which a special sales drive has been conducted by Harry Buxbaum, the district manager, with 4,755 days of booking contracts to be played in the two weeks' time. The two rival teams in handling the sales, one representing Lasky and the other Zukor, had as their total on the first day of the Anniversary 2,346 days for the former and 2,409 days for the latter.

The actual gross the contracts call for is business to the extent of \$115,000 for the current week with approximately \$110,000 booked for next week. This represents an increase of about 50 per cent in the bookings of the exchange over average business.

MISS CASTLE HOLDS OVER

Detroit, March 8. Irene Castle is playing all this week at the Adams, another first-run picture house belonging to John H. Kunsky. Last week she played to approximately \$40,000 at the Capitol, three shows daily. She was booked this week at the Allen, Cleveland (also a picture house), but the Kelt people objected, claiming first option on her services in that city for the Hippodrome.

Miss Castle decided to cancel the Allen engagement and Kunsky persuaded her to remain in Detroit for a second week.

The same feature, "French Heels," in which she is starred, is being presented at the Adams. Business is holding up very big.

BRITISH EXHIBITORS BANKRUPT
UNLESS HIGH TAX IS LOWERED

Showmen Propose to Give Screen Over to Fight on Government if General Election Comes—Tax Turns Small Box Office Profit to Net Loss, Says Member of Parliament

London, March 8.

The British film exhibitors are strongly organized to fight the amusement tax, which, it is declared, will drive the whole trade into bankruptcy unless it is abolished. The agitation has gone so far it is proposed to open the picture theatres free for a period in order to carry on the fight.

There is every indication that the present government will be forced to go before the people in a general election and the showmen are frank to say that the screen will be a powerful weapon in the campaign.

A. E. Newbold, M. P., a high official of the Cinematograph Exhibitors' association, says that 90 per

cent of the kinemas playing in Great Britain are operating at a loss, even when their box offices show a slight profit. The amusement tax, he asserts, turns what would be a net earning into a substantial deficit.

Quotes Government Figures

Newbold quotes last year's government figures taken from 20 representative pictures houses, showing a profit before deducting the tax of £25,300. The impost upon these enterprises, however, amounted to £78,500, turning this profit into a loss of £43,500.

Newbold declares that the exhibitors cannot face the summer and its prospect of losses without resort

to the bankruptcy courts. The legitimate theatre tax rate figures out at 11 per cent, but the film theatre rate goes to between 25 and 30 per cent.

"Nothing," he says, "but the total abolition of the tax can save the industry from insolvency."

It is probable the exhibitors will open their houses for some days and devote their screens to a publicity campaign invoking public support for the film entertainment. That is the importance of the probable general election in its relation to the subject. It seems almost certain that a general election will be held and the agitation of the exhibitors against the tax rate will be a powerful weapon against the present government in its fight to be returned.

An illustration of the tax situation comes in the instance of the Euston Palace (vaudeville) which is closing in May. The chairman of the board has made a public statement setting forth that although the business has been losing heavily for months it has been forced to pay an amusement tax of £4,000 to £5,000 a year.

TOM NORTH RETURNS

Tom North, who for the last seven months has been representative for First National in Australia, returned to New York Tuesday. North states that all forms of amusements are in the throes of the greatest slump ever in the Antipodes.

For the present Mr. North is remaining with First National,

CHICAGO'S BIG HOUSE
INVITES VISITORS, FREE

Letters Sent Out to Convention Members—3,000 Responded Last Week

Chicago, March 8.

The Balaban & Katz Chicago theatre, the largest picture house in town, is sending out letters of invitation to all attending members of conventions held here, as they may be located.

Last week over 3,000 convention members responded to the invitation. The letter which serves as a pass when presented, invites them to inspect the theatre and witness the performance.

"PAY AS YOU LEAVE"
SPREADING IN WEST

Idea First at Portland—Now Being Taken Up in the Whole Section

Portland, Ore., March 8.

The pay as you leave scheme in pictures hereabouts, first tried by the Strand at Seaside, is being taken up by other picture houses of this section.

J. B. Sparks at Bend adopted the plan, saying it has turned out very satisfactory.

The scheme is to invite patrons to see the show on the understanding that while admission is free, if they like the entertainment they may pay on the way out.

It was locally tried out through failing business and with the object that any way would be a good way to get them in the house.

"ZENDA" SPECIAL

Metro's 11-Reeler Will Locate on Broadway—Cost \$500,000

"The Prisoner of Zenda," a Metro special of 11 reels, is now waiting to locate on Broadway.

It is possible the picture will open at the Astor theatre, at the usual \$200,000 for that house.

Metro is reported to have invested \$500,000 in the "Zenda" film.

TO BAR ALIENS

Albany, March 8.

Andrew B. Yandea (Dem., of Brooklyn) introduced in the New York Assembly a bill amending the General City Law by providing that in future all licensed operators of picture apparatus must be citizens of the United States for at least one year.

CIRCUMVENTING DUPING
BY SHOWING, ABROAD

United Artists Has Plan to First Exhibit in Europe—Suffering from Thefts

Two innovations are being discussed in regard to the future of the United Artists. One is the releasing of its productions in foreign countries prior to presentation in America, and thwarting the foreign duping rings as well as the film thieves. The other is the formation of a subsidiary of the United Artists that will accept independently made productions for release through that organization.

The United Artists has found in the past the Mary Pickford and Douglas Fairbanks productions have been shown abroad prior to the time the organization was ready to release the productions in foreign countries. The manner in which the pictures were secured in this country was usually through theft and by duping of the stolen prints.

Figuring that if the foreign releases are made prior to the showing of the pictures in this country, that evil will be overcome, Hiram Abrams is trying to evolve a plan whereby the foreign release dates will precede those in America.

"THEODORA" IN LONDON

London, March 8.

"Theodora," the Italian spectacle exploited in America by Goldwyn, opens March 12 at Covent Garden to run at least a month.

Louis Gardy Now Press Agent

Louis Gardy has succeeded Major George G. Shor as press agent of the Rivoli, Rialto and Criterion, New York. Shor has connected with the King Feature Service, a newspaper syndicate. Gardy was formerly Shor's assistant.

DISTRIBUTION AND PRODUCTION
BEFORE M. P. T. O. CONVENTION

Change of Sentiment by Exhibitors from Year Ago, Hoped For—May Have Ford Backing—Meet in Washington in May

The convention of the Motion Picture Theatre Owners of America, which is to be held in Washington, D. C., May 8-12, is going to witness another fight over the question of exhibitor distribution and possible production. National President Sidney Cohen is reported as being in readiness to place before the exhibitor body a plan for exhibitor distribution backed by the success the organization has had in handling the Urban Movie Chats and try to bring about a change of sentiment in the organization regarding the proposition.

When the subject of exhibitor distribution was broached at the Minneapolis convention last year there was a lengthy debate on the floor and finally the matter was referred to a committee which included practically all the presidents of the principal state organizations. After they had the question over night they reported that another committee should be formed to sound out the exhibitor members' sentiment regarding the plan and then refer the matter to the Executive Committee.

That is the status at which the plan has remained since with the exception that the national organization did arrange to distribute the Urban Movie Chat, via the Hodkinson organization, through the Pathe exchanges. The response on the part of exhibitors with bookings has been so gratifying in regard to this single reel that the national heads seem to feel distribution by exhibitors will receive a different welcome from the convention this year.

The adoption of the plan in mind would mean that independent feature productions and pictures especially made for the Theatre Owners by independent directors would be placed in the market by the organization. The continuation with the Hodkinson organization to handle the product is also one of the questions

that will be brought up, with the sentiment favoring that releasing concern at present. The Minneapolis plan contemplated the formation of a chain of consolidated changes resembling the railroad ticket offices under the Railway Administration.

One of the surprises expected to be sprung will be an intimation that Henry Ford will stand in readiness to back the Theatre Owners, not only in the distribution plan, but in one that will include producing as well.

In asking one of the exhibitors how it was possible to account for the sudden change in sentiment on the part of Mr. Ford, who has been attacking the picture industry as controlled by Jews, including the exhibitor with the producer and distributor, brought forth the knowledge that Ford has seen the error of his ways as regards publicity on the screen by attacking the industry, but that he no less feels against the producing and distributing end, in a measure of retaliation against those two ends of the industry he figures that a connection with the exhibitor organization will aid him in his fight.

When the exhibitor eliminated Ford from news weekly reels when shown in their houses and his publicity department told him he was losing millions of dollars' worth of advertising through the loss of that medium annually it may have swayed the automobile manufacturer and caused him to change his sentiments toward those who are running the film exhibiting.

Even with the promise of a Ford backing it looks as though the majority of the exhibitors are going to be aligned against the proposition that the national exhibitors are going to propose, at least to the extent of entering the producing field, and it seems equally certain at this early date the distribution plan will meet the same fate that year as it did last.

"MISTRESS OF WORLD" FLOPS;
ZUKOR AND LASKY DIVIDED

Company Head Bought Feature Without Lasky's Advice and Latter Protested Against Broadway Run—Exhibitors to "Smother" Serial with Features

Famous Players' new German serial "Mistress of the World" was introduced to the fans at the Rivoli and Rialto, the company's prize New York houses Sunday and by Monday afternoon it was pretty generally accepted in the trade that it was due for a sensational flop. This might mean a substantial loss to the company, but inside gossip has it that Jesse Lasky contemplates the situation with a grim smile.

It appears from the gossip that Zukor acquired the film in 1920 while he was abroad without discussing the proposition with Lasky. Lasky was not altogether pleased with this and several other purchases at the time, but it was not until the proposition came up to put the serial in the company's prize theatres that he broke out into protest. The division of the two became acute on the proposition, but Lasky reluctantly withdrew his objections, or rather waived any claim to a right to outright veto while still advising against the move.

Zukor retained Harry Relchenbach at \$1,000 a week for six weeks to handle the preliminary advertising campaign and lay out a system of exhibition and subsequent release. He completed his work last week and sailed for England before the opening.

The serial will not remain in both houses for the four episodes. It will be withdrawn from the Rialto next week, making way for a regular feature entitled "Bought and Paid For," but the second episode will follow at the Rivoli, with this difference, that the Rivoli will also have a regular feature starring W. S. Hart, entitled "Travelin' On." The second chapter of "Mistress" is called "The Race for Life." The present plan is to have the first

episode, "The Dragon's Claw," go into Loew's State next week. The week after next the first episode will go to Loew's American, the second will step into the State, while the third (or maybe the third and fourth together) will start at the Rivoli and continue around the circuit within a stone's throw of Times Square.

Early this week many exhibitors who had signed for the serial made arrangements to "smother" it by playing a regular feature on the same bill. It is understood the Loew theatres that have the serial signed will do this, beginning with the State next week.

A sales force was put on the job this week to rush a quick drive before word of the flop was communicated through the trade to distant points. Instructions from the Fifth avenue office were to start the canvass with the statement that the rental price, on the chapter story had been raised and might be raised again, the argument being that headquarters wanted the customers "rushed" with all possible speed.

This applies to first run houses. It is the belief that when the picture gets into the lower class picture establishments classified in the trade as "serial houses," mostly of a neighborhood character, it may do better.

STARTING ON BINGHAM SITE

Philadelphia, March 8.

The Stanley Co. sent out an announcement last week that the work of demolishing the Hotel Bingham structure will commence March 13, preparatory to erecting a theatre seating 4,000 and a 10-story office building.

It is a big operation, turning into the nation's.

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.

(Copyright by Jerome H. Remick & Co.)

TWO GREATEST MUSICAL COMEDY STARS SING TWO GREAT SONGS:

YOO HOO | OOO ERNEST

By JOLSON & DE SYLVA

Introduced by AL JOLSON
In His Latest Success, BOMBO
Sung, Whistled and Played Everywhere

By FRIEND, CLARE & TOBIAS

A Brand-New Comedy Song Introduced by
EDDIE CANTOR
In His Show, MAKE IT SNAPPY

If You Want a Real Live Mel-
ody and a Sure-Fire Lyric, Get

CALIFORNIA

A Brand-New Song—But
a Sure-Fire Hit,

By CONRAD & FRIEND

WHITING AND EGAN HAVE TWO NEW HIT SONGS:

WHILE MIAMI DREAMS | WHEN SHALL WE MEET AGAIN

A Beautiful Southern Song with a Haunting Lilt and
a Wonderful Lyric

The One Waltz Song Hit of the Season, by the
Writers of "Till We Meet Again"

AFTER THE RAIN | OUT OF THE SHADOWS

By KAHN, SIZEMORE & SHRIGLEY

A Melody Fox-Trot Song That Will Win Its Way
to Instant Favor

By KAHN & BLAUFUSS

A High-Class Waltz Ballad, by the Writers of "Your Eyes Have
Told Me So." Just the song for the Singers of "Better Songs."

THE BALLAD
BEAUTIFUL

REMEMBER THE ROSE

By SEYMOUR SIMONS
and SIDNEY MITCHELL

ALL PROFESSIONAL MATERIAL READY—CALL AT ANY OF OUR OFFICES:—

JEROME H. REMICK & CO.

BROOKLYN—566 Fulton Street
BOSTON—228 Tremont Street
PHILADELPHIA—31 South 9th St.
PITTSBURGH—505 Schmidt Bldg.
WASHINGTON—9th & D Sts., NW
CLEVELAND—Hippodrome Bldg.
SEATTLE—321 Pike Street

YOU WILL FIND A "REMICK" OFFICE IN NEARLY EVERY TOWN YOU PLAY —
NO WAITING—EVERYTHING WAITING FOR YOU—ORCHESTRATIONS
PROF. COPIES, SPECIAL ARRANGEMENTS

NEW YORK—219 W. 46th Street

CHICAGO—634 State Lake Bldg.
BALTIMORE—Stewarts' Mus. Dpt.
CHICAGO—240 State Street

DETROIT—457 Fort Street W.
CINCINNATI—515 W. 6th Street
MINNEAPOLIS—218 Pantages Bldg.

TORONTO—Brass Bldg.
PORTLAND, Ore.—322 Washington St.
SAN FRANCISCO—908 Market St.
ST. LOUIS—The Grand Leader
LOS ANGELES—427 South B'way
BUFFALO—485 Main Street
AKRON, OHIO—M. O'Neill Co.

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXVI. No. 4

NEW YORK CITY, FRIDAY, MARCH 17, 1922

48 PAGES

TAX DRAIN HITS THEATRES

"PAY-AS-YOU-LEAVE" EXHIBITOR THROTTLED BY FILM TRADE BOARD

Plan Increased Receipts, but Established Bad Precedent—Ordered Suspended Under Penalty of Loss of Service

Portland, Ore., March 15.

The Northwest Film Board of Trade, composed of exhibitors, agents and exchange men in Oregon and Washington, late last week put a crimp in the "pay-as-you-leave" plan of admission charges for picture theatres initiated by B. J. Callahan, of the Strand theatre at Seaside.

Despite Callahan reported decided financial gains from the plan, and that it had been copied by managers of picture houses elsewhere with a measure of success, the Film Board of Trade, controlling the output of practically all producers, issued an ultimatum to Callahan that unless he at once discontinued the scheme members of the board would refuse to consign films to him.

Callahan was left without recourse. He had to comply with the

(Continued on page 2)

BOOSTED BUSINESS

Uptate House Increases Bill and Patronage

Watertown, N. Y., March 15.

The Avon will offer a five-act bill and feature film each half, starting next week, the house up to now having played three acts each half. For the first week in Lent the show was bolstered instead of cut down, eight acts being played. Though the city has but 35,000 inhabitants, the Avon played to 26,000 paid admissions at but on price, 22 cents. The house draws from surrounding communities.

OLD FIRM COMING UPTOWN

Dittenhofer & Fishel, the oldest metropolitan theatrical law firm, founded by the late Judge A. J. Dittenhofer, will remove its offices uptown to the Fitzgerald Building after being located downtown for over 65 years. To conform with tradition the legal firm recently established a branch uptown office for the convenience of the profession, but it has now become necessary to move the entire office to Times square.

WALES' INDIA VIEWS CAPTURED BY HEARST

Reported International Has Sole Rights to Pictures of Tour

The Hearst International News is reported as having secured the exclusive rights to the pictures of the tour of India by the Prince of Wales. The pictures were made by one of the big merchants in Bombay, who received a government concession giving him the sole right to take the pictures.

If the Hearst deal is as thorough as reports say, the British Government itself will have to go to Hearst for a copy of the pictures.

The Hearst outfit also were the only ones that secured close-ups of Princess Mary on the day of her wedding.

NEW KIND OF STOCK

Players to Be Changed Weekly by Blaneys

Newark, N. J., March 15.

Charles and Harry Clay Blaney installed a new style dramatic stock in the Orpheum Monday. The personnel of the company is to be changed weekly. The Orpheum has been playing travelling attractions to profitable returns with the stock managers intending to continue the impression and attractions are still being used by changing the players with each bill.

The people engaged for the Orpheum are placed under stock jobbing contracts, calling for one week's work only.

SAENGER CO. DECLARES DIV.

New Orleans, March 15.

The Saenger Amusement Co., controlling 62 houses in the south, mostly devoted to pictures, has declared a 10 per cent. dividend for 1921 to stockholders of record.

MANY EASTER CLOSINGS ARE PREDICTED

General Revival of Business Only Hope in Sight—Players' Salaries Cut to Enable Shows to Continue

LENT ALSO A CAUSE

Nothing will stop the closing of a big percentage of houses on Broadway by Easter or shortly afterward but an upward climb in box office receipts. The prediction of an early season for the legitimate dates back into the fall. Some opinions in show circles are that business recovery will not occur. All classes of amusements have been badly hurt within the last three weeks.

Last week in the legitimate field on Broadway and off the grosses generally were the worst in years, and this week began even worse. Some other influence besides Lent is to be coupled in the cause, and one indication is the payment of Federal income taxes.

The current season is the first (Continued on page 15)

PAPERS LOSING INTEREST BUT RADIO SALES BIG

K. C. Concerts Furnished by Local Talent—Demands for Sets Exceeds Supply

Kansas City, March 15.

The radio concert game which the two evening papers have been exploiting for the past few weeks seems to be gradually losing interest as far as the papers are concerned.

Although both gave several of the entertainments during the past week local talent was mostly used with the exception of musicians from some of the theatres.

Reports from dealers in wireless outfits say that the interest is unabated and that it is impossible to supply the demand for the receiving sets.

\$5,000,000 RADIO SERVICE PROMISED BY MANUFACTURERS

Ten Times Present Expenditure Planned to Furnish Aerial Entertainment—Large Sum Provided for Talent

ADMISSION SCALE TO \$4 AT MUSIC BOX IN APRIL

\$5 Scale of Revue Marks Record Run—Signs Cause Return to Scale

The admission scale for "The Music Box Revue" will be reduced from \$5.50 to \$4.40, starting April 10, a month earlier than originally planned. That will have established a record run for any American attraction at \$5 top. The revue charged \$4 for the first eight weeks, at that time going to \$5, which has been maintained since and before the revision of scale becomes effective the run at the higher scale will mount to 22 weeks.

The revision was decided on, despite a new eight weeks' agency buy having become effective. A study of conditions at the box office brought about the change ahead of time. While the sale runs into May it has been noticed that prospective patrons dodged the \$5.50 price and is believed that so long as a patron gets some change from a \$10 note, there is no hesitancy in buying.

The only other attractions prior to this season attempting a \$5 admission were "Clair De Lune," which ran eight weeks at the Empire last spring and the present "Follies" at the Globe for 15 weeks. "Chauve-Souris" at the 49th Street also has a \$5 top, though it was announced as a limited engagement.

DEPARTMENT STORE FILMS

Showing Pictures for Kiddies, Drawing Attraction

Buffalo, March 15.

Pictures for kiddies are being exhibited this week in the Duffy's Powers department store. It is an innovation for this city.

One of the most important developments in radiophone activity within the last week was the declaration of a Westinghouse official that approximately \$5,000,000 would be spent for service to radiophone owners within a year. This announcement was broadcasted Friday.

KIDDING OLD FILM

Imp's Single Reel of Pickford-Baggott, 11 Years Old, Reissued

Universal will reissue a Mary Pickford-King Baggott starring feature that was made about 11 years ago.

It is to be shown first at the Central, New York, and if it creates the impression expected it will be generally released.

The picture was a single reel Imp production entitled "The Straight Road," made seriously at the time produced.

It is planned to "kid" the picture in the retitling that is being done at present.

MOTOR TRUCK TRAVEL

"Arizona Cowboy" Going on Road—Sleepers in Car

A company is being organized by Herbert Betts for a road tour in "The Arizona Cowboy," a three-act drama, to open March 23, in Brewster, N. Y.

The Betts organization will travel by motor truck, the producer having purchased a conveyance built along the lines of a sleeping car in which the company will be housed.

The company, including 10 people, will use the truck exclusively for travelling and living.

BEN ALI HAGGIN

will tell you the "bar" fact that his Louis XVI "Follies Mirror" picture is his best tableau—costumed by

BROOKS

Everything in Attire for the Theatre
143 West 40th Street, N. Y. C.
Brooklet No. 23

ENGLISH ACTORS AGITATING CLOSED SHOP; SUSPECT U. S.

**Leaders Profess Knowledge of American "Outlaws"
Coming to Endanger Their Organization—Move
Looked On With Apathy by Many**

London, March 15.
The Actors' Association is agitating in favor of the "closed shop" principle, leaders of the body professing to have knowledge that many "outlaw performers" whom they call "blacklegs," are coming from America and other countries. A meeting is to be called within a few days to go over the situation and formulate a policy of self-protection for the native player. The managers, and many actors, look upon the discussion as another move on the part of the association heads to popularize the organization with the rank and file of the stage, most of whom regard the body with apathy.

Seek Unions' Aid
The association's activity began with Charles B. Cochran's production of "Cyrano," when Cochran struck against what he declared were inflated salaries. The association's campaign against the producer failed to get any result.

The association again tried to force the managers last year when "The Night of the Party" was revived at St. James'. The net result of that action was the resignation of members of the cast from the association.

An unofficial statement has been circulated, calling attention to the declaration the "closed shop" rule is enforced in America, South Africa and Australia. The association is seeking to gain the support of the trades unions in support of the "closed shop" campaign, with what prospects is not at this time known.

The managers have a other battle on their hands at this moment. The Amalgamated Musicians' Union has handed in a demand for an increase in the pay scale. The managers countered with the demand that the musicians accept a cut in the scale putting up the argument that the theatres are being taxed to death, and are losing money to the point where insolvency is looming ahead.

ROSTAND'S PLAY

Paris, March 15.
The last work of the late Edmond Rostand was mounted at the Porte St. Martin March 9, "La Dernière Nuit de Don Juan," concerning which much has already been said since its publication in a Paris weekly, is the story of Don Juan who sold his soul for an extension of life, and has reached the night when the contract expires and Satan will soon exact the fulfilment of the contract. It is not a great work. The leads are played by Jean Coquelin and Mme. Moreno, while Pierre Magnier plays Don Juan.

The play is splendidly mounted and was nicely received. It is accompanied by a revival of Rostand's *Romanesques*.

GILDA VARESI MARRIES

London, March 15.
Gilda Varesi was married at the Register's office to John Archibald, a London solicitor, late last week. The announcement of the engagement came out one day and the next day the marriage took place.

It is said the couple had been engaged for some time and that Miss Varesi promised her fiancé that the wedding would occur when the play "Enter Madame," of which she is star and author, became a London success. This condition was fulfilled promptly after the presentation.

PEARL WHITE IN REVUE

Paris, March 15.
Negotiations are in hand for Miss White to play in the new show at the Casino de Paris. Meanwhile the film star is to start housekeeping in Paris, having sub-let the flat of the late Henry Vataille, Avenue du Bois de Boulogne.

Wilette

KERSHAW
GARRICK THEATRE.
LONDON

"SAY IT WITH MUSIC," HIT IN COCHRAN REVUE

Delysia Scores in New Offering at Oxford—Looks Like a Winner

London, March 15.
"Mayfair to Montmartre," Charles R. Cochran's new revue at the New Oxford, produced March 9, is magnificent scenically and sartorially and has a large company. The book is rather lacking in comedy. The only probable song hit is Irving Berlin's "Say It with Music," used as finale to the first of the two acts. This number is worked up splendidly, with "kazoes" distributed among the audience and to a make-believe brass band on the stage.

The number is the background of the whole score and runs like a musical theme through the show.

Delysia scored unmistakably in a dramatic apache dance, proving herself an emotional actress as well as a comedienne. Anita Elson and Charles Brooks made a big hit with their acrobatic dance. Lady Tree in a part written for a comedienne established herself firmly.

The show ran four hours the opening night, but has been drastically cut and looks like a sure winner. Cochran is charging a guinea for the entire orchestra and balcony.

\$5,000,000 FOR RADIO

(Continued from page 1)

day evening from the station at Newark, N. J. It was virtual advertising for the makers of wireless apparatus, to stimulate the sale of instruments. It is believed the official spoke not only for the Westinghouse company but for the other five leading radio manufacturers, who, it is understood, will share the expense of broadcasting service which takes news events, musical programs, concerts and lectures.

To professionals the plans of the electrical companies to spend so vast a sum on service is especially interesting. It was pointed out in Variety last week that the broadcasting service must be counted to include expenditures for talent. Even advertising broadcasting stations which may be established following the expected creation of aerial "bands" for radiophone service by the government must count on considerable entertainment features, else wide distribution would be impossible, it being assumed those listening in would tune their instruments to a station that would afford some measure of amusement. The more broadcasting stations set up, the greater will be the field for the professional. At present the field is limited because of the law holding all broadcasting to a 360-metre wave length. There is about 10 per cent. variation, and the finer radiophones can be tuned to the station desired. It is noticed that the events in the various stations are differently timed, and in that way jamming is dodged.

The plan for the expenditure of \$5,000,000 for broadcasting service is about 10 times what is being spent at present. It was announced that the finest artists were to be secured. The possibility of broadcasting grand opera from the Metropolitan was spoken of, and the cost of that program, if the proposition is accepted by the Met, is mentioned at about \$1,000,000. It was reported that the Chicago grand opera was sent out by radiophone earlier in the season.

The announcement is the first indication the makers of radiophones are willing to pay for professional talent. Up to now it has been a free show for the broadcasting stations. There is no way yet discovered that would bring revenue to the broadcasting stations from the receivers of the service, though indirectly the advertising features are to be considered of much value. For the present, however, the electrical companies appear willing to



Frank Van Hoven will be with his pals, Shan and Funn, at the Continental Hotel for three weeks commencing March 26. Am doing nicely on the Orpheum tour; well, as a matter of fact. Extremely well. Excellent you might say! Sensational! Or as a matter of fact, let's call it a panic, or will we say a riot!!!

And notwithstanding the fact that I'm following in some of my own material that's been used by those lovely persons in our profession that make the prisoners in Atlanta lower their heads in shame.

FRANK VAN HOVEN

STOLL SOLVES SALARY PROBLEM OF 3D SHOW

Offers Lower Salary for 12 Performances Weekly and Settles for Extras

London, March 15.
The Stoll offices have solved the problem arising from installing three-a-day vaudeville in the Alhambra, beginning March 20 as cabled last week. The Federation agreement calls for extra pay for all shows beyond 12 weekly.

Stoll uses the device of offering lower salaries and paying pro rata for all performances above 12, salaries being so scaled as to make the total workout even with the regular 12-show week at the higher rate.

This gives Stoll with the Alhambra and Coliseum the only variety shows in the West End. Since the Palladium and Hippodrome are playing revues, the Stoll houses are not considered opposition by Moss & Gulliver and acts are not barred. Under the new policy, the Alhambra scale is set at from one to five shillings. Stoll tried to get Jack Dempsey for the premiere, but the negotiations were blocked by the engagement of the champion for the New York Hippodrome.

COCHRAN VS. CRITICS

Suspends "Courtesies" and Gets Publicity

London, March 15.
A long letter to the press from Charles B. Cochran is published this morning. The producer protests against the treatment his new Oxford revue, "From Mayfair to Montmartre," received at the hands of the critics. He declares he will send no more first-night seats to the papers.

The affair has all the appearance of a characteristic Cochran press stunt. If the design is to gain publicity out of the controversy, it has accomplished its purpose.

SAILINGS

May 13 (New York for London). T. F. O'Connor (Olympic).
March 11 (London for New York). Alfred Vanorden, controlling director of the Carl Rosa Opera Co. (Aquitania).
March 11 (London for New York). George Chooos (Aquitania); March 13 (London for New York). George Grossmith (Homeric).

spend big money to stimulate the sale of radiophones. The radio show last week in New York drew more people than could be admitted, and the spread of radio continues electrically fast throughout the country.

There is an angle to the future broadcasting service to be considered. An entirely classical or operatic program will not appeal to all radiophone owners, and the mixing up of programs is believed a certainty, with the lighter and more popular selections or features being part of the program.

"NELSON" SWIFT FLOP

Unblushing Melodrama Lasts Three Days at the Shaftsbury

London, March 15.

"In Nelson's Day," the melodrama which opened Monday at the Shaftsbury, gave up the ghost after the Wednesday evening performance, lasting only three performances. It will be replaced by a revival of "Nightie Night," beginning March 18 (Saturday).

The "Nelson" piece was a naval melodrama without Nelson or nautical element. It was a mixture of melodramatic situations and clap-trap with its spies, secret rooms, intrigue and love at first sight, the materials of a bygone generation.

The main story deals with a Napoleonic plot to invade England. The cast is very ordinary although large in point of number, between 30 and 40 persons taking part. The production is well staged and elaborately dressed.

PAY AS YOU LEAVE

(Continued from page 1)

ediet or turn off his lights. He chose to comply under protest. The board, it is said, had been besieged to take some drastic action against Callahan under the charge that he was setting a bad precedent.

The Motion Picture League of Oregon in session last Thursday and composed of exhibitors protested at the Callahan plan, and demanded to have him discontinue the practice of permitting his patrons to pay what they thought the show was worth as they left the theatre. Exhibitors here declare that their patrons, in many cases, had approached them with a request that they "install a similar system" but the large transient trade, which might prove less profitable than Callahan's resident trade is said to have been a barrier, so the exhibitors chose to shut down on the Seaside exhibitor, who has the only house in his town.

NEW HALL AT NICE

Paris, March 15.

The Victoria Palace, a vaudeville house with a capacity of 2,000, built of concrete, will shortly open on the Avenue de la Victoire (formerly Avenue de la Gare), Nice, under the direction of Mr. Garamin, late of the Trianon, Arras.

Pictures will form part of the program. The new theatre is to remain open all the year round.

Miss Kershaw at Drury Lane

London, March 15.

The next Drury Lane production will be "The Decameron Nights" and will have Wilette Kershaw as leading woman.

BOOKS GUITRYS FOR RUN IN LONDON

Family Will Do Repertoire of Sacha's Plays at Princess From June 5

Paris, March 15.

Charles R. Cochran has booked the whole Guitry family for a summer run in repertoire of Sacha Guitry's plays at the Princess, beginning June 5 and continuing five weeks.

The company will open with "Pasteur" June 5. "Faisons un Reve" will be the second week's attraction together with another one-act piece; "Jaquelin" will have the third week and "Le Grand Duc" the fourth.

The company for the London engagement will include Lucien Guitry, Sacha Guitry, Yvonne Prinemps and the others of the Paris organization.

"BAT'S" DRAW

Royalty Sees American Play—Increases Gross in Lent

London, March 15.

"The Bat" has hung up an unusual record as an entertainment for royalty in the brief time that it has been on the boards here. The fact that the play is an American product makes it all the more remarkable. Thus far the King and Queen, the Princess Christian, the Princess Royal and Prince Henry have attended. The latter gave a party in the stalls.

Business is holding up remarkably. There was a slight drop in business during the first week in Lent, with the show getting about \$9,300. Last week there was an advance with the gross going to almost \$9,450. Both of these weeks are over capacity, which is about \$9,250.

AMERICANS IN EUROPE

Paris, March 15.

Lillian Russell, studying emigration problems, is now in Paris and addressed an audience of Americans last Friday evening in the Palais de la Mutualite, a picture house.

Among other visitors at present in Paris are Ellen Faye, picture actress; Fannie Hurst, short story writer, with her husband, Jacques Danielson; M. Fournier, of Los Angeles; Swan Hennessy, composer, who assisted at a concert with Mme. Adam Pincus at the Salle Touche.

Duchess Plays for Charity

London, March 15.

The Duchess of Westminster will appear in Moss theatres in leading cities for a series of charity matinees.

PARIS

E. G. KENDREW

Jean Carroll of the London Galety is dancing at the Vignon restaurant, where business has been most indifferent owing to high prices, but is now doing better under new management and more moderate charges.

Mitty and Tillio after their engagement in London, will be seen in the new revue at the Casino de Paris, now in rehearsal by Leon Volterra, at a high time Mme. Mistinguett will visit England.

Sinia and her partner, Andre Darrinay, are at the Park Palace, Monte Carlo; Fanny Liona and Ludo Mass are at the Riviera Palace, and the Titos Brothers at the Carlton, Monte Carlo.

The American dancer, Maurice, with Carle Leslie, are negotiating to open a ballroom in Paris near the Arc de Triomphe.

A troupe of Russian singers who were attached formerly to a restaurant founded by an American in Moscow, and widely known as the Yard, have congregated in Paris, where they have formed a company designated the Troika. This troupe is now appearing at the Theatre Camartin after the com. of, with a certain success.

PARIS THEATRES—"La Flamme" (Ambigu), "Faisons un Reve" (Renaissance), "Coupe de Telephone" (Eden), "La Possession" (Theatre de Paris), "L'Heure du Berger" (Antoine), "You-You"

(Apollo), "Cloches de Corneville" (Gaites), "La Belle Angevine" (Varietes), "Le Volcain" (Gymnase), "Chaire Humaine" (Vaudeville), "Chasseur de chez Maxim's" (Scala), "Bonheur de ma Femme" (Dauou), "Paris ou le bon juge" (Michel), "Sin" (Femina), "Dede" (Bouffes), "Diane au Bain" (Nouveautes), "Banco" (Potiniere), "Simone est comme ca" (Capucines), "My Love" (Marigny), "Le Fautailleur" (Camartin), "Illusionist" (Edouard VII), "Jean qui rit" (Chatelet), "Monsieur l'Amour" (Mogador), "L'Autre Fils" (Arts), "Derniere Nuit de Don Juan" (Porte St. Martin), "Atout, coeur" (Athene), "Grue du Cinqueme" (Palais Royal), "Isis" (Nouveau), "Le Baiser dans la nuit," etc. (Grand Guignol), "Lulu, garde ton coeur" (Cluny), "Tampou du Capiton" (Ternes), "Un million dans la main d'un enfant" (Albert I), "Tire au Flanc" (Dejazet), repertoire at Opera, Opera-Comique, Odeon, Comedie-Francaise, Trianon and Vieux Colombier, Revues at Casino de Paris, Mayol, Ba-Ta-Clan, Cigale, Gaites-Rochouart, Folies-Bergere, Moncey, Bouffes du Nord, Pansy, Perchoir, Moulin Rouge.

ELKINS FAY AND ELKINS
MINSTREL SATIRISTS
A BIG SUCCESS—EUROPE
Playing Moss Stoll & Principal Circuits
Direction: W. S. HENNESSEY

MILEAGE RATE CUT OF THIRD FORECAST

**Salesmen's Ass'n Predicts
Change to 2.4 Cents by
Congress Action**

The tenth hearing before the Public Service Commission of New York to reduce the short haul baggage truck rates was heard on Wednesday and put over to the end of this week when a decision is expected. The National Council of Traveling Salesmen's Associations which is back of this movement argues that the \$1.25 minimum allowed by the P. S. C. to trucking companies is enormous compared to the 40 to 60 cent rate per trunk obtaining in other cities.

The N. C. T. S. A. which was successful in securing the passage of the mileage book system through the Senate is sending a committee of 100 to Washington to appear before the Interstate Commerce Committee of the House of Representatives to secure the passage of the bill through the lower house for the President's signature which will make it a law. The system as approved by the Senate provides for the issuance of 1,000 to 5,000 mileage books good on all lines at a one-third fare reduction. The present rate is 3.6 cents per mile. The National Council wants it 2.4 a mile with the likelihood the upper house will also approve it.

50-50 CLUB HAS PASSED OUT; UNIQUE INSTITUTION AT AN END

**Lasted Three Years—"Women Admitted" Fatal
Error—"Female Champion of the World" Nearly
Broke Up Social Society—Wound Up \$3,900
in Debt**

The 50-50 Club sold out last week, transferring its club rooms on West 54th street to Charles Hanson, with the understanding the purchaser settles all liabilities of the club, \$3,900, as the consideration.

Looked upon as a unique club in New York City, the "Fifty Club," as it was more often called, existed for about three years. It formed as prohibition threatened, with the membership limited to its numeral name. Shortly after it started with about 30 charter members, membership applications accumulated and the membership limit was placed at 75. Initiation was \$100, and dues, \$25 a year.

Other than the unusual impromptu entertainments that at one time were a nightly feature at the club rooms, attracting attention all over the city, with members of the club besieged by friends to be their guests at the affairs, the club's regulations provided women could accompany members. It was this provision that eventually resulted in the demise of the club.

Wives of members made the Fifty Club a steady habit, growing so familiar with it they either were escorted by their husbands or met their husbands at the clubrooms every night. A few of the husbands acquired the habit as well. One member's wife stated she had seen more of her husband since the Fifty Club started than in all of their married life previously.

Other members, some unmarried, had the acquaintance of women, who wanted to see the Fifty Club. The unmarried women also liked it. The "woman" situation at the club developed until the married and unmarried women could be detected, according to what section of the clubroom they were seated. The married women, while not openly resenting other members bringing in as guests unmarried women, sent their noses skyward in groups each evening as the other "set" came in. This brought about a frigidly the women, leading to a vote that all women be excluded from the club. The "habit" married men heard about this ruling from their "habit" wives. After a tumult within the club for a week, the rule was rescinded, but the club could not survive. It slowly fell away.

(Continued on page 7)

FAMOUS PLAYERS CHECKED AT \$85³/₄, NEW TOP, WHEN STATEMENT SHOWS \$19

Profits \$2 a Share Less Than 1920—Survey Somewhat Disappointing—Are DuPonts Back in Goldwyn?—Loew's Impressive Rise—Orpheum Sinks

It was an interesting week in the amusement group of stocks.

Famous Players got up to a new high mark for several years at 85³/₄ Monday, but dropped back to its old level, around 84 immediately with the coming out the same day of the annual financial statement and the income account for 1921, showing \$19 profit a share on the common as against forecasts of between \$22 and \$25, and as compared with \$21.77 for 1920. Selling "ex" Wednesday, the stock came as about due between \$1 and \$2 (almost unchanged net from the previous close of 84, when allowance was made for the \$2 quarterly dividend which it ceased to carry). The first hour Wednesday was fairly active, but thereafter the issue was rather listless.

9,000 Goldwyn at 6

Goldwyn continued to move in extraordinarily large volume, 9,000 shares having changed hands from Thursday of last week to Tuesday

of this, both inclusive. Prices were firm with the narrow range of 5¹/₄ and 6, the bulk of the business being done at the better level. Nobody knows just what is going on within the Goldwyn company, but with Bowes, Kendall and Frank Hitchcock back on the board and Samuel Goldwyn eliminated from the directorate, it seems to be pretty clear the du Pont interests are again in command. The return of this powerful financial factor cannot but be regarded as favorable by the stockholders, and the surprising thing is that the stock has not benefited more emphatically. That the movement has been so narrow might argue that the du Ponts are holding the price in leash for purposes of accumulation.

The developments in the other two active stocks, Loew and Orpheum, were striking. For the first time in history Loew moved up to a full point above Orpheum, the former at 15¹/₄, its best of the year, and the latter declining gradually to 14¹/₄. When it is considered that nothing has been made known as to the position in Loew lately, the betterment is doubly impressive. The ticker fraternity had not looked for any movement until June at the earliest, when it would be in order to begin to discount the year's business in preparation for the coming out of the annual financial statement. If there is real permanence in this advance from 13 last month to better than 15 this week, it would appear that substantial improvement is being discounted from the inside thus early.

Discounting Betterment

The very mystery which surrounds the stock would lay it open to manipulation from outside. A brisk movement either way in a mystery stock always attracts a flock of trailers. It is for this reason the staple issues of the market, such as Steel, keep the situation of their business before the investing public at brief intervals. Changes in price are announced before they go into effect, and U. S. Steel makes a report of the "unfilled tonnage" on its books on the second Tuesday of every month. Nobody can get far with rumors about Steel as the basis of quick "mystery moves." Many of the chain store concerns make monthly statements of volume of business and profits in comparison with previous months, so that their position may be always before the public. Loew's last income statement was made last June, just after the crash to 10. Lack of information about a stock frequently leaves the way open for an outsider to get away with a coup, but in this case that does not seem likely. Insiders who are in possession of the real situation would be too likely to take the other side. If the move past 15 was not justified by the state of the business, company insiders could sell against the advance with reasonable certainty of a profit when the facts came out.

The Statement

The Famous Players statement bristled with interesting points, some favorable, some otherwise. One of the outstanding features on the bright side was the reduction of the outstanding preferred by 3,800 shares, apparently representing the purchase in the open market and cancellation of that obligation. The 1920 statement showed 96,500 shares outstanding, while the 1921 total is 92,700. The paper eliminated represents the release of so much cash from the sinking fund provided to take it up at above par. Purchases in the market are understood to have represented about \$85 (Continued on page 7)

"PRINCESS" GETS SIX MONTHS

Detroit, March 15.

Annes Blackwell, alias Princess Killiancy, alias Princess La Frances, was arrested the other day for dancing nude at a stag affair, and was given six months to one year in the Detroit House of Correction.

The arrest was made by Louis Lester Potter, who says it is the first conviction in Michigan for indecent exposure.

CHANGES IN PRESS DEPT.

The press department of the Shubert vaudeville office has been re-aligned. Ben Atwell, who recently was assigned to publicity for the vaudeville bookings in New England, remains with the Shuberts, but has severed his connections with the vaudeville department. Atwell is now quartered at the Century and is handling the publicity for "The Rose of Stamboul."

Helen Santora, who was assistant to Atwell, is now press agent for the Winter Garden. Horace Mortimer, who also has been with the Shubert Exchange since it opened, is in charge of the press bureau for the out of town vaudeville houses.

Each Shubert vaudeville house outside of New York now has a staff press representative.

HARRIGAN AND HART NIGHT

The New York Lodge of Elks is holding a "Harrigan and Hart" night at the club house, 43d street, near 6th avenue, March 27 (St. Patrick's night).

Among those scheduled to appear are William Harrigan, son of the late Ed. Harrigan, Barney Fagan, John Sparks, Maggie Cline and Joe Sullivan.

WILL SET SALARY BEFORE PALACE DATE

**Showing at Big B'way Vaudeville House Raises Salary
If Not Agreed Upon**

Vaudeville acts playing the local Keith houses going through the process known technically as "showing" and without having a salary set by the booking managers, will not be placed at the Palace, New York, until the salary matter has been first adjusted in the future.

Recent experience of the Keith booking office with acts at the Palace asking more after they emerged than previous to appearing at the house, on the strength of the Palace showing in not to be repeated if the booking office can prevent it.

A recently produced turn "The Stars of Yesterday" featuring Barney Fagan, Corinne, Gus Wilson and other former favorites was held out of the Palace for the above reason it is said. The turn opened at the Broadway, New York, and was riotously acclaimed. The Broadway showing was continued at the Fifth Ave., New York, and the Palace was to follow. The salary had not been set for the big time houses, so the Palace appearance has been deferred until a later date.

PICTURE BIDDING FOR "NAMES" BECOMING ACTIVE AND HIGHER

**Single Women Mostly Wanted—\$4,000 and \$5,000
Common Demand—Comparative Unknowns in
Picture Houses Asking from \$1,250 to \$2,000—
Loew Looking for Feature Names**

TRUCK BURNS

Several Acts Enter Complaints for Damages

Bert and Lottie Walton, Les Gravettas, Renard and West and Jack Goldie filed complaints this week for action against the Morris Express company, 200 W. 40th street, New York, to recover wardrobe losses amounting to \$1,100, \$750, \$315 and \$100, respectively, alleging a motor truck owned by the Morris concern became ignited while conveying their paraphernalia last Sunday night, completely destroying it.

The Renard and West combination and the Walton turn played the Bronx Opera House Sunday; Les Gravettas had completed their engagement at the Star, Brooklyn, on the same day. According to the complaints, the express company was engaged to convey the Walton clothes to storage, while the articles owned by the others were being removed to different theatres, in preparation for Monday's opening. The chauffeur had made the various collections and while en route from the Bronx house the truck caught fire at a local garage, when the chauffeur stopped for gasoline.

HERK TO RESIGN

Retiring from Presidency of American Burlesque Association

I. H. Herk will tender his resignation as president of the American Burlesque Association within a few days, according to report. It is expected the question of a receivership for the A. B. A. pending in the Federal Court will be settled this week.

TAB OPERA AT KEENEY'S

Held's Opera Co., a tabloid grand opera organization of 25 people, opens Monday at Keenev's Newark, N. J., for a full week.

The company will split the week with tabloid versions of "El Trovatore" and "Rigoletto" with the remainder of the bill vaudeville acts.

Bidding for "names" from the legitimate or vaudeville to become added and special attractions in film houses, on top of the regular picture program, is growing more active, with salaries mounting higher.

Big names that have been approached for these engagements have assessed themselves worth \$4,000 or \$5,000 weekly for the work required, three performances daily. The turn in a picture house would not consumer over 10 minutes as a rule each time. The usual policy is to have the name give a matinee performance and two shows at night. Names of some value to a vaudeville or musical comedy show but comparatively little known in picturedom are quoting their picture salaries from \$1,250 to \$2,000 weekly. It is about double their salary in the other divisions, as the higher priced stars for picture playing likewise doubled their salaries for the new field.

While the applications from picture exhibitors in the past have been from the large capacity houses, mostly in the Middle West, the Loew circuit lately entered the field, making inquiries for extra attractions of the name brand, for the Loew Cleveland picture theatres in particular. The Loew people are said to have stated they might want names to tour their Pacific Coast pop vaudeville theatres. Those Loew houses will shortly be opposed by the new Orpheum, Jr., pop vaudeville houses at Los Angeles and San Francisco.

STOCK SELLING SUITS

The stock selling negotiations of Laura J. S. Belknap in the Talking Motion Pictures Co. has precipitated three Supreme Court suits in which Miss Belknap is defendant. In one Frederick C. Leubuscher, an attorney, alleges that he purchased 109 shares of stock at \$10 from the defendant who represented she had \$100,000 "sunk in the corporation. The stock was purchased on the agreement she would buy it back whenever required, plus interest. The plaintiff is that she has failed to fulfill her promise.

Robert Schalkenbach is suing for \$5,000 on a similar stock transaction, as is Edmund Wheelock. Schalkenbach also is suing on a \$5,000 note.

\$100,000 HIGH INCOME AMONG SHOW RETURNS

Revenue Agent Woodville Handled Taxpayers at Rate of 100 a Day

Special Revenue Agent Cadwalader Woodville ceased his labors at Variety in aid of professionals in making out federal income tax returns on Wednesday, which was the last day for the filing of forms. During the 30 days that Mr. Woodville was on duty over 3,000 tax forms were made out.

The largest income noted among those served at Variety was close to \$100,000, the return being filed by an actor now appearing in a Broadway attraction. Most of the forms were of the class under \$5,000 net income, a great many forms showing that no tax was due were made out. As a whole, less tax was paid by professionals this year, that being true of all classes of citizens. However, increased exemption allowed this year of \$2,500 for married persons and \$400 for each dependent child accounts for some of the decrease.

LEIBER'S SHAKESPEARE ACT

Fritz Leiber, Shakespearean player, will enter vaudeville Monday, at Proctor's, Mt. Vernon, N. Y., presenting a tabloid version of Shakespearean plays with five people and fifteen supernumeraries.

SHUBERT SEASON ENDING MAY 1; NO VAUDEVILLE IN SUMMERTIME

Musical Attraction at Apollo, Chicago—Revue for Hot Weather at Winter Garden, New York—Preparing for Unit Circuit Next Season—Fred Stone and Eddie Cantor Among Applicants for Franchises

The Shubert vaudeville season for 1921-22 will have ended by May 1. The Shubert office stated this week it did not anticipate a longer season. The present is the Shubert's 26th week of vaudeville this season.

There will be no vaudeville played on the Shubert circuit over the summer, Variety's informant stated. While that would be feasible, it was said, the Shuberts did not wish to press the first season too far, with the work ahead in formulating a compact circuit of between 34 and 40 weeks unit combination Shubert vaudeville for next season.

The two most logical summer theatres of the present Shubert vaudeville string—Apollo, Chicago, and Winter Garden, New York, it was stated, will hold musical attractions over the hot spell. It has been settled the Apollo will have the McIntyre and Heath show when Shubert vaudeville ends there April 1, while the Winter Garden is to have the Eddie Cantor new show, opening April 24. Vaudeville will leave the Apollo for the season the day before. The customary summer at-

traction in years past for the Garden, "The Passing Show," this coming summer will be housed at the Jolson theatre on 59th street.

Some of the Shubert vaudeville houses may close before May 1. The Shuberts will wind up the season in them as decreasing business warrants, they say. The Academy Baltimore, will stop vaudeville this week, and after four weeks of "Foolish Wives," the U film, the house will go dark. Shubert vaudeville will not reopen in Ford's, Baltimore, next Monday, as reported last week. The Shuberts expect to open at Ford's with the new season. The Ohio, Cleveland, is due to stop April 1, while the Shubert houses in Boston, Detroit, Philadelphia and Brooklyn may hold their vaudeville until May 1, though Detroit may close April 10.

The Shuberts, together with the officers of the Affiliated Theatres Corporation, the revue operating end of the Shubert combination vaudeville, will meet this or next week as a board of directors, to grant franchises on the Shubert time for unit shows. It was stated at the Shubert offices that among the applicants for franchises were Fred Stone and Eddie Cantor, each of whom wanted to produce a unit show to carry his name and to embody special ideas those stars have for that nature of entertainment. Neither Stone nor Cantor intends appearing with his unit. It was said both probably will be granted a franchise. Charles Purcell also has applied for a franchise with himself at the head of the performance, Purcell taking with him the jazz band he is now carrying with his act in Shubert vaudeville. Purcell's application will be favorably passed upon, it was stated.

Little Pauline Hinman's earnest plea secured her discharge from the hospital in Toronto, and she rejoined the "Pickle Me" show as it passed through the city from Buffalo to Montreal.

HART-HECHHEIMER FEUD FINDS ITSELF IN COURT

Agent and Lawyer Battle on Street—Mrs. Hart Allowed \$200 Weekly Alimony

The second episode of the Max Hart-Harry S. Hechheimer feud included the staging of a Broadway bout between the pair Friday last in front of the Loew building, where both have offices.

Hart, when he saw the attorney, is alleged to have passed a remark so fiery Hechheimer swung his cane to the agent's head. The agent grabbed the cane away from Hechheimer and struck back. Then came a slaying of arms and fists but neither combatant went to the pavement. Coppers gathered up Hart and he was hauled to the magistrate's court on the charge of assault. A hearing was set for Tuesday.

Hart admits he lost his temper. It seems the agent and lawyer are quartered too close together. Every time they meet, Hart just can't keep still. When they met two weeks ago, Hart hurled a verbal bad egg that caused Hechheimer to start suit for slander, estimating he had been damaged \$5,000 worth. That action is still pending.

Another decision came down Monday in the many-sided legal controversy between Hart and his wife. Judge Newberger in the Supreme court allowed Mrs. (Madge) Hart \$200 weekly alimony in the separation action.

The case against Hart was dismissed in the magistrate's court Tuesday, when the charge was withdrawn.

SHANLEY'S RESTAURANT MAY BE DANCE PLACE

Famous Broadway Landmark Giving Up Restaurant—First N. Y. Cabaret

Shanley's, a nationally known Broadway restaurant institution, is thinking of converting itself into a simple dance place, without food service and with no stronger drinks than a soda water fountain can furnish. The decision whether to make the radical change will be made this week.

Shanley's is in the Putnam building on Broadway, between 43d and 44th streets. It has three entrances, with the restaurant located on the ground floor. It is reported to pay \$70,000 annual rent, with about three more of its present lease to run. The property was purchased two years ago by the Famous Players, which at the time wanted to buy the Shanley lease. A price of around \$500,000 was set by the Shanleys, with no sale resulting.

The Shanley dance plan at present is fashioned somewhat after the Roseland idea, of dancing only, with a couple of bands and an admission fee, besides a small fee for each dance. The usual admission is 75 cents per person with a five-cent charge per dance.

Shanley's will dispense with its kitchen if taking to the dance plan. The dancers will have the large restaurant room, while the present Shanley grille may be turned into a lunch counter with a soda water attachment.

Shanley's was the first Broadway restaurant to give a cabaret performance. When obliged to leave Broadway and 42d street, upon the sale of that property and its demolition, Shanley's moved to its present quarters. From a staff of waiters and headwaiters, all of whom were said to be related in some manner to some of the Shanley brothers, the Putnam building Shanley's blossomed forth with French waiters and more French headwaiters. The regular diners at Shanley's had trouble making the Frenchmen understand that they wanted corn beef and cabbage, whether it was on the bill of fare or not. Gradually Shanley's lost its business and for a time it was said the restaurant might close if it did not rid itself of the French waiting staff. With the installation of a cabaret, then a novelty for New York, and the return of the old Shanley family waiters, business came with a rush. The Shanley entertainment was emulated by many other restaurants.

Shanley's held to the cabarets for years. It established a country-wide reputation and was the eating mecca for the transients in the city. With prohibition, trade fell away. Within the past two years Shanley's put in a dance floor, for the first time, and later discontinued the cabaret performance, but neither succeeded in winning back the former Shanley clientele.

Shanley's is ideally situated and laid out for the type of dancing it now proposes. That mostly draws from the younger element who can not afford the high prices and cover charges of the usual Broadway dancing cabarets.

Shanley's is the second of the best known of the restaurant "eating places" (as restaurants not catering to drinkers or dancers are known) to recently abandon their policy. The other was Churchill's, now a chop suey place.

SMITH AND DALE'S APPEAL

The Joe Smith and Charles Dale litigation with the Shuberts came up in the Federal Court again Monday. The men applied for a stay of the injunction against them pending an appeal from the decision. Leave to appeal was granted last week, the stay of judgment, if successful, permitting them to work for Keith pending the appeal. If the motion for a stay is denied, Smith and Dale have the alternative of working for the Shuberts or remaining idle while the appeal is being adjudicated. Smith and Dale have not been working for almost three months.

The Shuberts secured an injunction from Judge Hand recently, enjoining the appearance of the Avon Comedy Four on the Keith time because of contractual priority.

The benefit for the Jewish War Relief Fund to be held at the Palace, New York, March 18, has been postponed until Saturday, March 25. The show will start at 11:45.

SHUBERTS' CHICAGO OFFICE DISCONTINUING NEXT WEEK

Shubert Name Withdrawn—Houses Booked from There Can Not Use "Shubert Vaudeville"—F. & R. to Secure Shows from New York

Chicago, March 15. The western or Chicago vaudeville office of the Shuberts will be discontinued after next week. If Jimmy O'Neil and Charles Morganster continue the booking business, as now proposed, they will be obliged to drop the name of Shubert, as the Shuberts have wholly dissociated themselves.

The change is reported to have been brought about through a couple of houses booked from the Shubert Chicago agency billing their shows as "Shubert Vaudeville." This the Shuberts objected to and, with other matters in connection with the local agency, decided to abandon it.

Finklestein & Ruben of Minneapolis and St. Paul, who are said to have contracted with the Shuberts to take bookings for their Palace, Minneapolis, will secure the bills, according to present understanding, through the Shuberts' New York booking agency.

With the changes and continuance, if that occurs, the office will be renamed.

The Shuberts, from reports, have no intention of remaining out of Chicago in local vaudeville representation, but at this time have not arranged to renew their connection here.

The local Shubert agency was started by Lester Bryant and Dave Beehler. Bryant is a live theatrical promoter with a couple of light theatres in town. Beehler, who had been of Beehler & Jacobs, vaudeville agents, booking through the Keith and Association's joint agency here, looked to Bryant to "dig up" houses for their western office. Bryant immediately turned in a Milwaukee house for the Shubert offices here to book. That shortly closed. The Colonial, Detroit, was lately added to the Chicago office books. It is said the Shubert Vaudeville billing at the Colonial in Detroit, where the Shuberts have a big time house of their own, contributed to the Shuberts' decision.

Beehler was office manager for a few weeks after starting here, but was succeeded by Morganster, who came on from New York to become general manager. It was then announced Beehler would take to the road to gather in houses and that his interest in the Chicago office was 10 per cent. Shortly after Beehler announced he had withdrawn from

the agency. Up to date Bryant has made no statement. O'Neil went to the Shubert agency from the Pantages Chicago office.



JOHN GIURAN and LA PETITE MARGUERITE

THE LATE FEATURE DANCERS OF "THE LAST WALTZ"—NOW IN KEITH VAUDEVILLE



At E. F. KEITH'S COLONIAL, NEW YORK, THIS WEEK (MARCH 13)

Direction ALF. T. WILTON

NEW YORK LIBERALS IGNORE REFORMERS' NEW OUTBREAK

Civic League Goes Too Far in Bill to Rule Detail of Dances—Proposed Law Illustrated with Pictures—Wants "Amusement Commission"

Albany, March 15.

The liberals in the State Legislature ignored the latest attempt of the Civic League, chief among busy-body reform lobbies here, to regulate personal conduct by law which took the form of a bill to restrict dancing to certain set movements, illustrations of which, for the first time in history, are incorporated in the measure as it was introduced.

It had been planned at first to introduce a "buffer" bill to offset the crude attempt and in general to ridicule the whole reform program, but it was subsequently determined that this dance bill sponsored by Mr. Duke in the assembly and inspired by the Civic League could be left alone to work its own defeat.

Legislators read the document, designated No. 1948, first with amazement and then with amusement. It is a unique exhibit. The measure seeks to regulate public dance halls through a commission which shall have licensing and inspection and enforcement powers such as the picture or athletic censors exercise.

Only a few of the absurd propositions of the bill are necessary to indicate its nature. "Vulgar jazz music which influences dancers to use jerky half steps and immodest variations" is prohibited, and the suggestion is made that "The following number of measures to the minute should be observed: Waltz, 48; two-step, 54; one-step, 66, and fox trot, 40."

This gem is part of Section 1723 which reads:

"No dance of a gross or vulgar character shall be permitted in any dance hall, and no person shall be permitted to conduct himself in a gross or vulgar manner. No undue familiarity between partners may be permitted. Partners shall at all times keep their bodies and faces free from each other. The Commission is hereby authorized to make rules and regulations regarding the manner of dancing upon recommendation of the New York Society of the Teachers of Dancing, or of the American Society of the Teachers of Dancing, or American National Association Masters of Dancing, or of any national or State association of teachers of dancing approved by the Commission. But until this is modified all who participate in dancing shall comply with the rules, regulations and suggestions governing social dances and the four cuts appended at the end of this article (honest, there are four illustrations of a dancing couple incorporated in the bill) illustrating correct dancing positions indorsed by the National Association of Dancing Masters in convention Hotel Astor in 1921.

"Both dancers should assume a light, graceful position.

"The gentleman's right arm should encircle his partner's waist or to the side and free from his or her body. The lady's left hand should rest upon her partner's arm or shoulder, but not extend to his neck or back.

"Dancing which consists of a shaking or a jerking of the upper body while taking short steps or standing still, or which consists of alternating right and left short side steps.

"Dancing characterized by movements above the waistline rather than from the waist down.

"The extreme dancing seen on the stage."

Smoking in dance halls is prohibited. The halls must be lighted brightly enough to make reading of eight point type (this is eight point type) easily legible. The entrance and all passages must be as well lighted. Boys and girls under 17 years may not attend public dances after 9 o'clock unless accompanied by parents or guardians and all licensed places must close at midnight unless specifically licensed after inspection and special dispensation from the commission.

An appropriation of \$20,000 is asked to pay salaries of inspectors and matrons who shall have access to dance halls at all times. Presence of matrons or policemen is required at all dances. Matrons must be appointed from a list recommended by

Young Women's Christian Association or the Women's Christian Temperance Union, or by "the society of women which has the approval of the Roman Catholic Church and the local Jewish synagogue." Oh, yes, crap games are specifically forbidden in dance halls, and it takes a whole paragraph to give warning that dance hall proprietors must not sell habit-forming drugs or peddle booze.

And if any of these rules are unconstitutional the sponsors of the bill have their fingers crossed—the unconstitutional details don't go, but the rest of the bill does, starting August 1, 1922.

CHILD LAW INVOKED

Newark, N. J., March 15.

As a result of the appearance of several local children in vaudeville acts at houses here, the Children's Aid Society has begun an agitation to enforce the State law prohibiting such performances. Jessie Condit of the society protested through the press and sent last week a letter to each manager reminding him of the law and asking him to co-operate.

One manager, who is not a novice, admitted he had never heard of the law.

BILLY BEARD'S MINSTRELS

New Orleans, March 15.

A southern minstrel organization, financed by southerners, with only sons of the South in its personnel, to be known as Billy Beard's Minstrels, will trek through the mazes of Dixie next season.

Billy Beard, for several years principal comedian with Al G. Fields, is sponsoring the show and will appear in it. Haardt Weir, a financier of Montgomery, Ala., is associated with Beard in the management.

The show will be built and rehearsed in Atlanta.

PEOPLE OF "ROSE GIRL" UNIT

The "Rose Girl" which opened the Shuberts' Ambassador, New York, some months ago, is being condensed for Shubert vaudeville and will become a unit on the Shubert Circuit at the Chestnut Street opera house, Philadelphia, in two weeks.

The piece will be retitled, its new name "The Purple Peacock." The original cast will remain with Fred Hildebrand featured. Hildebrand will do a single specialty in the olio, preceding the unit as will Louis Simons, who is aiding in the condensation. The others who are producing the unit version are William Carey Duncan and Dr. Goetzel.

MRS. SMALL GETS DECREE

Laurel Small (Schmalheiser) was granted an interlocutory decree of divorce by Justice Platzek from Edward Small, the agent. The suit was undefended. A court stipulation took care of Mrs. Small's maintenance, which was privately arranged by counsel, J. C. Brand acting for the plaintiff.

The Smalls were married Dec. 6, 1912. Floris Bush was named in the proceedings.

SAILING WITH TWO PIANISTS

Sophie Tucker will sail March 25 for London on the Homeric.

Two pianists, Ted Shapiro and Jack Carroll, will accompany Miss Tucker for her English appearance in the halls. She will remain abroad about eight weeks, dependent upon her premiere. Miss Tucker's sister will also sail with her.

SCANLAN IN VAUDEVILLE

Walter Scanlan will take six weeks in vaudeville, beginning May 29, opening at the Orpheum Brooklyn. Scanlan will continue until the date mentioned in his starring tour with "Irish Eyes."

Bill Woolfenden arranged the Scanlan vaudeville time.



NEW ACT BOOKED

Opening at Keith's 105th Street Theatre, Cleveland, this week (March 13), Jean Sothorn will finish out the season in the East with her new vehicle, "GIRLS WILL BE BOYS," written by PAUL GERARD SMITH. She declined an Orpheum route opening April 2, but expects to get an early start over this circuit next season.

E. K. NADEL of the PAT CASEY AGENCY arranged the bookings.

"LIFTING" BY "TOPICS" PROTESTED BY KELLY

Enters Complaint Against Film Employing Material for Laughs

The lifting by "The Topics of the Day" of jokes employed by Walter C. Kelly in his vaudeville monolog, resulted last week in "The Virginia Judge" protesting to the Keith office. Mr. Kelly is said to have spoken to John J. Murdock over the phone, advising him of the "Topics" practice and asking that it be discontinued. Kelly was informed by Murdock it would be investigated at once. The same day, at the Bushwick, Brooklyn, where "The Judge" was then appearing, the gag the "Topics" had on the same bill with Kelly, and which belonged to Kelly, was taken out of the reel.

The "Topics" is a short film, carrying supposedly quotations in brief from newspapers all over the country. These quotations are often credited, it is claimed, to papers that never published them. The "Topics" is a regular weekly portion of the vaudeville program in Keith theatres. It has its offices in the Palace Annex building, New York.

It is said the "Topics" maintains a staff of "reporters" who visit all New York theatres, including the vaudeville houses, culling such talking material as they may deem worth-making to readers of their weekly releases. These, when thrown on the screen, have appended the name of some obscure sheet, usually a southern paper.

Vaudevillians often have entered complaints against the method of the "Topics" makers. The film appears only in vaudeville theatres and mostly those controlled by the Keith booking office. Artists like Kelly, who have exclusive material, are obliged to remove a joke after the "Topics" has employed it, through fear of an accusation of having taken it from the "Topics" exhibit, with audiences, of course, unaware of the actual fact.

Mr. Kelly is reported to have given warning to the "Topics" his talking material is under copyright, held by the Victor Talking Machine Co., for which concern Kelly makes records, and that the "Topics" was subjecting itself to prosecution through its unsanctioned use of his material.

Kelly was delivering his monolog at the Hamilton, New York, when he noticed a man in a forward seat taking it down word for word in shorthand. The Virginia Judge stopped his act cold and demanded to know who the stranger was, and by what right he was copying his act. An usher hastily called Tommy Gavigan, assistant manager, who took the man to the office and insisted on an explanation. The man finally said he was an undertaker from Port Chester, N. Y., and was going to attend an undertakers' smoker Saturday night, and wanted to memorize Kelly's routine to "amuse my colleagues."

PANTAGES HOUSE IN MINNEAPOLIS GIVES NOTICE OF CLOSING MAR. 24

Orpheum's Hennepin First, and Later, Shubert Bookings at Palace, Reduce Pantages' Receipts to Below the Overhead

UNDESIRABLE ALIEN?

William La Salle Taken to Boston—Does Hand-Cuff Act

Burlington, Vt., March 15.

William La Salle, head of a hand-cuff act playing New England picture houses, was arrested here Sunday and taken to Boston. He is charged with being an undesirable alien. La Salle's real name is William Rixton. His act is known as the La Salle Mystery Co.

Before La Salle left here, it was intimated more serious charges will be preferred against him. The two girls in his act are remaining in this city for the present.

Ed Gallagher Still Around

Some one mentally wrote Ed Gallagher's (Gallagher and Shean) obituary notice last week. It said Gallagher had met his finish through pneumonia.

Monday Alf Wilton, the act's agent, furnished the information neither Gallagher or Al Shean had been even ill.

Minneapolis, March 15.

The Pantages employes have received the customary two weeks' notice and the house will close March 24. While it is claimed the closing is for renovation purposes, it is believed Pantages is closing for all time as a vaudeville theatre of its bookings.

Jack Quinlan and Burton Meyers have been the house managers; Quinlan representing Pantages and Meyers representing the stockholders. The policy is six acts at 40 cents top.

When the Orpheum, Jr.'s, Hennepin opened, playing the State-Lake policy, Pantages commenced to droop, and with the Finklestein & Ruben Palace lately adding the Shubert vaudeville bookings, it suffered another blow, with the drop in receipts taking them below the overhead.

The Pantages road show, that go over the entire circuit, has made this city their starting point.

With the closing of the Pantages, Minneapolis, the Pan road shows will start from Winnipeg.



GALLARINI SISTERS

VITTORIA and CLOTILDE

PLAYING IN VAUDEVILLE WITH THE SHUBERTS IN THE WEST PROVING A DECIDED ASSET TO BILLS

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.

—VARIETY, Apollo, Chicago.

Direction of JENIE JACOBS OFFICE

ORPHEUM'S ROUTE

Offering Acts 21 in 31 Weeks—7 Weeks' Layoff on Coast

The Orpheum circuit is now offering routes for 21 weeks to be played in 31 weeks. This means a ten-week layoff over the circuit.

Seven weeks are lost on the coast, due to houses closing, and the other three weeks are lost in travelling, making lengthy jumps, due to early closings.

"THE SHEIK" AS PLAY

The Shuberts have secured the stage rights to the E. M. Hull novel, "The Sheik," which they will use for a spring production with a star to be selected. Dr. Charlton Andrews will adapt it.

A screen version of the Hull story was made several months ago.

VAN & SCHENCK REOPENING

Van and Schenck will return to vaudeville April 17, opening at the Orpheum, Brooklyn, following the closing of the Ziegfeld "Follies" April 10.

CHAS. LAWLOR'S BENEFIT

Artist-Song Writer to Have Show March 26 at Cohan's

A big show is being prepared for Sunday evening, March 26, when the benefit performance for Charles B. Lawlor will be presented at the Cohan theatre, New York.

Mr. Lawlor is well remembered by old timers in and out of the profession as an artist and popular song writer. He last appeared for several seasons with his two daughters in a vaudeville turn. Of late months, failing sight obliged Mr. Lawlor's temporary retirement.

Alice Lawlor, one of his daughters, is giving her active attention to the benefit and will accept subscriptions for tickets at the Lawlor home, 217 West 106th street, New York. The scale for the Cohan runs from \$2.20 to \$4.40, including tax.

Dixon, Ill., dedicated its new opera house March 15. It is owned entirely by Dixon people. J. C. Dooley, of Indianapolis, has been appointed orchestra director.

BIG DINNER GATHERING FOR SIXTH BEEFSTEAK

Managers and Agents Elect Fitzpatrick and O'Donnell as Honor Guests

The sixth monthly beefsteak dinner of the local booking managers, agents and their friends was staged at Cavanaugh's 13d street restaurant, and was given in honor of Charlie Fitzpatrick and Bob O'Donnell, the Loew agents.

Over 100 guests attended. Walter Hoban, New York newspaper columnist, was master of ceremonies, and presented two desk lamps to the guests in a neat speech. O'Donnell, in a sincere address, expressed his happiness and introduced his partner and his mother. Other speakers were Damon Runyon, Harry Fitzgerald, Eddie Bruns, Henry Zuckerman, the banker, and Dr. Felix Offenheim. Prominent members of the press present were Mr. Hoban, Ike Dorgan, Eddie Curley and Charley Nanson.

Jake Lubin, Loew booking chief, met two old friends whom he had not seen in 12 years, Eddie Bruns and Henry Zuckerman. A colored jazz band supplied music for dancing.

Previous dinners had been tendered to Berny Piermont (Sheedy office), Fred Curtis (Miles office), Jim Sheedy (Sheedy office), Mr. and Mrs. Harry A. Shea, and a New Year's Eve dinner. The guests present included:

Bill O'Donnell, Tom Fitzpatrick, Mr. and Mrs. Bob Baker, Mr. and Mrs. Rube Bernstein, Mr. and Mrs. J. H. Lubin, Mr. and Mrs. Wolf, Mr. and Mrs. Fred Curtis, Mr. and Mrs. M. R. Sheedy, Mr. and Mrs. Harry Shea, Mr. and Mrs. Lee Kraus, Mr. and Mrs. Lew Payton, Mr. and Mrs. Chas. Freeman, Mr. and Mrs. William Brandell, Mr. and Mrs. Benny Piermont, Mr. and Mrs. Max Obendorf, Mr. and Mrs. Harry Pincus, Mr. and Mrs. Jack Allen, Arthur Fisher, Abe Thalheimer, Moe Schenck, Abe Friedman, Harold Kemp, Billy Atwell, Alex. Hanlon, Meyer North, Jac. Potsdam, Jack Fowler, Larry Fick, Lew Cantor, Joe Michaels, Paly Sanders, Harry Romme, Max Lowenstein, Eddie Bruns, John Robbins, Wayne Christy, Eddie Riley, Abe Fineberg, Harry Shaffer, Al. Grossman, Mr. Mackin, Damon Runyon, Irving Yates, Mr. Hoban, Mr. McGird, Mr. Conley, Mr. Hanson, Mr. Mackin, Ed. Fisher, Joe Quittner, Jack Horn, Harry Fitzgerald, Ray Meyers, Johnny Schultz, George Perry, Dick Hayes, Harry Lorraine, Ike Dorgan, Eddie Surley, Henry Zuckerman, Dr. Felix Offenheim, Eddie Bruns, Misses Courtney, Lubin, Walpahn, Chasels, Grossman, Hancy and Sheedy.

EFFICIENCY MAN REVOLUTIONIZING KEITH EXCHANGE BOOKING SYSTEM

Employees to Be Assigned to Review New Acts—New Form of Report Ordered Calling for Constructive Criticism—D. W. Wegefarth Author of New Plan

An upheaval in the booking methods now employed in the Keith office and a possible shake-up among the booking men is looked for, following the appointment by E. F. Albee of Dayton W. Wegefarth as efficiency expert. Wegefarth was formerly manager of Keith's, Syracuse, and at the time an associate of Harry Jordon, the Keith's Philadelphia representative. The efficiency expert has been installed with sweeping powers in improving the buying and selling of acts. It is understood the Keith's circuit heads are dissatisfied with the present methods that crept into being during the war-time prosperity era when "everything went."

Another factor said to have inspired the creation of the efficiency department is the faulty "report system" that created the conditions responsible for an act of the calibre of Wells, Virginia and West remaining unseen on the smaller bills, only to jump into prominence at the Palace, New York, at more than (Continued on page 32)

ORPHEUM REDUCES

Des Moines House Cuts Scale to 75c. Top—Same Number of Acts

Des Moines, March 15.

The big time Orpheum has announced a reduction of scale from \$1 top to 75c. week nights, with \$1 remaining for Sunday nights. The matinee scale is now 25c. week days and 50c. on Sundays. There will be no changes in the number of acts or policy.

F. & R. NEW BOOKINGS

Minneapolis, March 15.

The vaudeville at the new Palace, formerly booked by Loew and now by the Shuberts, has the following bill: Nat Nazarro, Jr., & Co., Galarini Sisters, Knorr-Rella Co., Beskie Welch, Bozo and Girlie, Hawkins and Black. Other than the first two acts named, both of the Shubert main line vaudeville, the turns of this Finkelstein & Rubin program were booked in by the Shuberts' Chicago office.

Scale is 10-40 at night.

FIVE WEEKS DUE

Clayton and Lennie Start Action Against Shuberts

Clayton and Lennie have, through Harry S. Hechheimer, asked the Shubert Vaudeville Exchange for bookings to complete their contract. Under an agreement calling for 20 weeks within 24, the act contends there are still five weeks to be played, plus \$100. The latter sum is alleged to be due because of the act being "farmed out" for a split week, the salary paid for that week being \$350, or \$100 less than the act's salary under the Shubert contract.

The act claims that though a temporary appearance was made with White's "Scandals," there was no contract with White, also that they did not serve notice of cancellation with the Shubert office. A cancellation is said to have been served by Davidow & LeMaire, who agented the team for Shubert vaudeville. The act also said it had laid off for four weeks, called for in the contract with the Shuberts, then played the split week and were sent on to the White show by their agents.

Clayton and Lennie played but two performances with "Scandals," George White notifying them he could not use them, as George LeMaire was remaining with the revue. The team was paid a half week's salary. Clark and Verdi, who played in "Scandals" for its Newark date, were re-engaged last week, but remained only two days in Philadelphia with the show.

TABS IN LOEW HOUSES

Four Split Weeks on Coast to Play Half-Week on That Policy

San Francisco, March 15.

When the full weeks on the Loew circuit start here early next month the split week towns will be Sacramento, Stockton, Fresno and San Jose.

These four stands will present a musical comedy tabloid company for the remaining half of each week. Kelly and Rowe have been signed to present one company. The others are not made public.

RINGLING VELODROME SITE?

The large site extending northward of 225th street and somewhat east of Broadway which was to become the Velodrome, has been purchased by interests said to be backed by John Ringling. Work will be resumed on the project which is expected will be completed by Decoration Day.

The so-called Velodrome is large enough for any class of athletic event and may also be used for circus purposes. The aims of the new owners are believed to include open air box shows. The 225th street property was originally purchased by Frank Farrell when the New York American League ball club (Yankees) planned its own ball field. A corporation which started work on the Velodrome was next in control but met with financial failure when the plant was about half completed.

TWO MORE UNITS

A condensed version for Shubert vaudeville of "The Rose Girl," which closed on tour several weeks ago, was placed in rehearsal Monday and may open in Philadelphia next week. Several of the original cast will be in the turn, including Louis Simon, Fred Hildebrand and Shep Camp.

The next condensation of a musical piece to follow may be "Oh, What a Girl," a show which played the Shubert two seasons ago. Harry Kelly, who was in the original cast, will be in the condensed version.

A third revue unit being rehearsed is a condensed version of Fay's "Fables," which recently closed at the Park. It was planned to open next week, and if ready will follow "Pins and Needles" into the Chestnut Street, Philadelphia.

GOLDIN WINS

Temporary Injunction Granted On "Sawing a Woman"

Although Justice Newburger at the argument of the motion for an injunction in the Horace Goldin suit against Walter J. Bird and others, remarked from the bench that Goldin was not entitled to an injunctive relief, he handed down a formal decision later that same week to the effect "it appears that the plaintiff's right to the act known as 'Vivi-Section' or better known as 'Sawing a Woman in Two,' has been sustained by the District Court of the United States for the Southern District of Illinois, the United States District Court for the Western District of Pennsylvania, and the Court of Common Pleas of Marion County, Ohio. The defendants claim, however, the right to the production of motion pictures covering the same subject upon the ground that the matter had been published in magazines and newspapers. The ownership by the plaintiff not being disputed, the application for an injunction will be granted upon the plaintiff filing an undertaking in a sum to be fixed in the order to secure the defendants. Settle order on notice."

Goldin previously secured a preliminary injunction to restrain Bird, et al. from releasing a reel, "Magic and Mystery Exposed," which deals with the expose of Goldin's "sawing" illusion. This injunction now becomes temporary until actual trial of the issues, although Samuel Schwartzberg, retained counsel of Henry Herzbrun, attorney for the defense, states he will appeal from the decision after first moving to reargue the temporary injunction motion.

Schwartzberg last week quoted the "Memoirs of Robert Houdin," published by the great magician in 1859, showing a chapter on the "vivi-section" illusion to the effect Tordini first performed it in 1792. Schwartzberg also argued that "Science and Invention" and the New York "Evening World" of Feb. 22, 1922, also carried illustrated stories divulging the secret of the trick and since Goldin sought no injunctive relief against the magazine and newspaper he is not entitled to any redress against an educational moving picture.

Goldin has been upheld in several courts throughout the country when he has brought suit. Some of Goldin's actions were not defended.

PANTAGES NOTICE

Reported Posted This Week at Empress, St. Louis

St. Louis, March 15.

It is reported the Empress, this city, has posted two weeks' notice of closing, necessary notification to stage hands and musicians.

The Empress plays vaudeville, booked by the Pantages Circuit.

HORWITZ WINS CASE

Chicago, March 15.

Arthur J. Horwitz was awarded the decision in the civil action instituted by Sidney Schallman, who claimed \$150, that sum being alleged to be half the commission for an act (Clifford and Leslie) booked by Horwitz's Chicago office over Loew western and southern time.

Schallman claimed to have turned the act over to Sam Roberts, the Horwitz representative here. Schallman secured an attachment of the office furniture in the local Horwitz office, but that was quickly released.

The complainant did not appear in court, the action being tried before Judge Holmes, Adolph Marks acting for Horwitz.

GOING IN FOR THE FAIRS

Wirth, Blumenfeld & Co. have established a fair booking department and contracted to supply the bills for 40 fairs this season, with the indications that bookings for 300 outdoor events of the kind will be ready.

The agency stated it expected to have not less than 300 acts playing fair dates during Labor Day week. There are many fairs each season throughout the country. Last season there were 100 fairs in New York state, Pennsylvania had 60, and there were 20 or more in Maine.



BILLY—NEWELL and MOST

This Week (Mar. 13) Keith's, Columbus, Ohio.

WHAT THE CRITICS SAID: "It was a big task set Billy Newell and Elsa Most following Eddie Leonard's riotous success, but a guitar, a violin and some clever repartee concerning these and their splendid personalities sent them over for a hit."

Dir.: HARRY J. FITZGERALD

SHUBERTS OBJECT

Matter of Theatre Billing in Detroit Displeased

Detroit, March 15.

The billing of "Shubert Vaudeville" at the Colonial, booked from the Shuberts' office at Chicago, is said locally to have brought about the declaration the Shuberts have withdrawn their name from the Chicago agency.

The Colonial formerly played Loew bills, but discontinued and made an alliance with the Shubert Chicago office. The Shuberts have their own big time house here playing and billing Shubert vaudeville.

The Colonial's policy is five acts and a picture. The opening program held "Rising Generation," Crandall's Circus, Keeper and Kewpie, Ernest Dupell.

FIRST BILL FOR ORPHEUM, JR.

Los Angeles, March 15.

The Junior Orpheum is due to open Monday with a matinee performance. There will be no special ceremonies connected with the initial performance.

The bill will include Howard's Ponies, Libonati, Gordon and Ford, Buckridge and Casey, Miller and Mack, and George Brown. The latter is on the current week's bill at the regular Orpheum house.

A feature picture with Elaine Hammerstein as star will also be shown.

TWO ACT FROM TRY-OUTS

Rockford, Ill., March 15.

As a result of "Opportunity Week" at the Palace, two local acts were given engagements and will be recommended for a further trial in Chicago. They were the Foley sisters, violinists, and Jean Floberg and Emily Benedict. Both acts scored with home audiences. The Foley children are 15, 14 and 10 years of age. Floberg has a fine tenor voice.

VARDON & PERRY'S RETURN

Vardon and Perry, who have completed a tour of the Shubert vaudeville houses open for the Loew Circuit April 17.

Fitzpatrick & O'Donnell arranged the Loew tour, a return engagement.

Act Accused of Copying

Boston, March 15.

A back stage mix-up between a stage hand and Ray Hedges (Hedges and Pam) occurred Sunday night while the vaudevillians were playing an engagement at Shubert's Majestic.

Hedges was accused by one of the crew with doing a "copy" act of Roy Cummings who played the house a few weeks ago with the Shubert unit, "The Whirl of New York."

Shows Billed Earlier

The larger local Keith houses have inaugurated a policy of having the billing for the coming week's shows on the boards by Wednesday in place of Friday. The bills for the local houses have been laid out well in advance, enabling the publicity department to have the paper out earlier than before.

A new line in the billing for the larger vaudeville houses reads "There is a Keith house in your neighborhood."



MAY WIRTH with "PHIL" HEADLINING THE ORPHEUM CIRCUIT

ST. LOUIS TIMES—by Frank J. Tierney.

Orpheum bill hits high quality mark. May Wirth, and Santos and Hayes, head program of rare excellence at popular show house. May Wirth, the comely and world famous equestrienne, with "Phil," the imitable riding comedian, are supposed to share first honors with Santos and Hayes' Revue—it's a toss-up who leads. They both lead. The act is beautifully staged. May and her sister are versatile. "Phil" is a real comedian and May Wirth makes good "that she is the world's greatest equestrienne." She leaps and handspins across the ring to the back of the horses with abandon. "Phil" flirts with death at the heels of the flying steeds, then steps off their backs in a ludicrous fashion and has bundles of fun. It is the real big act.

NOTES

Suing on breach of contract in "As You Were" Matilda Cronin secured judgment by default for \$1,421.40 in the City Court against E. Ray Goetz. Miss Cronin set forth the Cronin Trio was engaged for the run of the play at \$200, but not re-engaged when the show went on tour in the fall of 1920. The road run was for 24 weeks, Miss Cronin asking damages at the rate of \$55 weekly. This is estimated because of the fact the trio paid \$145 by her, she realizing the difference as profit.

Wallace Ford is playing Larry Martens in "Broken Branches" at the 23rd St., New York. The reviewers credited Raymond Hackett, who was stricken with pneumonia before the premiere. Mr. Ford had been cast for another role, but went into the vacated part without rehearsal.

William Macaud is manager of Tom's City, New York.

Cohen's, Poughkeepsie, N. Y., opens spring week vaudeville, commencing Monday.

The Lyceum, New Britain, Conn., will have vaudeville playing seven acts each half of a split week booked by Jack Linder. The Lyceum has been playing musical and dramatic stock.

J. F. Patrick has resigned as manager of Loew's Warwick, Brooklyn. George Wallack, former assistant manager of the Victoria, New York, has been placed in charge of the house.

Jennie Cohen, of the Shubert executive offices, held the winning number for the pin given by the late James W. Tate of England as a donation for the Saranac Day Nursery, founded by Mrs. William Morris, to whom the pin was presented when Mr. Tate was last in New York. About \$700 was realized on the sale of tickets.

A. W. Jones has been switched from the main offices of Gus Sun at Springfield, O., to the Chicago office.

"WILD BUSHMAN" IN CIRCUS

Albany, N. Y., March 15. Frank A. Cook, legal adjuster for the Ringling Brothers' show, left this week for New York to make preliminary arrangements for the forthcoming circus season, which is scheduled to be opened at Madison Square Garden on Saturday, March 25. Mr. Cook has been with the Ringling show for many years, and is one of the most valued officials in the circus company.

"Clieco," the wild dancing Bushman, the big feature of the side show in connection with the Ringling circus, will leave Albany for New York several days before the show opens. "Clieco" will participate in the dress rehearsal on the Thursday preceding the opening of the show. He has been the guest of Mr. and Mrs. Cook at their home, 65 South Pine avenue, during the winter.

BROWER WITH PANTAGES

Walter Brower, who has been playing Shubert vaudeville, opens for a tour of the Pantages Circuit next week.

The monologist held a Shubert production contract guaranteeing him 35 weeks' work for the season. The contract had several weeks to run, with Brower securing a release from the Shuberts upon his request.

T. P. U.'S BALL APRIL 15

Theatrical Protective Union No. 1, New York local of the I. A. T. S. E. (stage hands' union), will hold its ninth annual entertainment and ball at the 71st Regiment Armory, Saturday, April 15.

Miles, Cleveland, in Doubt

Cleveland, March 15. The Miles house here is scheduled for an early closing or a change in policy April 2. The house may experiment after that date, cutting down the number of vaudeville acts and playing acts of a cheaper calibre. If this plan doesn't prove successful the house will close for the summer.

De Gandy Representing Marinelli

Fred De Gandy will sail for Europe about the middle of May, making the trip in the interests of the Marinelli office, with a view to looking over the foreign field for vaudeville material for next season.

MILES UNDECIDED

Detroit, March 15. Jimmie Hodges is no longer putting on the musical shows at the Orpheum. Charles H. Miles is undecided as to the future policy.

THEATRICAL AGENTS' BALL

The Theatrical Agents and Representatives' Association will stage its first annual ball at the Hotel Astor, New York, March 22.

Brooklyn Sundays Off for Season

Sunday vaudeville concerts at the Star and Garter, Brooklyn, were discontinued for the season last Sunday. The house plays burlesque during the week. Joe Shea and Billy Atwell have been booking the Sunday concerts, dropped on account of poor business.

Lost Prop Bull

Peck and Butler, a two-man comedy act, at the City Monday, of last week, were forced to work throughout the engagement without using a prop bull employed in the turn.

The bull, inflated with air, was ripped open with a knife by someone around the theatre prior to the opening show.

HOUSES CLOSING

The Broadway, Columbus, O., closes April 2.

The Strand, Newark, discontinues pop vaudeville this week. The house will revert to pictures Monday.

The Opera house, Bayonne, booked by Dick Kearney, stops vaudeville this week.

Herold Sal, Steubenville, Ohio (vaudeville), will close Saturday, March 18.

PASSING OF 50 50 CLUB

(Continued from page 2)

and but a few of the faithful remained.

The catering privilege of the club passed through many hands with some of the best known restaurant men of the city having a finger in it at one time or another. One of the caterers had a Broadway restaurant connection. While one of his men was in charge of the Fifty Club restaurant and during the time the Broadway places had to close at 1 o'clock, the Broadway place "tipped" off its patrons to spend as much of the remainder of the night as they pleased at the Fifty Club. This practice continued for a short while, when the objections of members brought about the withdrawal of the caterer.

Of late the club dwindled down to almost nothing, with unpaid debts piling up. On Mr. Hanson's offer to pay the indebtedness, the remaining members, some of whom were among the original incorporators, agreed the Hanson offer was an opportune one.

An untold bit of pugilistic history was connected with the Fifty Club and the Dempsey-Carpentier fight. During the preliminary training term in one of the fighter's camps, a buxom woman appeared. She liked fighting and fighters. Some of the newspapermen assigned to the camp would talk "fight" with the woman. They asked her if she had ever thought of competing for the female heavyweight championship of the world. The woman said she had not, but it was a good idea and she would go into training. Commencing as a joke, the woman took it seriously, started to train, boxed with the attaches of the camp while the newspapermen "ribbed it up" meantime for a big send-off when she should issue her world's championship challenge.

The night following the decision in the Dempsey-Carpentier go, the woman "champ" was brought into the Fifty Club. Among those present that evening were a couple of newspapermen who recognized her. They urged her that that night was the time to spring her challenge. She also liked that idea, further prompted by the knowledge the newspapermen could start the publicity for her. One of the writers jokingly said: "Why couldn't it be started right here. There's a nice blonde on the other side of the room who could give you a battle. I have noticed she's been staring at you. Go over and say 'I'm the female fighting champion of the world. Do you disagree with me?' and you may get a challenge on the spot; then we'll go to it."

Before anyone could stop the "champ," she had walked to the other side, repeated her lines, and when the blonde answered, "You don't say. Well, who cares?" the "champ" claimed the floor of the club with her, breaking up the entertainment for that evening, nearly breaking up the club, and killing her only chance for a title.



"DEMAND THE ORIGINAL"
BETTY—PHILIP
MARTIN and MOORE
MONTREAL "HERALD"

The closing number proved one of the strongest on the bill and amply repaid those who remained. Betty Martin and Philip Moore are exceptionally good performers on the swinging trapeze, and their work included a number of startlingly novel features. A fine reception was accorded them.

TALK No. 13

NEW ACTS

Charles Barney and Co. in comedy sketch with Danny McCarthy, Bobby Gale and Robert H. Buckingham.

Bessie Barriscale's sketch, "Picking Peaches," will have Jack Marvin as leading man, support including Howard Hickman (Miss Barriscale's husband), Mary Stockwell and Edward Tallman.

Cushman and Harrington in "The Love Agent" by McElbert Moore and J. Fred Coats.

Denny O'Neil (formerly with the late West Aves) with "Sugar Foot" Guffy, minstrel man.

After a brief existence as a vaudeville two-act, Mort Harvey and Fred Downs dissolved partnership this week. The latter was taken ill with bronchitis recently and advised by his physician to temporarily retire for treatment. Harvey will team with Jack Allman in a two-act.

"Memories," with four people, on the shelf for the past two years, will shortly be revived with the original cast.

Lew Cantor has collected ten song-writers in an act similar to others of that species, this one called "A Songland Festival." In the ensemble are Walter Donaldson, Harry Pease, Eddie Nelson, Leo Wood, Herman Ruby, Lester Santley, Bob Miller, Herbert Steiner, Jimmy Flynn and Joe Santley.

Don Barclay and Dell Chain, who branched out for a brief period in vaudeville following the dissolution of Nelson and Chain, and later signed with the Franchino and Marco Revue have rejoined for vaudeville as a result of the show closing in Louisville last week.

Elinore Leach and Ann St. Lawrence joined Eddie Pardo and Gloria Archer, former two-act, this week. The quartet will present "Ladies' Choice" by Dan Kussal.

Gray Sisters, singing and dancing.

ILL AND INJURED

Billy Gibson (vaudeville), a monoped, has cancelled bookings from the Keith office. Gibson played Keith's, Jersey City, last week and was to have opened at the Greenpoint, Brooklyn, this week. Sunday he was struck by an automobile while crossing a street in Harlem and sustained such severe injuries he was removed to Harlem Hospital in an ambulance. The car that struck Gibson didn't stop but bystanders caught the number.

Lep Solomon, treasurer of the Music Box, escaped blood poisoning through the prompt lancing of his heel Saturday morning. Infection followed a visit to the chiropodist's.

Mrs. Earl Goforth (Goforth and Doyle) is ill with the grippe at her home, 812 Macon street, Brooklyn, N. Y.

Georgia Hall (Paul and Georgia Hall), daughter of Billy Swede Hall, is ill with bronchitis and is resting in Chicago. Miss Hall's condition is aggravated by chronic laryngitis.

Johnny O'Neil, treasurer of the 4th Street, New York, is ill with pneumonia. Frank Halligan is acting for him.

Clarence Gray, who underwent a major operation at the Jewish Hospital, Brooklyn, last week, is reported resting comfortably. He will be in the hospital for a number of weeks.

Hazel Bowman is reported convalescent at the St. Francis Hospital, Bronx, New York, from an attack of appendicitis.

Norma Terriss (Hoffman, Jr. and Terriss) is recovering from pneumonia which attacked her two months ago. Young Max Hoffman may do a single turn until Miss Terriss is able to resume.

SIX BEST SELLERS FOR MARCH

VICTOR RECORDS
"Dear Old Southland" and
"They Call It Dancing"
"On the 'Gin 'Gin 'Ginny Shore"
and
"Marie"
"Wimmen" and
"Goodbye, Shanghai"
"That's How I Believe in You"
and
"I Want You Morning, Noon and
Night"
"Granny" and
"Ka-Lu-A"
"In My Heart, On My Mind" and
"Boo-Hoo-Hoo"
COLUMBIA RECORDS
"Ty-Tee" and
"When Buddha Smiles"
"When Shall We Meet Again?"
and
"Just A Little Love Song"
"Wabash Blues" and

"Got to Have My Daddy Blues"
"Marie" and
"Down the Old Church Aisle"
"Give Me My Mammy" and
"My Mammy Knows"
"Granny" and
"She Loves Me, She Loves Me
Not"

Q. R. S. WORD ROLLS

"Carolina Rolling Stone"
"Virginia Blues"
"My Treasure"
"Cutie"
"Wimmen"
"Boo-Hoo-Hoo"

SHEET MUSIC

"The Sheik"
"Granny"
"Just a Little Love Song"
"On the 'Gin 'Gin 'Ginny Shore"
"Boo-Hoo-Hoo"
"That's How I Believe in You"

Holding up almost on a par with the leading sextet are "Angel Child," "My Mammy Knows," "In My Heart, On My Mind," "Carolina Rolling Stone," "I Want My Mammy," "Tell Her at Twilight," "All That I Need Is You," "I've Got My Habits On," "Ty-Tee," "When the Honeymoon Was Over," "Leave Me With a Smile," "Dear Old Southland," "While Miami Dreams," "Those Days Are Over," and "Sleepy Little Village."

"The Sheik" stands out head and shoulders above all the pop stuff, with "Granny" a close second.

Production music is holding up strong, with "April Showers" and "Too-Hoo" foremost, "Ka-Lu-A," "Gypsy Blues," "Rosy Posy," "Cutie," "Everyday," "Oh, Gee! Oh, Gosh," "She Loves Me, She Loves Me Not," and "Lovey Dove," from the new "Rose of Stamboul" show, are noticeable. Sheet music this month is selling big.

One may see by the record releases that they are being scheduled these days to lend added impetus to a song's popularity and ride with the sheet music sales to a climax, instead of coming out after the song is wholly "over."

FAMOUS ADVANCE HALTS

(Continued from page 3)

a share, representing a saving of more than \$15 a share.

On the reverse side, estimated federal taxes (a pretty sure index of business done and profits taken) was cut from \$2,231,532 in 1920 to \$1,275,172 last year. The income and surplus account showed:

Operating profit, \$5,579,571 \$7,826,150
Provision for taxes, 1,275,172 2,231,532
Surplus, 1,943,981 5,399,089

The balance sheet showed these items:

Cash, bills receivable, advances to other producers and to subsidiary companies, \$5,459,820, compared with \$5,529,179 in 1920. Inventory item (negatives and rights to stories), \$11,905,993, compared to \$12,889,964 in 1920. Securities, \$500,779, compared to \$300,396. This makes the total of current and working assets \$20,662,809, compared to \$24,094,952. The item of cash is \$2,350,000 for 1921, compared to \$5,119,000 in 1920.

Good will remains about unchanged at \$7,774,000, while total assets stand at \$17,939,000 as against \$42,121,000. One interesting detail is listed among the liabilities—"Advance payments of film rentals"—put down at \$1,509,400 for 1921 as against \$2,159,279. Current liabilities are placed at \$9,523,588 as against \$12,086,670.

The directors' meeting at which the statement was presented voted the quarterly dividend on the pre-

ferred stock, payable May 1 to stockholders of record April 15.

The summary of transactions March 9 to 15 inclusive is as follows:

STOCK EXCHANGE

Thursday	Sales	High	Low	Last	Chg.
Fam. Play, Inc.	4,700	84 1/2	83 1/2	83 1/2	- 1/2
Do. pf.	200	93	92 1/2	93	- 1/2
Loew, Inc.	600	13 1/2	13	13 1/2	+ 1/2
Orpheum	499	15 1/2	15	15 1/2	+ 1/2
Friday					
Fam. Play, Inc.	5,700	84	82 1/2	83 1/2	- 1/2
Loew, Inc.	4,900	14 1/2	13 1/2	14 1/2	+ 1/2
Orpheum	490	15 1/2	15	15	- 1/2
Boston sold 125 Orpheum at 15.					
Saturday					
Fam. Play, Inc.	11,800	84 1/2	82 1/2	84 1/2	+ 1/2
Loew, Inc.	1,000	14 1/2	14	14 1/2	+ 1/2
Orpheum	290	14 1/2	14	14 1/2	- 1/2
Sunday					
Fam. Play, Inc.	13,100	83 1/2	83 1/2	84 1/2	+ 1/2
Do. pf.	600	93 1/2	93	93	- 1/2
Loew, Inc.	1,000	14 1/2	14	14 1/2	+ 1/2
Orpheum	1,000	14 1/2	14	14 1/2	+ 1/2
Boston sold 100 Orpheum at 14 1/2.					
Tuesday					
Fam. Play, Inc.	12,800	84 1/2	83 1/2	84 1/2	- 1/2
Do. pf.	200	93 1/2	92 1/2	93 1/2	- 1/2
Loew, Inc.	7,800	15 1/2	14 1/2	15 1/2	+ 1/2
Orpheum	500	14 1/2	14	14 1/2	- 1/2
Wednesday					
Fam. Play, Inc.	5,800	82 1/2	80 1/2	80 1/2	- 1/2
Do. pf.	200	93 1/2	92 1/2	92 1/2	- 1/2
Loew, Inc.	7,500	15 1/2	14 1/2	15 1/2	+ 1/2

THE CURB

Thursday	Sales	High	Low	Last	Chg.
Goldwyn	1,000	5 1/2	5 1/2	5 1/2	+ 1/2
Friday					
Goldwyn	1,100	5 1/2	5 1/2	5 1/2	- 1/2
Saturday					
Goldwyn	3,600	6 1/2	5 1/2	6 1/2	+ 1/2
Sunday					
Goldwyn	1,000	6	5 1/2	6	- 1/2
Monday					
Goldwyn	2,000	6 1/2	5 1/2	6 1/2	+ 1/2

James Travers Scouting

James Travers, formerly manager of the Hamilton, New York, is now a scout for the Keith office, reviewing acts, in accordance with the new efficiency plan recently placed in effect by C. Dayton Wegefarth.



HARRY JOLSON

Appearing at R. F. Keith's Riveride, New York, This Week (March 13).
At R. F. Keith's Bushwick, Brooklyn, Next Week (March 29)

CHICAGO VAUDEVILLE SHOWS

APOLLO

Chicago, March 15.
Peggy Marsh, who achieved an abundance of publicity through her relationship with Henry Field, one of the Marshall Field family, and upon whose child a settlement was made by the Field family, is the headliner. It was thought Chicago's society mangers or the morbid curious would flock, and the customers did through the theatre, with not a seat vacant Sunday night, but when the Marsh name was flashed as the act to close the first part, or when the chic bobbed-haired brunet made her initial appearance with her husband-dancing partner, Buster Johnson, there was not a symptom of recognition on the part of the audience. They just sat stolidly awaiting the girl, her partner and their jazz band to unburden themselves of their wares.

These wares were not significantly meritorious or attractive from an audience viewpoint. Miss Marsh and Johnson submitted two ballroom exhibition dances, pleasingly acceptable in a hotel, but, according to present day stage dancing, out of that element. Both are graceful dancers and their steps quite intricate, but not sufficiently unusual to excite curiosity. Their third and closing number is of the Apache type, with a few colorful interpolations to make it different from the usual. But this dance, instead of being sensational, borders more on the edge of burlesque or travesty, and therefore does not drive home the desired effect. The jazz band, known as the Peggy Marsh Quintet, is just a collection of musicians assembled to probably add to the stage pictures and probably as well to entertain while the principals are changing their costumes.

All in all, the turn did not live up to the headline honors that were accorded it over Clark and McCullough's "Chuckles of 1921," here for a repeat. This girlie revue saved the day and the bill, and whatever business will be drawn into the house during the week will be contingent on their drawing power.

Opening the show were Horton and La Traska, billed as "The Clown and the Human Doll." They went through a conventional routine which was somewhat drawn out, but because of its novelty passed muster nicely. George Mullen and Ed Correll came next—always a corking good ground tumbling duo, but never registering on the conversation end. They are good acrobats and should keep in their sphere.

"Treying" it, Fred Rial and Maia Lindstrom held the stage for 14 minutes with comedy talk and feats on the Roman rings that pleased. Then came the White Way Trio. The boys gave the first life to the show and the response to their efforts on the part of the audience was spontaneous.

A. Robins, "The Walking Music Store," also a repeat entertainer, started off the second part of the program with his mimicry and left a good taste in the mouths of the audience for the Clark and McCullough turn, which closed the show.

Loop.

MAJESTIC

Chicago, March 15.
Looks as though Lent is playing

\$85.00 MONARCH TRUNK

To the Profession for \$52.00.
GUARANTEED FOR FIVE YEARS.
Complete line of new and used trunks.
Your old trunk in exchange. Special rates on repairs.

MONARCH TRUNK and LEATHER WORKS
24 N. Dearborn St.—219 N. Clark St.—Chicago.

"ELI," the Jeweler

TO THE PROFESSION

Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg.,
Ground Floor

ST. REGIS HOTELS MARION
516 N. Clark Street CHICAGO 505 W. Madison St.
PROFESSIONAL WEEKLY RATES

CHANGE OF RATES: Thoroughly modern.
Single, without bath... \$8.00 and \$9.00 Newly furnished.
Double, without bath... \$10.50 and \$12.00
Single, with bath... \$10.50 and \$12.00 Convenient to all theatres.
Double, with bath... \$14.00 and \$16.00 Free rehearsal hall.

WE SOLICIT YOUR PATRONAGE

SCENERY ACME SCENIC ARTIST STUDIOS

SUITE 308, 36 WEST RANDOLPH STREET
OPPOSITE APOLLO and WOODS THEATRES
CENTRAL 4338

CHICAGO

THE BEST SCENERY MADE — THAT'S ALL

have with the vaudeville houses. Monday night here was far below the usual in attendance. The lower floor was barely more than half occupied with the population of the "shelves" being very sparse.

Fritz Scheff chanted in the usual Scheff style and conquered her audience. Her display of gowns attracted as much attention as her warbling. Demarest and Collette, next to closing, had a safe and successful voyage. Opening the show were Rose, Ellis and Rose, two men and a woman, a trio of jumping jacks, who jump in, around and over barrels, performing a number of sensational feats as they do so. Then came Jack Joyce, the one-legged syncopating terpsichorean. Joyce is a youth imbued with personality and stage magnetism, and displays it in getting his songs and stories over with his audience. His dancing, for a man handicapped as he is, through the loss of a limb, is remarkable. Grace Huff and Co. appear in a one-act comedy, "The Trimmer," by John B. Hymer. The vehicle fits her talents. The story has its humane appeal, and through this, with its many burlesque situations, makes it attractive light comedy. Her supporting company, consisting of Enid Gray, Clarence Bellair and George Connor, most competently portray their roles.

Trailing Miss Huff are Gertrude Moody and Mary Duncan in "Opera and Jazz, Inc." Just as to what the general qualifications of the turn are may be a matter of conjecture with respect to the category the lyrics used as placed in, but nevertheless they are rendered to the likening of the "dough diggers," and that is sufficient to allow the act to pass muster with more than a safe margin. Miss Duncan is a comedienne who knows comedy values, and does not attempt to trespass beyond conventional lines to dispense it. Those girls were the second to put the "stop" sign out, and they, too, as Joyce, had to add a little to their regular routine of work before being given their "ticket of leave."

Felix Patti then trotted out Tarzan, whom he still bills as "The Sensation of the Season." Much must be allowed for the success of this turn in the manner in which it is sold by Patti. He plays his part of trainer with realism and sincerity, and never for one moment does he permit the audience to believe that they are seeing anything but what he is presumably selling—an intelligent ape. Tarzan is a past master in the art of doing his bit, for he as well as Patti is a showman and goes through his routine with precision and unconcernedness.

With the "jungle" atmosphere cleared away Joe Browning came with his "Timely Sermon," which he narrated to the delight and amusement of the customers, and left them in good stead for Miss Scheff, the headliner.

Closing the show were the Lamy Brothers, four of them, with their aerial feats. At the beginning the customers started to walk, but when they saw some of the stunts the quartet were executing they just stuck in the aisles and waited in their seats until all was over.

Loop.

STATE-LAKE

Chicago, March 15.

In the headline position were Sheila Terry and Co. It is out of the ordinary routine of flash-class acts, as it has some body and substance in its song, story and dance that leave an impression with the audience that they have seen something which they can remember. Since here last Miss Terry has improved in leaps and bounds. She is one of the younger school of promising dancers and gives promise of blossoming forth as an exponent of her art. The two men with her are most capable. From scenic, electrical and actual sight the act can measure up to the standard that will permit it to hold a conspicuous position on the "illuminating signs" in front of a theater.

Kenny, Mason and Scholl, three youths who have found that roller skates are a valuable asset for equilibrist, submitted a thrilling routine in the opening position. Clinton and Rooney "deuced" it with song, talk and dance. Julia is one of the Rooneys, and her "hoofs" are trimmed to the minute. But this does not overcome a few fallacies in the dialog and gags. They seem to be of the "moss-covered" vintage and are just a bit too stale.

Harry Conley and Naomi Ray in their savory vehicle, "Hicc and Old Shoes," breezed into a cyclonic hit. Conley still ranks among the peers of hick characterizations and is ably assisted by Miss Ray. Walton and Brandt thundered over to a hit. For the past few seasons small-time carried the names of these two, and year in and year out they plugged along, buried among the masses. But they got a chance, and what they did with this show was totally unexpected, worthy of a choice spot on any two-day circuit. Theirs is straight dialog, with no variations of song nor dance. The woman has a uniqueness about her style that is not an imitation of anyone. She stands in a resting position, with her face turned so as to hide part of it, and in this posture handles the sparkling dialog. She is a pretty picture, well dressed and easy to gaze upon. The man is a restless straight, who tactfully works situations and stage appointments up to a pitch that goals the most skeptical. He is a neat-appearing chap, carrying a juvenile appearance, and works with a zest and peppiness that carries the audience off their feet.

Miss Terry with her company followed, making way for Rubin and Hall. This act was formerly Lloyd and Rubin, with Rubin the mainstay of the former team, carrying the new combination over. He does a high-class Jew comic in a different way, entering in street clothes, using the smattering of a dialect in certain parts, but does not use it throughout. Hall does straight, besides singing a number and joining in the dancing, but should be censored for his lack of showmanship and failure to make up. Haverman's Wild Animals closed the vaudeville portion of the show with his flash of the beasts of the jungles that kept them all seated.

Loop.

RIALTO

Chicago, March 15.

Eugene O'Brien in "Prophets of Paradise" was the feature film, and a fast moving bill backed it up. Breaking the ice were Tom and Joe Gabby, who presented a mixed routine in juggling. They take everything into their work, climaxing it with some comedy stunts with hats. The Indian club juggling by both was the best work of all. Some incidental talk is scattered throughout their tricks. Dana and Loehner, man and woman, deuced it with the man playing on the piano and dancing with his partner. They are entitled to credit for hoofing, but do not measure up on singing. In some dances it seemed the music was not carefully selected, and one number in particular, when the man dances, seemed to have been chosen for the purpose of favoring a song publisher rather than its being applicable to the hoofing. Routining would strengthen up this duo.

Pitzer and Daye with their pleasant vehicle glided into a small sized hit. The act is clean and wholesome, besides offering delicious entertainment. The woman met the fancy of the audience with her costuming, appearances and sweet looks. The man goaled them with small town character work.

Lulu Coates was the first act to ruin the running schedule of the show. Miss Coates has the assistance of four colored boys, all whizzes at dancing. The act opens with four boys entering in bellhop attire before a full stage hotel setting, singing a number and presenting a novelty in a quartet soft shoe dance. Miss Coates then enters, choosing the "blues" as her number. She offers the boys plenty of opportunity to make a hit and she does not hog the stage. The act finishes with Miss Coates singing "Strut Miss Lizzie" and the boys working like an Arab troupe. The entire offering is arranged for snappy purposes and produced rounds of applause.

Dave Thursby followed in a monolog that brought him back for a couple of encores. Thursby presents a classy tramp, who even uses a monocle and with an English brogue covers all topics of the day in a humorous vein. He batted a high percentage without straining himself nor using any risqué lines or actions.

Octavia Hansworth and Co. sprung their old sketch of the Salvation Army gal who risks her life for a criminal who stole to bury his baby. The scene is set in Alaska with the usual villain and the gal as the heroine. Three men and one woman comprise the company. The human appeal of the sketch hit home with the audience and each of the cast took bows.

Britt Wood played the harmonica and danced a little. Wood's novel entertainment got him over and he did well. Waldron and Winslow closed the show with a dance of-

INSIDE STUFF

ON VAUDEVILLE

"Pins and Needles" is reported having sustained a loss of \$35,000 on its six weeks' engagement at the Shubert, New York, though some of the loss probably includes the cost of transportation from England. Claims against the show were made last week, but no attachments were reported, the claim of the Shuberts keeping off other claims. Salaries were due several players in the cast, it being said that Harry Pilger claimed \$2,000. His contract with de Courville provided against vaudeville appearances here, but the dancer claims his contract was breached by the failure to receive salary, and this week he cabled for a dancing partner. Pilger was given several vaudeville offers. Summons on one member of the cast was made Saturday night. It was a bill for a dress.

The surrounding thoroughfare in the near proximity to the Palace Theatre building, 47th street and Broadway, was furnished excitement Wednesday afternoon which brought an investigation by the police. It disclosed several men representing the United States Armor Corporation had gained consent to test their newly invented bulletproof body protector on the roof of the Palace building. The man chosen to shoulder the new invention received \$5 for his work of acting target for many shots from a .38 automatic. To fully demonstrate its value he volunteered to brave an explosion from the barrel of a .45.

Early in the winter there were six "Sawing a Woman in Half" illusions on the Pantages circuit, all sent out by Wirth, Blumenfeld & Co., the idea being to cover the entire territory before opposition illusions were shown. One of the acts was in charge of Sydney Hamilton, last heard from in Toronto. He was informed at Sacramento the act would close after two weeks in Oakland. When the turn reached the latter city he was instructed to accept three additional weeks, in Pan houses, returning via the northwest. Hamilton answered the railroad tickets could not be changed and he had checked out for Los Angeles, though Wirth & Blumenfeld firm had not booked the stand. From Los Angeles two men with the act wired New York for return transportation. They were advised to secure tickets and money from Hamilton. The men were also advised to consult the labor commissioner in Los Angeles if Hamilton did not comply. Hamilton later claimed he was not given official notice of discontinuance. Hamilton is still absent. Wirth & Blumenfeld used the Selbit "woman" illusion. Two men were carried besides the operator and one woman.

A male star who has successfully run on Broadway at high prices, and whose legitimate salary is \$800, recently showed a new three-people act by a standard author for vaudeville. It was passed as O. K.—and the best figure offered was \$600 for the act, including the star.

Marcus Loew may decide to close one or more of his pop vaudeville theatres before long, for business conservation. One almost certain to close before long is the Loew house in Kansas City. Not well enough located to compete with the more modern houses playing vaudeville in more central locations. Loew's will probably abandon the field in that city, although maybe but temporarily, until Loew can secure a site more advantageous.

The Pantages scheme of percentage contracts as outlined in Variety's story of last week on the Pantages-Dempsey sharing agreement has been submitted to other names proposed for the Pantages tour, without meeting with favor from the artists. Pan wants the name to halve the salary, taking the first half of its salary from the opening receipts, after which he will pay all expenses and then share on the remainder, up to the remainder of the salary amount, plus an agreement that the house must first do \$9,000 or \$11,000 (whatever amount is named, according to theatre in question) before the act can start to share on the last leg. The sharing is to be above the stipulated gross, without the full salary being guaranteed. Acts do not relish the plan at all.

The small voice from the gallery, that element that frequently starts laughter at boxing or wrestling events, sometimes still turns the same trick in vaudeville. Last week at the Polly, Brooklyn, one of the Selbit "Sawing a Woman in Half" illusions had gotten under way when a galleryite piped out, "Hey, why don't you saw the other way?" That just about broke up the act, the house rippling with merriment.

Coincident with the publication of the story in the dailies relative to the Secret Service agents raiding an office on the third floor of the Putnam Building and confiscating thousands of counterfeit \$20 bills and various other illegal notes, many artists who frequent the "African golf" parlors there are carefully examining their respective bank rolls. They also decline to try a match on the dotted numbers in any future game where 20's are flashed.

fering. Waldron formerly was the dancing partner of Emma Haig. The act has beautiful stage settings and the impression left was that everything was new. Big time demands seemed to have been followed in arranging the act and likely it will soon find its level.

Loop.

STAGE SHOES EVERYTHING

Immediate Delivery. Single Pair or Production Orders.
SEND FOR CATALOG.

AISTONS, Inc.
14 W. WASHINGTON ST., CHICAGO

EVA PUCK SAYS:

Artists who have long engagements in CHICAGO will enjoy a more pleasant visit by staying at

"Chicago's Newest"

HUNTINGTON HOTEL

4526 Sheridan Road
In Chicago's Exclusive Section
Every Room with a Private Bath
One Block from Lake
Twenty Minutes to All Theatres
Bus stops at door. Excellent Cafe.

Attractive Rates
Wire for Reservations

BETTER THAN THE BEST SHOW IN TOWN
FRED MANN'S

RAINBO GARDENS

CLARK at LAWRENCE. Continuous Dancing—Vaudeville.
Frank Westphal and Rainbo Orchestra. Amateur Theatrical Site Every Friday.

MME. RENE

(FORMERLY HAZEL-RENE)
HATS—GOWNS—COSTUMES
308 State-Lake Bldg. Phone Dearborn 4846
CHICAGO

TWO GROUPS OF ACTS BOOKED FOR HOUSE

Webster Takes Crystal, Milwaukee, Away from Carrell

Chicago, March 15. Charles L. Carrell, "Woolworth" of western theatre bookers, lost a house last week when George Webster secured the bookings of the Crystal, Milwaukee, which plays six acts on a split week policy. The house is owned by the Toy Amusement Co., a Chinese corporation. Bookings made by Webster were accomplished over night. Immediate notice of the change was given Carrell, but he was insistent his show would play nevertheless. Carrell accompanied his acts on the train to Milwaukee. On the same train were the Webster acts. Several arguments resulted among the acts as to which group would play. When they arrived the theatre was thrown wide open to the Webster acts while the Carrell acts were compelled to stand in the cold while the "Woolworth" of the west attempted to square things. The Chinese would not listen to Carrell's entreaties. He and his acts returned to Chicago. The acts are now calling on Carrell to pay them for the unfulfilled engagement.

AERIAL MACKS' BAD FALL

Chicago, March 15. While working on a steel trapeze 14 feet above the stage at Loew's, London, Ontario, March 2, the Aerial Macks, man and woman, were thrown to the stage when the rod broke in two. Winifred Mack landed on the stage first and Mr. Mack on top of her. Several muscles and ligaments in her back were torn and two of her ribs were loosened. Mack sustained a sprained ankle and severe bruises about the body. Miss Mack was picked up in an unconscious condition and taken to the Victoria Hospital there, where she is at present recovering from her injuries. Mack was attended by the house surgeon and went to his hotel. It is said that it will be several weeks before Miss Mack will be discharged from the institution, after which she will return to her home in Chicago. The act will probably not resume its tour over the Loew circuit for several months.

Mary Reilly in New York Cabaret
Chicago, March 15.

Mary Reilly, a singing comedienne, has been booked by Ernie Young to appear at Reisenweber's, in New York, for four weeks beginning March 27. Miss Reilly at present is at the Hotel Walton Roof, Philadelphia.

BERT KELLY'S

431 Rush Street, Chicago
2 Blocks from State-Lake Theatre.
2 Minutes from Loop.
IN THE HEART OF THE ARTISTS' COLONY
Announces the Arrival of
"YELLOW" NUNEZ
Composer of "Livery Stable Blues"
World's Greatest Jazz Clarinetist.
Direct from New York City.
Dance in the Red Lantern Room
from 9 p. m. on.
DINE IN BARN ROOM.
\$1.00 Table d'Hote Dinner

COLOSIMO'S

Wabash Ave., at 22d St.
FINEST ITALIAN RESTAURANT IN CHICAGO
Cabaret — Grand Opera — Dancing
Special Attention to the Profession!
TABLE D'HOTE DINNER:
6 to 9 P. M.—\$1.25.
A La Carte Service At All Hours.
GUS ERDMAN—HOST

MOULIN ROUGE CAFE

ALBERT BOUTCHE, Manager
THE LEADING CAFE AND RESTAURANT IN CHICAGO
Speakers and Dancers Our Specialty.
THE DANSANT DAILY
Table d'hote from 6 to 9. High class entertainment and dancing in closing hours.
TWO BEAUTIFUL DANCE FLOORS
416 SOUTH WABASH AVENUE
HARRISON 3853

ACT'S OWNER DISAPPEARS

The owner and comedian of a musical act, "The Oriental Cock-tail," which has been breaking in around here for the past few weeks, disappeared last week after drawing the salary of the act while it was playing the Englewood on the South Side. According to members of the act the man was Charlie Brodt, also known as Charlie Daley. They assert that when he disappeared they were left destitute.

Those appearing besides Brodt were Reggie Mason, Paul Davenport, Dot Davis, Virginia Smith, Betty La Mont, Betty French, Jean Shirley and Flo Vernon.

ACTORS' FUND BENEFIT

Chicago, March 15. The annual performance for the benefit of the Actors' Fund of America will be held at the Auditorium Friday afternoon (March 24). Among some to appear are Billie Burke, Will Rogers, Mitzl, Francine Larrimore, Robert Ames, Flora Sheffield, John Daly Murphy, Sidney Greenstreet, Elizabeth Risdon, Howard and Clark, Dudley Hawley, Thomas McLarine, Wilson Day, Frank Bacon, Genevieve Tobin, Norman Trevor, Brandon Tynan, Violet Kemple Cooper, Mike Donlin, Boyd Marshall, Merle Madder, Burns and Freda, Walter Horton, Pressler and Klais, Joseph Green.

CARRY INTERPRETERS

Chicago, March 15. By arrangement with Arthur Hopkins, Ben Ami is appearing for a limited engagement at Glickman's Palace on the west side in "The Idle Inn," in Yiddish. The daily critics with interpreters have visited the west side house, and in glowing terms have paid tribute to Ben Ami.

Long Tack Sam Traveling

Chicago, March 15. A communication from Long Tack Sam states that he is just completing a tour of the music halls in the English provinces, and is going to his home in Vienna for a period of six months to rest. After that time he is going for a visit to China, and during his stay there will appear in some of the native theatres. He anticipates returning to America for the 1923-24 vaudeville season.

Eddie Matthews Breaks His Knee

Chicago, March 15. Eddie Matthews, a dancer at Terrace Gardens, broke his knee cap while working there last week, and as a consequence is confined in St. Luke's hospital where he will be for several weeks.

CHICAGO ITEMS

The Orpheum, Kenosha, Wis., opened this week with five acts and pictures, supplied by the association. Thomas Saxe, of Milwaukee, has the house.

Chicago's new theatrical club, known as the Chin-Chin Club, had a dedication of its club rooms in the Adams theatre building last week. The club has 150 members. Only male members of the profession and its allied interests are eligible.

F. M. Barnes has engaged E. D. Strout's 16 Military Hussars Band for a seventeen-week tour of fairs he has under his management this season. In addition to the band Strout has the Milvilles, a vaudeville act, which he owns, also lined up for the out-door field.

"Diamond" Joe Esposito, who conducts the Belle of Napoli Italian restaurant, on Halsted street, frequented by theatrical people, is a candidate on the Republican ticket for the nomination for County Commissioner at the April primaries. "Diamond" Joe is said to have a good chance of nomination and election, as he is the political boss of the Italian element in his section of the city.

Ina Claire, appearing at the Garrick theatre in "Bluebeard's Eighth Wife," announces that she will continue in this vehicle next season and has no intention of entering the musical comedy field.

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.)

FRIENDS

I have no wealth of bonds and gold, as wealth today we score.
Yet I have wealth, and wealth untold, for I have friends galore;
I have no wealth in coin or land, yet I'm a millionaire,
For I have friends who understand—true friends, come storm, come fair—
I am not rich in things you buy, not rich in things you sell,
Not rich in dollars that soon fly and bid you quick farewell;
But I am rich in friends I've made, true friends of sterling worth;
I wouldn't trade a friend of mine for all the gold on earth!

Dear friends of mine, tried pals and true, you've made my life worth while.

All that I am I owe to you, at trouble I can smile;
God sent you to me through the years to make me love mankind.
With comfort you have dried my tears, and to my faults you're blind.
I am unworthy, that is true, of your great faith in me,
But where you go, there I'll go, too, to spend eternity;
No man has penned a truer line since this old world knew birth—
I wouldn't trade a friend of mine for all the gold on earth.

The above poem is by Luke McLuke, who gave permission to Kathryn Osterman to recite it at the benefit tendered me in Chicago two years ago. It expresses my sentiments exactly. I gratefully pass it on to you.

For once in my life I am going to pass the buck. If my column is duller than usual this week, blame it on my friends. Everyone in the world has a birthday once a year. But I question if anyone ever had a birthday quite like the one I celebrated Monday. It was my third in bed. The hospital attaches say that it is not at all unusual for patients' friends to rally around them in great numbers for the first few months they are here. But they have never heard of an instance where the interest in a patient survived three years. A stream of messenger boys started before breakfast. And by noon my screen was again filled with wires and cables and my room resembled the picture of Princess Mary's wedding. Every color, size or specie of flower was represented, from the longest stemmed American beauties to the tiny little forget-me-not. And food that is more apt to keep me in a hospital than help me out. Birthday cakes with so many candles they looked like a torch-light parade. I've just got to stop having them (birthdays—not cakes).

In the afternoon came a five-piece orchestra of string music, sent by Edith Totten and the Drama-Comedy Club. They played very softly, and after entertaining me they gave the children's ward an hour of delight such as they never before had.

In the evening Harry Rapf sent the "School Days" film, which I very much enjoyed.

Despite I preach comedy, it seems tragedy persists in playing the role of uninvited guest at most of the celebrations. After the last friend had gone, the last telegram and birthday card read, I attempted to compose myself by reading a while before going to sleep. The first thing I saw was an account of the death of my good friend, Louis De Poe, the dramatic critic of the New York "World." It would be hard to describe the feeling that came over me. Having spent a day in realizing all that my friends mean to me, and then at the finish of it read you have lost a very good friend.

I received cables, wires, flowers and other remembrances from Peggy O'Neil, Clifton Webb, mother from London, Campbell Kennedy, passenger agent of the Big 4 R. R.; Herman Fehr, Kerry Meagher, Thos. Carmody, Hamilton Revelle, Sam Harris, Laura Bennett, Wm. Stuart, Alice Lloyd, Professional Women's League, Elida Morris, Mrs. Frank Plummer, Glen C. Burt, Dorothy Dahl, Al Friend, Esther Linder, R. H. Davis, Mathew White, Jr.; Girls from Variety, John Cort, George Carson McDonald, Constance and Irene Farber and mother, Lorraine McAnney, Alice Rolie, Jane and Irwin Connolly, Glenn Condon, and one from Boston signed Nora Bayes, Marcus Loew, Helen Smiles Davis, Taylor Granville and 50 members of Marcus Loew's party, Molly and Nellie King, Joseph Moran, Mr. and Mrs. Cornelius Fellowes, Thos. Martin, Thos. J. Ryan, Jennie Bernstein, Hyams and McIntyre, Mrs. Judge Weeks, Mrs. Geo. Baxter, Lottie Brown, Thos. Gorman, Harry Grant, Jules Delmar, Mrs. Wm. Grossman, Mr. and Mrs. Bernard Davies, E. J. Lauder, E. F. Albee, Chas. and Sadie McDonald.

Don't leave too much to be taken for granted. If you love your friends, tell them so occasionally. It is always a pleasant thing to hear, even if they are sure of your affection. Remember the time in your own experience when some of your friends seemed distant and you wondered whether you had offended. Perhaps she was pre-occupied with some trouble of her own, but a word of affection or some little demonstrations of love would have dissipated your doubts and you would have been quick with your sympathy.

Don't be afraid to go three-quarters of the way toward a reconciliation with a friend with whom you have had a misunderstanding. It's a much bigger thing to do than to stand back because of false pride and stubbornness. It is the road of self-respect. Many a dear friendship has been broken because some word or action was misunderstood and has never been renewed because "pride" would not allow either to make the first advance, when one word would have mended matters in no time. Don't allow yourself to lack the courage to be the one to say that word. If you are for your friends, tell them so.

I read this long ago somewhere and saved it. Maybe you, too, will like it.

SPORTS

Christy Mathewson, former star twirler of the New York Giants, is improving in health daily and sees his ultimate recovery within a short time. The relapses which he has suffered have not dimmed his optimism or shaken his resolve to "come back." This is the substance of a message which "Big Six" delivered at Saranac Lake last week to George Wiltse, his roommate in the days when they were both shining lights on the New York National team. Christy looks well and speaks in a strong voice, considering the terrible siege he has undergone.

Hal Witmer, a member of the 1920 nine at Union college, has been chosen coach of the Garnet baseball team for the coming season.

For the first time since its incorporation as a city in 1872, Kingston, N. Y., will have Sunday baseball this summer.

Wellington Cross, at the Orpheum, Kansas City, said the Babe Ruth contract with the Yankees calls for \$85,000. Cross and Ruth have been co-starring in vaudeville this season and were together recently at Hot Springs.

Wid Conroy, former manager of the old Elmira State League team, has been signed by Manager Irving Wilhelm as assistant and coach for the Phillies for the coming season.

The much anticipated Greb-Gibbons battle at the Garden Monday night before an approximate house of 14,000 was something of a disappointment, on the whole, after the discussion preceding it for a month. Especially was this true so far as Gibbons was concerned. A more apparently nervous boxer than the St. Paul boy never entered a ring. From the time he climbed through the ropes and up to the bell Gibbons was moving around, restless and hardly able to remain still long enough for the usual duo of flashlights to be taken for the press.

That Greb made his opponent look exceedingly bad goes without question. As early as the fifth round it became foregone the only way Gibbons could equal the points Greb was rolling up would be by a knockout or at least sending the Pittsburgh battler to the mat for a count. Up to the fifth Gibbons gained the decision in one round, the second, and besides visibly hurting Greb during this period by considerable punishment to the body, slowing him up for the following two stanzas. The only other times that the brother of Mike blazed forth were during the tenth and eleventh periods when he managed to get inside Greb's dancing tactics long enough to inflict more punishment to the body and a few left and rights to the face. Neither battler was seriously marked at the finish though each showed gleaming red blotches around the middle portions, front and back, of their bodies.

While Greb won, mainly due to his aggressiveness and ability to hit Gibbons two for one, with an attack that was nothing if not consistency itself, the fact remains he failed at any time to really hurt Gibbons with the ratio of wallops which he received carrying more substantial power and effect behind them than he (Greb) could deliver. It was (Continued on page 31)

If Its Scenery We Have It

UNIVERSAL SCENIC ARTIST STUDIOS, Inc.
626 State Lake Bldg., CHICAGO
Phone DEARBORN 1718
L. P. LARSEN, Mgr., Art Director

ENTERTAINING AND DANCING FROM 6 UNTIL CLOSING AFTER THE THEATRE—VISIT THIS "LAND OF BOHEMIA"

Where Good Fellows Get Together
A La Carte Service At All Hours.
Reservation, Phone Wabash 8615.
Special Table d'Hote Dinner, 6 to 9

BENNETTS

The Shop of Original Modes
2nd Floor, Kesner Building,
5 North Wabash Ave.
CHICAGO
WRAPS, SUITS, FROCKS and FURS
Ten Per Cent. Discount to the Theatrical Profession.

DR. F. M. THORESON

LICENSED CHIROPRACTOR
Palmer School Graduate,
829 State-Lake Bldg., CHICAGO
Phone Central 7199

FRIARS INN

WABASH and VAN BUREN
M. J. FRITZEL, Prop.

YOU'VE TRIED THE REST

"THE 13th CHAIR" "PETE" Soteris

Next Door to Colonial Theatre.
THE FOLLOWING HEADLINES ATE HERE LAST WEEK:
ROOSTERS FOR STEAKS
Hank Shapiro, Billy Diamond, Sammy Tishman, Max Richards, George Van, Dick Hoffman and Tommy Barcliff.

NOW TRY THE BEST

"THE 13th CHAIR" "PETE" Soteris

30 W. RANDOLPH ST., CHICAGO
THE FOLLOWING HEADLINES ATE HERE LAST WEEK:
ROOSTERS FOR STEAKS
Hank Shapiro, Billy Diamond, Sammy Tishman, Max Richards, George Van, Dick Hoffman and Tommy Barcliff.

AMERICAN 10 SHOWS AND 9 WEEKS LEFT OF 33 SHOWS AND 30 WEEKS

Less Than One-third of American Wheel, as Formed at Opening of Season, Remaining—Others Going Out—Will Close Season Within Four Weeks

Next week will find but 10 shows and nine weeks of playing time on the American Burlesque wheel, as against 33 shows and 30 weeks at the beginning of the season last September. The shows still playing for the American are "Kandy Kids," "Girls from Joyland," "Broadway Scandals," "Some Show," "Pace Makers," "Parisian Flirts," "Jazz Babies," "Follies of New York," "Social Follies" and Henry Dixon's Revue.

The houses playing next week are the Olympic, New York; Empire, Hoboken; Howard, Boston; Fall River and Springfield, Newburgh and Poughkeepsie, Penn. Circuit (one nighters), Penn-Jersey (one nighters), Majestic, Scranton, and Lyric, Newark.

Of the shows mentioned as remaining next week, three will close the week following, "Jazz Babies," "Social Follies" and "Parisian Flirts." Dixon's Revue closes next week at the Olympic, New York, and "Girls from Joyland" next week at Springfield, Mass. "Some Show," "Pace Makers" and "Broadway Scandals" will continue playing in what remains of the American houses until the end of April. If American houses the shows are booked in should drop out before they reach them, the three shows mentioned will "wildcat" on the one nighters around New England, or close, taking the latter course if conditions are not favorable for the one night thing.

"The Kandy Kids," Dixon's Revue and "Jazz Babies" will play the Burlesque Booking Office time after finishing their American routes.

E. Thos. Beatty's "Follies of New York" closes in Scranton, Pa., next week. Jack Reid's "Record Breakers" has finished its American route and Reid will take the show to St. Louis, playing independently a couple of weeks or so en route.

The ensuing four weeks will practically wind up the American's activities as far as routing shows and booking houses are concerned, the Empire, Hoboken; Olympic, New York; Scranton, Boston and Newark dropping between now and the end of April.

OLYMPIC, B. B. O.

Kraus' 14th St. House Switches April 15

The Olympic, New York, controlled by Dave and Sam Kraus, and playing the American shows, will become a spot in the Burlesque Booking Office wheel about April 15, following the playing out of the American schedule this season. The plan to hold the Kraus' "Kandy Kids" at the Olympic indefinitely, when it plays there around April 15, has been changed as regards the principals, the chorus only remaining at the Olympic as a fixture, with the B. B. O. shows (principals and change of book) coming in weekly in wheel rotation style.

With the playing of the B. B. O. shows, the Olympic will probably add a couple of acts and a comedy picture and news weekly, and try the continuous idea as an experiment. The Olympic's location, 14th street between Third and Fourth avenues, is considered to be of value for the continuous thing.

The Lyric, Newark, and another American Burlesque Circuit houses, are also to go over to the Burlesque Booking Office within three weeks, when their American Circuit booking expire, according to B. B. O. officials.

Another new starter of the B. B. O. circuit will be the Irons & Cline "All Jazz Revue," a former American Circuit show that was excellent early in the season. George Walsh is the producer of the new attraction, which opens at the Star, Brooklyn, next week.

Tom Sullivan's "Baby Bears" opens for the B. B. O. at the People's Philadelphia next week. The "Bears" is a new production, and successor to the "Monte Carlo Girls," also operated by Sullivan, but dropped and retitled.

COLUMBIA WILL OPEN OWN BOOKING OFFICE

Agency Called for by 11 Columbia Houses Playing 3-in-One Policy

Plans are under way by the Columbia for the establishment of a booking department to supply the Columbia continuous houses with vaudeville acts. This is practically assured for next season, if the continuous thing proves successful this season, and may even be tried in an experiment before the current season ends.

The Columbia also has a booking office for the film features used in its continuous houses in prospect. With the Columbia able to offer anywhere from 25 to 30 weeks for a feature picture, the booking would become very desirable, and may result in a tie-up between the Columbia and one of the large film companies.

COLUMBIA'S APPEAL

Fred Irwin Matter to Be Argued March 24

The appeal of the Columbia Amusement Co. from the order for the examination before trial of J. Herbert Mack, Sam S. Scribner and Rud. K. Hynicka is scheduled for argument next Friday, March 24. The examination arises from the \$100,000 damage suit by Fred Irwin against the major burlesque wheel for the loss of his franchises.

The Columbia's defense to the suit is that Irwin was not entitled to a renewal of the franchises, as he did not own the necessary 25 shares of Columbia stock. Irwin alleges Gus Hill is holding them as collateral on loans and that the title in them is vested in the plaintiff (Irwin). The purpose of the examination of Scribner among other things is to ascertain from the corporation records if Irwin owns such stock.

Leon Laski takes the appeal from Justice Ford's order on the theory the ruling is too sweeping in its command to produce all official books, documents and records.

HURTIG & SEAMON'S "BALLY"

Hurtig & Seamon's 125th Street, New York, has a circus bally-hoo in the lobby this week, with several men made up as monkeys, real monkeys, peanut and red lemonade vendors, etc., for atmosphere.

The bally-hoo is in conjunction with the Jack Singer show, which has added a couple of circus features.

Business has been off at Hurtig & Seamon's since Lent started, and the management decided to try the bally-hoo.

GERARDS TRAVEL BY AUTO

Barney Gerard has joined the golfing burlesques' class, having left New York Friday last, with Mrs. Gerard (Gertrude Hayes) for a six weeks' sojourn at Southern Pines, South Carolina, where he will knock the little balls around for a few hours daily. The couple made the trip by auto, Mr. and Mrs. Abe Levy joining the party in Baltimore. Mr. Levy is office manager for Sam Harris.

GAYETY'S NEW POLICY

Washington, D. C., March 15.

The Gayety, Washington's Columbia wheel burlesque house switched to a continuous policy with this week, presenting in addition to the regular burlesque attraction a number of vaudeville acts and a comedy and feature film.

The house opens at 1 o'clock and runs until 11, with the second part of the burlesque show as the closing portion of the show.

CASINO, BOSTON, DROPS TO \$7,000 LAST WEEK

Empire, Providence, Does \$4,600 First Week of Continuous

Boston, March 15.

In its fifth week with a continuous policy, Waldron's Casino played to less than \$7,000 last week. Jack Singer's "Lew Kelly Show" was the burlesque attraction. The Gayety, with the "Mollie Williams Show," and minus the extra vaudeville and picture features at the Casino, did around \$7,500. The Gayety played its regular two-a-day policy. The extras at the Casino cost about \$750 (two vaudeville acts and feature picture). The Casino business dropped about \$100 last week, under that of the previous week, with "Maid of America" as the burlesque.

The Empire, Providence, starting with the continuous last week, with Hastings' "Knick Knacks" as the attraction, did around \$4,600, a gain of \$700 over the "Mollie Williams Show," which played the house, minus the vaudeville and pictures, and did about \$3,900. The extras for Providence for acts and pictures ran about \$750, with heavy advertising campaign for the first week, adding about \$600 for the opening week of the continuous.

The Gayety, Washington, which started with continuous vaudeville and pictures Monday, opened fairly. The Gayety, Pittsburgh, also starting with continuous Monday got off at a good gait.

The Columbia, Chicago, started Sunday with continuous and according to reports received at the Columbia home office, looks like a good stand for the continuous policy.

CENTURY CLOSES

Stock Run Gets Poor Start in Kansas City

Kansas City, March 15.

The Century, until two weeks ago a spoke in the American Burlesque wheel, and which for the last 14 days has given musical comedy a trial, closed for the season last Saturday. After the house was dropped from the American circuit the Jack Parsons' "Follies of 1922" was brought in for an indefinite run but the attraction failed to draw. The company, which was headed by Jimmie Allard, who has made quite a reputation in the South, was once the property of Jack Parsons. It was hoped that the Kansas City Commonwealth engagement would put the company on its feet, but the cash customers, accustomed to burlesque, did not respond and the company closed with the house.

The following people were in the last week's cast: Jimmie Allard, Harry Dale, Paul Willis, E. Broussard, Bonney Allard, Vivian Kett, Maude Dayton, Madeline Young, Anna Ludlow, the Southern Sextette, and a chorus of twelve. Ashwell and Hart, who have been with the company, closed last week.

LEW ROSE VINDICATED

Charges Withdrawn and Manager Released

New Orleans, March 15.

After being subjected to humiliation and ignominy by the local police department, which arrested him on all sorts of charges, Lew Rose, the former burlesque manager, proved all allegations were without basis in fact.

He had given a check in Chicago without knowledge of being overdrawn. When unable to locate Rose as the check was returned, the party to whom he had given it, suspecting wrong intent, notified the authorities here to apprehend Rose as a fugitive from justice.

A day or two later, Rose, still in Chicago and realizing his error, made good the amount of the check.

The Chicago police department notified New Orleans authorities to withdraw the charge against Rose, but in some way the orders were either not received or were forgotten.

The local papers have pounded Rose mercilessly at the least opportunity and the affair was sear-headed on the front pages. The denial, as usual, was buried in a paragraph.

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

COLUMBIA CONTINUOUS LIST INCREASED TO 11 NEXT WEEK

"3 in 1" Idea, Burlesque, Vaudeville and Pictures, Starts March 20 in Philadelphia, Albany, Buffalo, Toronto, Montreal

NEGRO HOUSE CANCELS ON STAGE HANDS' KICK

I. A. T. S. E. Insisted on White Crew This Week in Lafayette

As the result of Theatrical Protective Union, No. 1 (New York stage hands local) and the management of the Lafayette, the colored house at 130th street and 7th avenue, failing to agree on the question of a stage crew for the current week, Gallagher & Bernstein's "Little Bo Peep," the American show scheduled to open at the Lafayette Monday, called off the date.

The stage hands' local insisted a white stage crew, if installed at the house for the week, should remain there permanently. The Lafayette played the same firm's "Bathing Beauties" last week, the colored house crew officiating, the union agreeing to the colored stage hands working.

Inasmuch as the Lafayette was to put a colored show in the week following the scheduled date of "Little Bo Peep," the management of the theatre refused to accede to the stage hands' union's demand. Rather than enter into a controversy with the union, Gallagher & Bernstein decided to cancel "Bo Peep."

"The Bathing Beauties" played to about \$3,500 at the Lafayette last week, considered satisfactory in the light of conditions.

GREB FOR HOWARD

Negotiations Under Way for Light Heavyweight Contender

Boston, March 15.

Harry Greb, light heavyweight championship contender, who recently grabbed off the center of the pugilistic stage by defeating Tom Gibbons at the Garden, is in receipt of an offer to play the Howard, Boston, next week. The deal for Greb's appearance at the Howard was due to be closed the latter part of the week.

George E. Lathrop, manager of the Howard, has found pugilistic attractions excellent box office boosters this season. Jack Dempsey, Jack Johnson and Harry Wills having played the Howard within the last three months.

Greb will receive about \$2,500 for the Howard engagement if it is consummated.

STOCK CLOSING

Garrick, St. Louis, Closing in Fifth Week

St. Louis, March 15.

The Garrick, formerly playing American Wheel shows and now on its fifth week of stock, will close Sunday.

Joe Wilton, who left "Hurley Burly," has been producing and appearing in the shows. Pat Daly and Charles ("Red") Marshall, the latter a comic with "Hurley Burly," were the comedians. The Garrick's stock shows have equaled any road show seen here this season, but only Sunday and Saturday found the house with a paying attendance.

THAT SAM GREEN THING

Newark, N. J., March 15.

Someone sent out a story to the Newark "Ledger" that Sam Green, who is appearing here in "Follies of the Day," is going to give up burlesque and become a Methodist minister. The "Ledger" gave the item a big spread, but no figures on the number of Methodists lured to watch Bozo Snyder in the show are available.

The item was also published in the New York dailies.

Beginning Monday (March 20) the Columbia Amusement company will have 11 houses operating with the continuous vaudeville and pictures policy, supplementing the Columbia wheel shows. The Columbia houses scheduled to get under way next week with the "three in one" entertainment plan are the Empire, Albany; Gayety, Buffalo; Empire, Toronto; Gayety, Montreal; Casino, Philadelphia, and Majestic, Jersey City.

Those now playing continuous are the Casino, Boston; Columbia, Chicago; Empire, Providence; Gayety, Washington, and Gayety, Pittsburgh.

The Gayety, Cincinnati, will adopt the continuous policy either next week or the week following. The Casino, Brooklyn, is also to start with continuous not later than March 27. With the two latter added, it will raise the Columbia continuous list to 13.

B. B. O. BOOKINGS

Next Week's Dates—Some Show and Title Changes

Charles Franklin will operate the former American "Little Bo-Peep" for Gallagher & Bernstein when the show opens on the Burlesque Booking Office time, at the Star, Brooklyn, March 27. The show will be renamed "The Lid Lifters." Lew Talbot had a "Lid Lifters" title on the American this season, the former "Bo-Peep" using the "Lifters" show's paper. Harry (Hello Jake) Fields will be the new principal comic with the ex-"Bo-Peep" show. Tom Sullivan's "Monte Carlo Girls" will drop off the B. B. O. time and Sullivan will operate Lew Talbot's "Baby Bears" in place of the "Monte Carlos." Sullivan has the "Mischief Makers" on the B. B. O. time. Talbot is now operating "Harvest Time" on the Columbia wheel.

Bookings for next week for the B. B. O. are Star, Brooklyn, "All Jazz Revue"; Gayety, Brooklyn, "Beauty Revue"; Bijou, Philadelphia, "Pell Mell"; Gayety, Baltimore, "Baby Bears"; Capitol, Washington, "Ting a Ling"; Empire, Cleveland, "Miss New York, Jr."; Haymarket, Chicago, "Victory Belles"; Avenue, Detroit, "Whirl of Gayety." "The Mischief Makers" will lay off next week.

COMBINATION STOCK

The Hopkinson, Hopkinson and Pitkin avenues, Brooklyn, starts with burlesque stock, March 17 (today), with Joe Rose putting on the shows.

The Hopkinson was built by Sam Howe, the burlesque manager, eight years ago, played wheel shows at first, but was converted into a pop vaudeville and picture house shortly after it opened, with a varying policy since.

The new policy will include vaudeville and pictures, in addition to the stock burlesque.

The nearest house playing burlesque is the Empire (Columbia), about three miles distant.

HOBOKEN'S STOCK CAST

The stock which goes into the Empire, Hoboken, April 3, includes Ben Bernard, Earl Kean, Tom Duffy, Richy Craig, Richy Craig, Jr., Olive Le Compte, Bonnie Lloyd and Ida Bernard. Sam Morris is producing. The last American show to play Hoboken will be "Parisian Flirts," March 27.

Lew Christy, formerly in burlesque and lately with "Maytime" on the road, states he is not the "Lewis Christy" of "The Rose Girl," concerned in police court charges in Cincinnati a few weeks ago.

BURLESQUE REVIEWS

LEW KELLY SHOW

Fuller Bull.....Lew Kelly
Tale Wright.....Art Harrison
Willie Belts.....Bulter Manderville
Alphonse Gambler.....Robert Holden
Billy Vail.....Kathryn Clare
Mrs. Canby Wilde.....Evelyn Hayn
Mrs. Bird.....Dolly Baringer
May Bee.....Grace Hallam
Sheela Peach.....

An off year for Lew Kelly. His show at the Columbia this week is unsatisfactory entertainment. The reason seems to be that Kelly has not furnished either the people or the material to offset his peculiar characterization of the dope fiend. That type, of which Kelly is the best known exponent in burlesque, puts all the emphasis on talk without any low comedy business of the riotous kind, and in order to preserve the balance the surrounding people must necessarily work energetically and forcefully.

The only way to make Kelly's somber fun effective is to furnish it with startling contrast in the rest of the stage picture, not in dressing alone, but in comedy material as well. Kelly needs a lot of skillful feeding to make his characterization stand out, and the men in his support do not furnish this aid. Perhaps the chief comedian has taken too much on his own shoulders and left the others too little opportunity. Whatever the reason, his stuff doesn't hit on all six as it did last season. Watching the organization work leads one to the view that the supporting comedians are partly at fault and Kelly partly responsible for the way the show is hooked up.

There is an enormous amount of talk, most of it in the atrocious punning vein. Dialog alone never got anywhere in a burlesque show, even when delivered in that greatest of comedy assets, extreme dialect. When it is all in straight English it has to be extremely light to make up for absent business. Kelly furnishes no business of his own and his assistants are deficient in the same department.

The comedy being under weight, the burden falls upon the women, three in number. One is a straight singing prima donna, which narrows the field down to the two singing and dancing soubrettes, Dolly Baringer and Evelyn Hayn. There is a study in contrasts. The chorus aggregation is unique, being made up of 18 of the tallest girls ever gathered together on one stage. The two principal women mentioned are as tiny, as chic and as trim as the eighteen are tall, and every time they appeared all eyes were centered on them. Both are neat in appearance, with the jauntiest figures imaginable, and cheerful workers.

At the outset they did very well with their numbers, but as the evening progressed and the gloom thickened even they could not instill any great amount of cordiality in the crowd, rather a slim one for the Columbia. Their surroundings were against them. The general effect of the show leads one to suspect that a type of the Kelly dope fiend kind cannot carry the comedy end of a show alone. It must have a comic foil of some sort.

Kelly's chief aid this year is Art Harrison, who does a colorless Hebrew with vague dialect and a mechanical, painstaking, plodding way of handling comedy. It has no life or spontaneity and makes a poor foil for Kelly's quiet methods. Nobody else attempted comedy in any definite and consistent way. Out of the three other men, one occasionally appeared for an isolated comedy bit in talk or makeup, but there was nothing emphatic or positive about it. The whole plan worked out as a pretty weak department. Perhaps it's just an accident of selecting aids. Kelly has been a pretty consistent go-getter in the comedy way. Probably this season's skid is one of those unavoidable accidents.

Al Harrison does a wide variety of semi-straight characters, none of them with any kick. That goes double for his talking specialty with Miss Hayn early in the evening. The others were described on the program as Louis Sheldon, Robert Holden and Butler X. Manderville, but so incidental were they to the proceedings that it was all but impossible to identify them from the printed program. Everything was scattered and haphazard; nothing direct and objective. The climax of the show was a hopelessly misdirected effort. The elaborate story brings the characters together in a prison at the finish and the climax of the whole thing is a morbid bit having to do with the hanging of Kelly, surrounded with prison uniforms, a sable draped gallows, hangman's noose and all the rest of the grisly props. Charles T. Hoyt once made a man in a coffin the basis of a screaming farce, but Kelly is not so fortunate. It's very depressing.

Kelly's best moments were outside the dope fiend in a little talking sketch with Kathryn Clare. A drop in one showed two adjoining suburban residences; Kelly the husband of one household, Miss Clare the wife of the other. Their respective husbands, husband and wife, had gone off to the theatre, leaving them to do the spring housecleaning, and this situation was

played upon most amusingly. It was the best item of the evening except for a man and woman gymnastic specialty interpolated in the second act and involving Rosita and Louis. Another specialty was that of Sam Wilson, Negro singer of songs in Yiddish, who had the stage all to himself for eight minutes. Why should a first rate colored singer of native songs be deemed interesting as a Yiddish Caruso? Perhaps it was meant in a comedy sense.

Rush.

PARISIAN FLIRTS

Radio Reformer.....Irving N. Lewis
Louselogs.....Andy Martin
Tom Smith.....Ralph Smith
Flora Gibson.....Freda Lehr
Tiny Rosebud.....Mabel Lea
Jack Thomas.....May Henrich
Sunny Jim.....Chas. Robinson

Charles Robinson's show at the Olympic this week takes you back 10 years. The makeup of the cast follows the style of a decade ago; so are the methods and so is the material. But that detail doesn't figure one way or the other. Robinson's characterizations are as amusing as ever they were; his particular version of "Irish Justice" is as full of laughs, although the routine has changed only in minor details, and his Hebrew is unique, in a comedy sense.

After all, burlesque hasn't changed so much except for a touch of polish, and the production has become more expensive and elaborate, but the spirit is the same. In most respects the revision has been forward and upward. Robinson's performance was sprinkled profusely with "damns" and "hells." It struck the ear strangely and drove home the realization that that particular curse of the ancient burlesque has pretty nearly disappeared.

This particular reviewer hadn't heard so much profanity in a performance in a couple of years. It struck him as astonishing that Robinson should damage an otherwise spirited and intelligent performance with a device so cheap, when he was able to tie his audience into knots with a thoroughly laughable rendition of so worn a business bit as the monte game with its money changing and hokum. No better bit of absurd buffoonery has come through in a long time. It is the Old Stuff, but done in a genuine way that comes only to the experienced burlesquer. The same was true of the courtroom scene, just as old, just as threadbare, but, as done by this comedian in tramp makeup and with the trained seal impersonation, it is burlesque low comedy at its most hilarious best.

Robinson belongs to the old school and he does best with the old stuff. Late in the second act he used the "lie-and-falling-apple" bit, which is of comparatively recent coinage, and it skidded. But the Hebrew dialect and the military travesty was going to 14th street to see if you qualified for an Old Home week. Robinson is the whole show. He is a real, even if antiquated, burlesque comedian, but he has surrounded himself with some mediocre people, especially among the women principals.

Ralph Smith is a mechanical straight. He has a certain number of lines to deliver, and it is nothing in his life whether they are heard beyond G row, if only he can get them off his chest in the shortest possible time. Irving N. Lewis had a few funny moments in a character fairly suggesting Dave Marion's hair-lip caddy, although he unconsciously broke into a vague German dialect, as though he had been accustomed to working in the latter medium and forgot himself occasionally.

The other man principal is Andy Martin, a dancing contortionist first of all, but showing signs of some talent in other bits. Martin is only general utility man, but he did rather well with an A. K. J., who wanted to learn to play the ukelele. He has a naturally funny face, with a thin mouth and a chin like a snow-plow. His specialty with the tables and a barrel in the first act got applause, and he also figured in several comedy male trios that were liked for their sugary "barber shop" harmony—more Old Stuff that got 'em.

The women do not make a strong group. May Bernhardt gets capital letters in the program type, wears a lot of costly clothes, but doesn't attempt much and is rather listless, although agreeable enough in her numbers. Mabel Lea, if that is the name of the brunet girl who does soubret—these programs are sometimes rather foggy on identities—carries the dancing burden. She is a comely person with a good deal of energy and animation for her stocky build, and managed to get a surprising amount of action into her stoniness. She had an impressive forward kick and her voice was easy to listen to. Freda Lehr is a tall, slender girl, but colorless, and everything she does.

The show has a fairly good opinion of its costumes and settings. The set for the second act was a rather elaborate exterior, neatly executed and probably representing a recent investment of some proportions.

COLUMBIA'S CHL., CONTINUES

Chicago, March 15.

The Columbia, the Columbia Circuit house here, inaugurated its new continuous, burlesque, vaudeville and feature picture policy last Sunday. The first day's business for "Tit for Tat," the current attraction showed an increase of \$500 over the preceding Sunday when Al Reeves' show was the attraction. Monday the matinee doubled that of the previous Monday, and in the evening there was an increase of 60 per cent. over the previous Monday night performance.

Izzy Weingarten, the new manager, has made a number of changes, most noticeable the increased candle power used for the illumination of the marquee signs in the front.

HAYMARKET STOCK

Chicago, March 15.

The Englewood owned by E. T. Beatty, and which has been operating for the past nine years with a burlesque policy, and until this season running American wheel attractions, is now operating with a burlesque stock.

In addition to the stock there are two acts of vaudeville, booked from the Shubert Western office, used and feature pictures. The policy of the house is continuous from 1 to 11 p. m. Jimmy O'Neill is providing the vaudeville turns for the house.

ANOTHER B. B. O. IN CHICAGO

The Burlesque Booking Office is to add another house in Chicago shortly, negotiations now being on and due for consummation the end of the week. The B. B. O. will retain the Haymarket, Chicago, if the new house is secured.

Mike J. Kelly, Company Manager

Mike J. Kelly, who operated the "Cabaret Girls" on the American wheel earlier in the season, in conjunction with the B. F. Kahn Estate, is managing E. T. Beatty's "Follies of New York."

MARRIAGES

Nell Stanton to Robert Sheffield, March 7. Miss Stanton is of the Joe LeBlanc ticket agency. Mr. Sheffield is a real estate operator.

Blanche Fagan (vaudeville) and Rube Smith were married at the First Congregational Church in Los Angeles. The bride is the daughter of Lawrence "Noodles" Fagan. She was the "plant" in her father's act. Rose Timponi (vaudeville) to Bernard Granville, March 5. The couple are at home at 145 West 55th street.

It is reported Bobby Gossans, minstrel and circus clown at present with Lassies White Minstrels, and Inez Fish, lyceum pianist, were married last November in Louisville. The couple open as a team with the Robinson Circus this summer.

Mildred Sherman, assistant treasurer of the 49th Street will be married Easter Sunday (April 16) to Christie Hagendorf of the Globe theatre forces.

IN AND OUT

Jo-Jo and Harrison and Morton and Glass, out of Proctor's, Mt. Vernon, N. Y., first half. Illness. Case and Main and Gibson and Co-nelli substituted.

Paul and Georgia Hall withdrew from the Rialto, Chicago, last week, due to illness. Replaced by Lyle and Virginia.

Illness removed Clara Howard from the Majestic, Elmira, N. Y., bill last half last week. Chad and Monte Huber substituted.

Sharkey, Roth and Witt out of Keith's, Syracuse, N. Y., this week, due to the death of the latter's father. Kennedy and Kramer occupied the spot.

Kirby and Strumm withdrew from Keith's 19th Street, Cleveland, Monday, due to the death of Strumm's father. Bell and Eva substituted.

Pietro cancelled Keith's, Cincinnati, current week. Illness. Eight Blue Demons substituted.

Howard and Brown out of the State, New York, after Monday; illness. Mossman and Vance replaced. James Carlisle and Isabelle Lomal out of the Hamilton, New York, Tuesday, due to position. Nat Leipzig filled the vacancy.

The Frank Hall interests, building a number of theatres on the Jersey side of the Hudson, have taken over the Hope, a new house in Jersey City which opened in the fall. It is now called the Ritz. Under the new management, the house is reported doing excellent business and is using a slogan "try and get in." The house is booked by John Robbins.

The choristers—16 in number—are up to the Robinson grade. That producer and comedian always was a good picker.

Rush.

CABARET

The Roseland Amusement Corp., which operates the Roseland dance hall, was denied its injunction against Sixte Busoni, operator of the Balconades Ballroom (above Healy's), to restrain the latter from employing two musicians in the Memphis Five band, formerly working at the Roseland. Justice Bijur held that Philip Napoleon, cornetist, and Milford Mole, trombonist, were not sufficiently unique to warrant an injunction.

The Roseland considers the Balconades opposition.

The Flotilla Revue, produced by Percy Elkeles at the Flotilla restaurant at Sixth avenue and 55th street, owned by Deputy Police Commissioner (Traffic) Dr. John H. Harris, opened Tuesday night. In these days of sparse novelty entertainment in cabarets the Flotilla show is splendid. It has a variety of turns and numbers; carries a chorus of 12 exceptionally good looking girls who are always well gowned, and the production is led by 10 principals. It is quite pretentious for a restaurant show when other cabarets catering to the public through entertainment depend upon an orchestra only, or a name dancer or straight vaudeville. Yerkes' orchestra, a standard combination, furnishes the dance music at the Flotilla and also plays the show.

Two of the numbers are decidedly attractive in costuming. "Through the Ages" is very dressy, with the dozen choristers and two of the principals gowned to represent the various type of women from the cave days to now. A couple of the costumes are magnificent in coloring. Jay Mannes, the juvenile of the cast, lead the number. Martha Throop is at the head of a whistle number, with small whistles given the diners to join in the chorus. The opening song, "The Pirates," is the other nicely costumed bit. A "fortune telling" number, with the girls distributing horoscopes to the diners holds interest. Each girl represents a month.

The novelties are Eacon and Fountaine, who do a Spanish dance on roller skates, and a snake-movement dance (arms) including a slight wiggle by Princess Flotilla, an unusually adept young woman who is not far away from Kyra in this line. Juanita Means, Xela Sharp and Lessie Nazworth are the other principals. A singing turn is given by the Carleton Sisters, one of whom (Billie) was a Broadway favorite in musical comedy. The choristers are Yvette DuBois, Helen Wynn, Margit Troppman, Bernice Dean, Adela Lacey, Evelyn Gerst, Florence Allen, Mimi Verome, Gene Livingston, Helen Dean, Madge Lorraine, Katherine Valentine.

The Flotilla show is performed twice nightly, at dinner and at midnight. It was staged by Earl Dindsay, with music by Edward Cullinan.

A restaurant revue that finds 22 or 24 people on the floor at the finale is a big show. It looks expensive in production and salary list, and appears to be quite a gamble for the restaurant management and Mr. Elkeles that should bring results.

Prohibition and the expiration of its lease will cause the Tremont Hotel, Toronto, to close, shortly. The hotel was a favorite rendezvous for traveling professionals, particularly vaudevillians. Its bar was the biggest in Toronto.

Liquor prices commenced to drop last week in New York. Scotch was down to \$35 a case, dealers' prices, and rye around \$35 and \$39, while good Scotch could also be had for \$30, if buying friendly. The New York market seemed at the same time to be overrunning with gin, at all prices. No established gin brand would be guaranteed. While the gin might have been made anywhere or by anybody, it was pronounced good. With the snow breaking up in the northern part of New York State, it is expected that heavier and more loads will commence to come in from Canada, when another price break is looked for. The break in quotations last week was accounted for through the top price of late for whisky (\$129 for Scotch and \$105 for rye) having held up too long, discouraging buying.

"Dinty" Moore and his band will again play the music for the Chateau Laurier at City Island (New

York), when that resort opens the last Saturday in April for its summer season, with Bill Werner managing.

The Central Park Casino is now solely owned by C. F. Zittel, who bought last week the interest held by Harry Susskind in it.

George Rector filed a petition in bankruptcy last week, acknowledging liabilities of \$7,600, with no assets listed. The bankruptcy is said to have been the result of Rector, operating as Rector's the former Healy restaurant at Broadway and 95th street, New York. George Rector took over the place some months ago. Rector was first interested when coming to New York, with his father, a famous caterer, who had his equally famous lobster palace on the site of the present Hotel Claridge, which the elder Rector built. George later became interested with Paul Salvin with Rector's at Broadway and 43rd street, now the Cafe de Paris. His agreement with Salvin provided that his interest, given for the use of his name, said to have been one-third, should continue in all of Salvin's restaurant operations. Differences arose between the partners, with Salvin purchasing Rector's interest, paying him, according to reports at that time, \$24,000. It was said to have been the cheapest buy ever passed in the restaurant and hotel business. Prohibition looming in the distance induced Rector to make the sale, no one then foreseeing what the future would bring.

Immediately afterward Salvin, with the group of men now associated with him, commenced to branch out, until now the Salvin string of New York restaurants reaches to eleven in number, with three the biggest cabaret money makers in this country at present. With the exception of one or two that have about broken even, the Salvin restaurants have been money makers from their start.

Salvin is reputed to be worth over \$2,000,000, drawn out of his business, besides the value of the restaurants' properties. When starting in the restaurant traffic on Broadway, Salvin was supported only by his credit. His first purchase was furnishings and carpets. He received a credit of \$30,000 from one of the biggest New York firms in that line, to be paid in three installments of \$10,000 each, the first payment due the following January 2. Salvin made it January 2 to be protected by the New Year's Eve receipts. As the work progressed it became doubtful if the restaurant could open on time. Salvin was in a desperate state of mind, and the work was finished the morning of December 31, with equipment installed. The restaurant opened that afternoon, picked up its reservations at night and, on the morning of January 2, Salvin walked into the office of the firm selling him, taking up the \$10,000 note in cash. Salvin established his credit for all time and for any amount thereafter through this single operation.

Colosimo's, Chicago, has taken a new lease on life. The South Side Italian cabaret has as its host Gus Erdman, who has assembled a cast of cabaret entertainers to again live the famous place. The entertainers are Irving Foster, local favorite; Buster Lehmann, operatic; Lillian St. Clair, ballads; Amela Victoria, who has been there for some time; Trixie Rose, soubrette; Charlotte Pedro, ingenue, with a late addition of Ruth Etting, "blues." The operatic work falls upon the shoulders of Isidoro Protti, tenor, and Giuseppe De Luchi, baritone. There is a dance orchestra of six pieces, under the direction of Petro De Quarto.

Eight bands are playing in and around Los Angeles under the Max Fisher banner. This is the largest number of orchestras playing the coast under a single leader's supervision. Fisher himself is supplying the music at the Huntington, Maryland and Green hotels at Pasadena. Joe Cornblatt is doing the musician's business. Besides Fisher the city boasts of Art Hickman, who is filling a limited engagement at the Ambassador, and of Weidoff's orchestra, playing under the wings of the organizer's brother.

Two bootleggers from New York City learned to their sorrow the meaning of the old phrase, "the irony of fate." They had successfully smuggled 400 quarts of

(Continued on page 23)

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
RIME SILVERMAN, President
164 West 46th Street New York City

SUBSCRIPTION
Annual.....\$7 1/2 Foreign.....\$8
Single Copies.....20 Cents
VOL. LXVI. No. 4

15 YEARS AGO

Being Random Items from Variety
Dated March 12, 1907.

The K. & E. vaudeville fight was warming up in prospect for the following season and pretty much all the show news reflected some angle of this. William Morris and the U. B. O. (Keith's) were putting out professions of friendliness to the actors. The United had submitted the draft of a new equitable contract form to the Comedy Club, but that body took exception to some of its barring provisions and it was taken back for redrafting. Morris also had submitted a contract form which did not meet with the players' unqualified approval. Nevertheless both sides were actively preparing for the clash. K. & E. were talking about 50 consecutive weeks for the coming season and it was declared that a start would be made during the summer when 10 houses in the east ordinarily given over to dramatic stock during the warm weather would be turned into the vaudeville column.

Another angle was that the Syndicate interests had been fishing for some sort of alliance with the Orpheum people in the United Booking Offices, but this was not taken seriously. It was pointed out that the Beck outfit was tied up too closely to the Keith interests to make any breakaway possible.

Clifford Fischer had just returned from a long trip in Europe and unfolded to his Broadway intimates an elaborate scheme to combine all the foreign agents into a sort of booking trust which should oppose international promoters and booking impresarios who did not belong to the clique.

Alice Lloyd, who had made her first American appearance at Williams' Colonial the week before together with the McNaughton Bros., had her tentative Williams time extended six weeks at a figure estimated at five times the original salary agreed upon for the "show" venture, besides being headlined.

M. S. Bentham claimed the record for amount of money involved in the bookings of a single day. He declared he had negotiated in a single business day that week contracts calling for the payment of \$200,000 in actors' salaries. He didn't specify the acts.

The two burlesque wheels had at last got together on a territorial agreement. It was agreed to eliminate one of the opposing houses in nine cities, both wheels to play a half week in the remaining house. The Empire or Western group agreed in addition not to enter the exclusive towns in the Columbia or Eastern circuit and the Eastern group agreed to keep out of the Empire towns in the south where the opposition was having it all their own way.

The historic controversy between Colonel Gaston Borderverry and Chevalier John Deloris, both sharpshooters, reached its climax. The pair had been engaged in a wordy battle and had agreed to play both acts on the same bill for a \$1,000 side bet, the audience and a committee of army men and showmen to decide their merits. De Loris and Borderverry met in Variety's office, De Loris waving two \$500 bills. At the last minute Borderverry insisted that "splash" bullets be barred from the contest and the refusal of De Loris to admit this limitation, stopped the contest.

John Cort, who was then confining his operations to a chain of theatres in the northwest, decided not to throw his lot in with K. & E. in the looming vaudeville fight.—Vesta Victoria was forming a road company to go on tour the following season.—Charley Guyer and Ida

PROHIBITION AND THEATRE ATTENDANCE

A few years ago many so-called brilliant showmen and a few wisecracks among the artists of the profession loudly proclaimed that prohibition would prove a boon to the theatre. What foolish prophets they were.

Observation from this point at least proves that their prophecies have worked out in the reverse. One of the causes is that the appetite of the public for snappy beverages has not decreased, while the number of places where it could be secured has declined. With the passing of the public drinking place theatres have sprung up on almost every corner. This brings about a situation where in one instance the demand is greater than the supply and in the other, where the supply is greater than the demand.

It is a known fact that the class of theatregoers at large are people who like to take a drink. It is these people who are being kept away from the theatre by prohibition. They remain in the neighborhoods where they are known to the man at the "speak easy" and where they know they can get a drink if they want it. This keeps them away from the theatre box office.

However, it isn't the "speak easy" or the desire to be near one that has caused the greater falling off at the theatre. It is the house party idea which has sprung up as a direct cause of prohibition. Everyone is making home brew in the smaller towns of the country. Between the time that it takes to concoct the stuff and entertaining friends to "try it" there is no time for the theatre.

William J. Slattery, manager of the Majestic, Cedar Rapids, Ia., has made a close study of the house party condition in his own town. He has observed dozens of house parties night after night in a small section of the city. The party is betrayed by the number of cars parked in front of a house where the lights are blazing and the guests dancing to the tunes ground out by a talking machine. All are jolly, inspired by the various home brews with a punch. The host one night is a guest the next and so on until an endless chain of parties is the result. One who has attended a few of these parties in a week will have no desire to sit in a theatre for a few nights unless it is to fulfill some social obligation that a party won't answer. Mr. Slattery, from his observations, wrote Variety suggesting this editorial.

Nearly every family makes some sort of home brew, if only to have it on hand in the event of company. Families who in the pre-Volstead days would have been horrified to have it known among their friends that they deemed booze a necessary social beverage do not hesitate to make it or obtain it under prohibition laws.

The cost of the goods and the ingredients is a further cause for the falling off of theatre receipts. In the old days the best of bottled goods could be had at a comparatively low price; therefore little, if any, money was diverted from the box office. Today the bootlegger's price for a single quart is the same almost as what was paid for a case of goods in the "good old days," and in those days a case would last for a long, long while.

As a business proposition prohibition is a farce. As a measure to preserve and promote public health it is a fizzle. Friends of the measure say that the children are better dressed, the wives happier, etc. If this were a fact, then there would not be a cry regarding bad business from the merchants who would be selling more goods than they did in pre-prohibition days.

The subject, as Mr. Slattery submits it, seems so vital a one it is necessary to go beyond the box office to ascertain whether or not there are means to combat the measure which may be virtually ruining business of the theatre in the smaller cities. Fighters of fanaticism should prepare statistics showing the population of insane asylums, penal institutions, orphanages, poor houses and all institutions devoted to the care of the weak and helpless and learn if this form of suppression of liberty has made the weak stronger or the stronger weak.

The promises of the advocates of the prohibition measure to the effect that with liquor wiped out as a legal beverage these United States would become the ideal spot of the world. What has happened? Do we today require more or fewer officers than we did in the past to bring about the suppression of lawlessness and the enforcement of the law? What is the average age of convicts today as compared to pre-prohibition days? Is the collective convict older? That question should be determined, for prohibition was designed to remove evil influence from the path of youth.

FILM SERIALS IN NEW YORK

It would be interesting to know what consideration inspired Famous Players to the enterprise of tying up its two principal Broadway theatres, Rialto and Rialto, for four weeks with the U. F. A. serial, "The Mistress of the World," a picture designed and produced for second-rate neighborhood houses, and as far from the policy of the two theatres and the tastes of their clientele as it would be possible to get. Is it credible that the film company would endanger the good will of these properties for anything so paltry as an exploitation stunt to impress the exhibitors of the country with the importance of the picture in order to "cash in" on subsequent rentals? It would have been cheaper to rent another theatre for the purpose, as Fox did last year.

The Famous Players officials could scarcely have been mistaken in their estimate of the quality of "The Mistress." Its two episodes so far shown have been obviously cheap and trashy, exactly the type of screen output to drive away the patronage that has been painstakingly built up for the Times Square palaces since they were opened. To make it worse, the company has booked in a full length feature to supplement the serial, an arrangement which has crowded out the musical features and supplemental program of short comedies, scenes and cartoons, elements in the type of show which has attracted the best class of fans as much as the film feature, perhaps more.

There is no argument against the proposition that the Broadway picture program sets the styles for the whole country. They are depended upon to be the best type of screen entertainment, and represent the very highest standard of the exhibiting side of the industry. It would not be so bad if there was only the box offices of the two houses to consider, but it goes further than that. In the long run Famous Players will get back its investment in the imported cheap film, with a handsome profit besides, when all the returns from the smaller theatres have been counted in terms of rentals, but the best type of film show which attracted the best public group of screen fans is being lowered in its standards. If

Crispien denied that their stage partnership was about to terminate.

Bill Lyons was posing for a set of slides for a new song, "The Best Thing in Life," just published by Charles K. Harris.—Ted Maika was

looking Sunday concerts at the American.—Mayme Gehrue was signed for 40 weeks of United time in a new sketch, "June," by Edmund Day.—Maude Earle took over the "Johnny" act in which her sister, Virginia, had been playing in vaude-

Famous Players, the leader of the industry, sells out its professed ideals for a momentary profit, what is to be expected of less responsible producers?

Even then the damage is not covered. The film trade in all its branches and tributaries is faced with probably the toughest obstacle since the astonishing growth of its popularity. Wise men within the industry believe already that the radio is going to work a permanent injury on the business of making and exhibiting pictures. The trade is in for a struggle against a powerful competitor which will use up all its energies for the next five years. If it holds its own it will have to reform its methods in many respects, but principally and first the quality of its output. The children have been the mainstay of the screen, and their attendance was ruled pretty completely by the respect or contempt with which the film show was held in the minds of their elders. "The Mistress of the World" on Broadway threatens to do much to alienate from the picture theatre its best friends among the moderately well-to-do and intelligent element of the whole public.

CENSORING AND PUBLICITY

This for and against the church or theatre is nearly an epidemic. Confined to New York at first, it is spreading until every reformer or theatre manager with a thirst for type is grabbing the opening the New York agitation stirred up for local consumption.

If the theatre seeks to evade legalized censoring, this continual publicity all over the country is certainly not a preventive. The publicity seeker should be throttled instead. He is the most dangerous just now. This is not intended to be any means include William A. Brady. Brady started to battle for the profession against Doc Straton and Brady should be left alone. He can take care of himself and protect other theatres as well as his own, besides taking up the cudgel for the professional since the two he holds dearest are members of the profession. But the publicity hunters, in New York and outside of New York, connected in any way with the theatre, should remain quiet. Quiet, the reformers have nothing to talk about—by giving cut interviews and statements they merely provide a reason for the reformers, whether just plain hypocrites or ministers, to answer.

Should this agitation be made a national issue as between the theatre and the reformers, with the reformers seizing upon the subject as a means to collect more and larger subscriptions for their causes (whatever they might be), it will tend to hold up the theatre in every locality as a terror. It cannot conduce to better business. It cannot help the show business because it is not an organized effort by the theatre. Let Brady handle the theatre end and let everyone else lay off.

TOMMY'S TATTLES

By THOMAS J. GRAY

Lent has a great advantage this year; it can't be blamed for making show business bad.

Dr. Straton made a great impression on the public; he said nothing and nobody expected anything from him. It's a great art not to disappoint your public.

The actors who entertained at the battlefields, in the hospitals, at the wound dressing stations, in the woods of the Argonne forests DID NOT ASK THE SOLDIERS IF THEY WERE OF THE SAME FAITH AS DR. STRATON. The chaplains of the various denominations at the front did not ask the entertainers what they were or who they were.

We don't know what Dr. Straton is running for, but we hope he doesn't get it.

You can't get away from the fact that Hollywood, Cal., is getting blamed for most of the things that happen in this world, so we will not be surprised if we see the following news dispatches in the newspapers:

Cape Town, South Africa.—Offis Nutta, chief of the Abbadabba tribe, killed seventeen and a half of the tribesmen of the Layoffsonia. The feud between the two tribes had been going on for the past sixteen hundred years. It is said that Chief Offis Nutta was once in pictures and lived in Hollywood, Cal.

Black Sea, B. S.—The skiff "Applesauce" was wrecked off the Island of Hukim in the Black Sea two years ago last year. It is said the wreck was caused by an old scenario that floated into the Black Sea from Hollywood, Cal.

South Pole, Long, Zero, Lat. Zebra.—Two Eskimos were cut out of the ice here by Sheriff Colonial, the coldest sheriff on the Arctic Beat. They hid here six hundred years ago after holding up two paymaster sea lions. It is said that they were former members of the Hollywood, Cal. motion picture colony.

Mars Skyline, Starville.—"The Dipper" of sky fame was raided last night by six flycops from the Milky Way. Twelve "Full Moons" were found there and twelve Venuses. It is said the twenty-four skylarkers were members of the Hollywood, Cal. picture colony.

South Sea Islands.—Six cannibals who have been the terror of the islands since the early fifties were arrested today, charged with being "dopes." Nobody here was ever as dopey as they have been. It is said that they are former residents of Hollywood, Cal., where motion pictures are made.

San Francisco, Cal.—The earthquake that made this place famous many years ago has finally been solved. It was the work of C. Lose Upp, a motion picture actor who lived in Hollywood, Cal.

Johnstown, Pa.—The mayor of this town, after years of investigation, has decided that the famous Johnstown flood was caused by someone in the motion picture business in Hollywood, Cal.

Holland (via wireless).—"Little Willie," former hobby horse rider, and Chief Trouble Finder, of a place formerly known as Germany, gave out the following statement: "There never would have been a war but for the fact that I was sore at a place called Hollywood, Cal. They could turn out more comedies than I could think of."

We doubt if General Sherman was alive today that he would say: "War—is Hollywood."

Smart men must have known about the picture business long ago, otherwise what did a famous editor mean when he said "Go west, young man; go west."

ville.—Della Fox, who had retired, made her reappearance in Atlantic City. Her husband, Jack Levy, was running a vaudeville agency business in New York.—Daisy Green, member of the original "Floredora" Sextet was entering vaudeville.

Ned Wayburn's "Side show," a new girl act which had showed at Henderson's, Coney Island, was booked for the following summer on the Victoria Roof. Harry Bluer headed the turn.

BROADWAY THEATRES STILL INSIST SHOWS GUARANTEE

Despite General Falling Off in Business for Attractions, Houses Want Insurance Against Loss—"Broken Branches" Shining Example

Guarantees of theatres on Broadway, despite the scarcity of attractions, continue in effect with half a dozen shows on the current list playing under such agreements. The biggest guarantee figured is that of "Broken Branches," the Hyman Adler piece at the 29th Street, opening last week, by A. G. Delamater. The contract provides the house share be no less than \$3,500 weekly.

That is an exceptional figure for a limited capacity theatre. The attraction must gross \$7,000 on a 50 per cent. sharing basis in order that the guarantee be "earned." Business after the opening of "Branches" indicated less than \$1,500 for the week. The Tuesday night takings were reported under \$100, and Wednesday night a little more than that, so that, regardless of better business for the late days in the week, the amount of the guarantee could not have been attained. It is understood "Broken Branches" has an agreement for three weeks.

"The White Peacock" (Mme. Petrova), the Comedy, under a guarantee arrangement, closes Saturday, though the management claimed the piece would be kept on until Easter. Business held at \$5,000 weekly for the best part of the run, and the show broke even because of royalty and salary arrangements. Recently it fell below \$4,000. "The Hindu," with Walker Whitesides, may be the succeeding attraction. The latter piece is not highly rated on the road. "The Mountain Man," at the Elliott, is also reported guaranteeing. Its pace has approximated \$6,000 weekly, said to have turned a slight profit for the show.

The matter of guarantees has been a curious twist of the subnormal season, house controllers standing out for protection, and saying it is cheaper to keep theatres dark than play to business that was a loss over actual operating expenses. Attractions seeking a showing on Broadway have therefore been forced in some cases to accept the guarantee plan or close.

ALICE BRADY'S SON

Mrs. James Crane Becomes Mother—Passed Safely Thru Accident

Mt. Vernon, N. Y., March 15. Alice Brady-Crane became the mother of a son, christened Donald at the Mt. Vernon hospital, March 10.

Mrs. Crane a few weeks ago was in an automobile accident while en route by motor to Albany, N. Y., where she was to have played an engagement. Recovering, she did not return to the stage.

Miss Brady married James Crane, the actor, a couple of years ago. Recently an interlocutory decree of divorce was granted Mrs. Crane in the Supreme Court of New York. Mr. Crane is at present with Elsie Ferguson in "The Varying Shore" at the Woods, Chicago.

LEGISLATURE PASSES BILL

Albany, N. Y., March 15. The legislation of Assemblyman Thomas K. Smith, Republican, of Onondaga, designed to curb speculation in theatre tickets, was passed by the Assembly Monday night by a vote of 121 to 2. Assemblyman Louis A. Culler, Democrat, of New York, and Assemblyman Peter A. Leininger, Democrat, of Queens, voting against the measure.

It requires tickets of admission to theatres and other places of amusement shall have printed, on the reverse side, a form of contract stating that the ticket shall not be disposed of at a price in excess of 50 cents in advance of the printed price on the face of the ticket.

REHEARSALS CALLED OFF

A. H. Woods has called off his production of "Who's Who?" after having had the piece in rehearsal for two days. The piece is to be recast and given a tryout on the road during the late spring.

JOLSON'S NEXT ENTRY "THE PASSING SHOW"

Al Jolson Leaving His Theatre Shortly—Proved Extraordinary Drawing Power

The next attraction at Jolson's, or 59th Street theatre, will be the new "Passing Show of 1922," the Shubert's annual production, formerly housing at the Winter Garden. It will be the second show to enter the Jolson theatre.

Al Jolson, in "Bombo," will leave Jolson's within a few weeks. Jolson wants to call it a season. The Shuberts are trying to persuade him to go to Boston or Philadelphia for a month or so.

Jolson was the first star and attraction to open the Jolson theatre, a converted theatre at 7th avenue and 59th street, the Shuberts in which invested \$1,000,000. It was the largest house Jolson had ever played, as a star, in New York. The Winter Garden was thought to have been his home. Jolson is said to have made the Winter Garden for the Shuberts, as the Winter Garden is said to have made Jolson. Skeptics were doubtful of the drastic change of base for the Garden's favorite entertainer, but Jolson voiced his approval immediately and put the house over from the outset, playing to over \$30,000 weekly for the first period of his run.

He is now in his 24th week there, playing to around \$25,000 weekly. It is longer than he usually remained at the Garden.

Jolson could have selected no better suited house to test his personal drawing power than the 59th street theatre named after him. It is a theatre that commands a ticket agency sale only, few buying at the box office.

CANTOR AT GARDEN

New Show Will Be Summer Attraction on Broadway—Opening April 24

Resetting of the date and place for the new Eddie Cantor show, "Make It Snappy," on Broadway is April 24 at the Winter Garden. The arrangement was completed this week, when it was decided to end the Shubert vaudeville season at the Garden April 23.

The Cantor show is in Philadelphia, ending a run there this week. It will remain on the road until the Garden engagement commences.

"MARJOLAINE" CUTTING

A. H. Andrews leaves "Marjolaine" at the Broadhurst, New York, this week, replaced by Harry Llewellyn. The withdrawal of Andrews is reported as the first move of the management to cut down the operating expense of the piece, the \$12,000 average weekly gross having failed to show a profit up to the present time.

RUTH OSWALD'S TOUR

John Wistach, ahead of the Mitzi show for Henry W. Savage this season, is laying out a concert tour for Ruth Oswald, formerly of the Savage forces.

Miss Oswald is the daughter of a minister of the gospel at Freeport, L. I. Her tour is to be of a number of the Long Island towns.

PATRICK TOOMEY DIES

St. Louis, March 15. Patrick Toomey was stricken with apoplexy while seated in a Catholic church here and dropped out of his pew to the floor, dead. The deceased was of the scenic painting firm of Voland & Toomey. His partner, Hugh Voland, died a few weeks ago.

GRAND OPERA AND FARRAR AT CAPITOL?

Possibility Rumored—Largest House in New York Now Playing Pictures

Reports from inside sources this week are for the formation of a new grand opera company for New York, headed by Geraldine Farrar, with the Capitol mentioned to berth the venture. Farrar will be a free agent after the local operatic season, she having reached the parting of the ways with the Metropolitan about the time the brilliant Viennese, Mme. Jeritza, made her debut at the Met.

The Capitol has the largest seating capacity of any house in New York. It has been devoted to pictures since its opening three seasons ago. Plans to convert it for legitimate attractions have been reported several times, with technical experts understood to have stated considerable reconstruction of the stage is necessary. With the magnitude of back stage required for grand opera, the cost of structural changes would not be material. To date there is no certainty whether Chicago grand opera will be given in New York next season. The sale of the Manhattan to the Scottish Rite recently takes that house permanently out of the field, and the Lexington was not used by the visiting opera company with enthusiasm.

MCINTYRE AND HEATH AT APOLLO FOR SUMMER

Open in Chicago After Shubert Vaudeville Vacates Woods' Theatre

Chicago, March 15. When Shubert vaudeville concludes its season at the Apollo, now set for April 1, the Woods local house will have the new McIntyre and Heath show as the attraction, to remain for a summer run. It was first thought McIntyre and Heath would locate at the Studebaker.

ROW OVER MISS ANGLIN

College Prof. Objected to Her Appearance in Greek Theatre—Is Overruled

San Francisco, March 15. There is a row brewing in the classic precincts of the University of California as a result of the stand taken by Prof. Sam Hume that he would not allow Margaret Anglin to play in the Greek Theatre during her visit to the Pacific Coast. It seems the English Club of the university, of which Miss Anglin is an honorary member had invited the distinguished star to appear in the Greek Theatre when she arrived in the West. She has played there twice in the past. Miss Anglin accepted the invitation and was preparing costumes for the production when Hume's announcement broke. He took the stand that he could not run the theatre at a profit if outsiders were permitted to play there. The English Club came right back and declared Miss Anglin was an honorary member and therefore not an outsider.

A few days later Hume, who was in Los Angeles when the controversy crept into the papers, returned to Berkeley and said he was unaware that Miss Anglin even contemplated a trip to the coast. He also said he had no objection to Miss Anglin appearing in the Greek Theatre. If she appeared, however, with student actors supporting her then he, Hume, demanded that all the details be placed before him prior to his giving a final decision.

It seems that some years ago when Miss Anglin was asked to play in the Greek Theatre, she was told by Hume that she would have to appear under his management. This Miss Anglin refused to do. The affair was finally adjusted and Miss Anglin kept the engagement.

Brewer Takes Wilkes-Barre Grand Fred P. Stegmaler, owner of the Stegmaler Brewery in Wilkes-Barre, Pa., has taken over the Grand theatre of that city.

URGES COMMONWEALTH PLAN FOR BALANCE OF SEASON

Scheme Now Being Worked Out by "Your Woman and Mine"—Was to Have Closed, but Agreement with Players Continues Run

DEMPSEY'S THIRD WEEK CLOSES HIP ENGAGEMENT

Booked for Four—Gross Fell Off Last Week—Fights at Hip During Summer

Jack Dempsey will conclude his engagement at the Hippodrome Saturday, making the heavyweight boxing champion's date with "Get Together" three weeks instead of the four originally announced. It was stated the contract with the Hip permitted withdrawal after the third week, and a proposed appearance at the Arena, Boston, next week, when an athletic carnival will be held, with \$10,000 in sight for Dempsey there, was said to be one reason why the Hip date was cut. Fred Curtis, who arranged the Hip engagement, was in touch with the Boston promoters, but up to Wednesday there was doubt if Dempsey would close it for next week.

Business for Dempsey's second week at the Hip showed a drop over the pace for the first week. The takings were quoted a little under \$33,000, as against \$36,000 for the initial week. With the champion splitting the gross over \$22,500, his earning for the second week was about \$5,000.

It was considered that a fourth week would not bring the champion anything like the \$5,000 minimum set for himself, since the Ringling and Barnum and Bailey circus opens next week at Madison Square Garden, and counts as an opposition attraction.

The Hippodrome will likely run but another month, the closing date figured about the middle of April. It will be the earliest closing for the big house since the war, and matches the late opening. Next week no unusual feature will be presented, but it is possible a strengthener will be tried for the final weeks.

Reports are that the Hip may be used to berth boxing shows during the spring, with pictures probably filling in for the rest of the time.

CARR AND BERNARD

Rejoin, with Lee Kohlmar, to Play "P. & P. Motors Co."

The Selwyns' production of Montague Glass' newest, "Potash & Perlmutter Motors Co.," will go into rehearsal next week with Alex. Carr, Barney Bernard and Lee Kohlmar as the principal players. It will be a reunion for Carr and Bernard, who were in the original "P. & P." play put on by A. H. Woods.

GEO. COLLINGWOOD STRICKEN

New Orleans, March 15. George Collingwood was stricken with apoplexy while seated at his desk in the office of the New Orleans "Item." He has lost speech and fears are entertained for his recovery.

As dramatic editor of the "Item," Mr. Collingwood became a writer of national repute. He is widely informed on theatricals, internationally.

"LOLA" ADDITIONS

Pittsburgh, March 15. "Lola," playing here this week, goes to Detroit next week, then opens at the La Salle, Chicago.

The show features Helen Shipman, Fred Heider and Helen Groody were added to the cast this week.

Tryout for "Out to Win"

"Out to Win," the Charles B. Dillingham production now in rehearsal with William Faversham, will be given a break-in out of town for two weeks.

The piece will not be brought into New York until the fall.

"Your Woman and Mine" continues at the Klaw, New York, although set for closing Saturday. It was produced by Lee Kugel, with the Shuberts interested, but the latter declared themselves out Saturday at which time the show had run two weeks. The gross for the second week was not much over \$2,500.

Kugel expressed faith in the play, which was written by Cleaves Kinscald, author of "Common Clay." He stated its premiere at the beginning of Lent was the real handicap and that it figured to build. It was proposed to the company that the piece continue on the commonwealth plan, with no player drawing over \$100 weekly. This is reported to have been accepted by the company. Protection of the picture rights will be gained by playing 50 performances.

It has been proposed that in light of bad theatrical conditions that other productions be made by Broadway managers on the commonwealth plan for the balance of the season. By holding down operating expenses, attractions would be able to operate on grosses that at present mean a loss, and while no regular salaries are guaranteed players, it is reported that many are willing to gamble. If the commonwealth plan is further attempted than at present it is expected that theatre owners will remove the stop limit, risking engagements and gambling to draw over the house operation costs.

CHARITY BENEFIT

Montreal Managers' Association Arranging to Provide Testimonial for City's Needy

Montreal, March 15. At the last meeting of the Theatrical Managers' Protective Association of Montreal it was decided to give their big testimonial for charity May 30.

Everything is to be gratis; the managers donate their theatres; all employees will be asked to donate their services, as well as all the talent, so that every dollar may be turned over to charity. Through the secretary and treasurer of the managers' association a request was made to Mayor Mederic Martin to accept the responsibility of dividing these proceeds among the worthy charitable institutions of the city, and he has accepted.

The committees of the managers' association in charge of arrangements were selected as follows: General Details—President, H. W. Conover; secretary and treasurer, B. M. Garfield. Entertainment—Vice-president, Abbie Wright; Fred Crow, Jack Elms and Harold Hevia. Publicity—George Rotsky, Thomas and George Nicholas. Special treasurer in charge of the tickets, Stewart Dunlap.

WARD-FULLER COMBINE

Australia's New Firm for Legit Productions

San Francisco, March 15. Hugh Ward will not arrive from the Antipodes until April 8, according to latest word received here. With the union of Ward and Fuller the other theatrical firms in Australia will face opposition.

The Ward-Fuller combine will be distinct from the Fuller vaudeville circuit. It will enter the legitimate field. It is said to have four houses at Sydney, Melbourne 2 and Adelaide. These were formerly devoted to stock.

"Drifting" Closing in Philly

W. A. Brady's "Drifting" closes Saturday at the Adelphi, Philadelphia.

The piece completes two weeks at the Adelphi at that time, having been withdrawn suddenly from the Playhouse, New York, two weeks before.

INSIDE STUFF

ON LEGIT

One of the most typical Barrie stories was told by Anthony Paul Kelly about the knighted British author of stage classics. It seems Sir J. M. was introduced to a certain male actor of some prominence in America who had been featured in a Barrie show. Barrie had never seen the performance, but he had read the criticisms. The actor shook Barrie's hand vociferously and said, "Pleased to meet you, Mr. Barrie. You may have heard of me—I was featured in your play." Barrie answered: "What do you mean—'featured'?" The actor explained: "You see, in the billing, first came the title of the play, then the names of the various other players, all listed, and me, by putting my name after the 'and,' the management featured me, as is the custom in America." "Yes, I understand," replied Barrie. "But why the 'And'? Why not put it 'But'?"

Jed Prouty has retired from the stage. At present he is in partnership with Leon Ervol in an automobile painting and repairing establishment at 63rd street and Broadway. The actors have secured the patent rights to a paint drying invention which makes it possible for them to paint an automobile in about one-fifth the time formerly required to do the job, and for about 25 per cent. of the former cost of such a job. On this patent they lay claim to future millions for both.

Winthrop Ames is producing a play called "The Truth About Blayds," by A. A. Milne. He was to have put on a Milne play piece earlier. It is "The Dover Road," the rights for which he presented to Guthrie McClintic as a wedding gift. McClintic was Ames' stage director. "Dover Road" is one of the comedy hits and is playing to capacity at the Bijou, and it will be of interesting to note the measure of the "Blayds" which will open across the street at the Booth.

George Cohan's entrance into his daughter's show, that her father wrote for her, "Madeline and the Movies," replacing James Rennie as Garrison Paige in the piece, struck those who had seen the show at the Gaiety up to that time as unnecessary, since Rennie had been credited with the hit of the play as the perfect type for the role of a picture hero.

Cohan made the move as a business proposition only. The Gaiety had not evidenced any strength at the box office for the first two days of its stay there. The manager-author-actor concluded to propel himself into the piece as a life-saver. The combination of father and daughter immediately brought results.

Rennie was agreeable to the change and there was no feeling over it. Cohan informed his predecessor his contract stood, and that he (Cohan) would revive "The Meanest Man in the World," starring Rennie in it if he wanted to go out in that play. Rennie is reported considering.

"Pins and Needles," the Albert de Courville revue that played six weeks at the Shubert, New York, is said to be the same show appearing in Canada and on the Coast with Harry Tate in the lead. It was first called "Hullo Canada," and played under de Courville's management until Tate took it over. Tate is the English comedian. While the principals of the New York presentation were different, the scenes of both were the same. "Pins and Needles" opened at the Chestnut Street, Philadelphia, this week as a Shubert vaudeville unit. About the same performance as at the Shubert is given, with more turns in "one" to break up the running. Masie Gay remains with the show as a unit. Harry Piller remained in New York. It has five or six weeks to play on the Shubert vaudeville time with nothing arranged for it as yet beyond that.

George W. Lederer, discussing the career of the late Bert Williams, said: "Considerable romance got into print about the most human Negro comedian of them all. I happened to be the medium through whom Williams and his partner, George Walker, butted into Broadway. This was a full score years since, at a time when the appearance of a natural Ethiopian on a Broadway stage had not been anticipated. Glen McDonough had written a piece called 'The Gold Bug.' The author himself didn't like the piece any too well when we got it into rehearsal.

"In seeking material to build up some bad spots, someone brought word to me of a team of natural colored minstrels who had been encountered in a honky tonk cafe at West Baden, Ind. Reaching out for straws, I sent for the team. It was Williams and Walker. We gave them a hearing a day or so before 'The Gold Bug' was to open, but the consensus of opinion of the invited audience was that not only were they mediocre material but also that their color would be found to militate against their chance of success on a legitimate stage.

"I bowed to the will of the majority, and 'The Gold Bug' with music by Victor Herbert, opened without them. The piece proved a terrifying musical comedy. I had only accepted it as a stop-gap.

"But the taking over of the Knickerbocker by the Hayman and Erlanger interests had created a situation where I was asked to lend Wilson. Discouraged by 'The Gold Bug's' opening night fiasco to a point where I was considering its abrupt closing before a second performance, I decided at the last moment to give the show with the two wayfarers from Indiana.

"Rag at that time hadn't cut into the music sheets. When the orchestra had been given the Williams and Walker music to play at the preliminary rehearsal, it had all but declared a strike. The musicians couldn't interpret it. It was a new kind of music for them. Syncopation wasn't new to the musicians of a score years ago, but the kind of cut-back and criss-cross harmonizing the Williams and Walker music sheets carried was a jigsaw puzzle to the men in the orchestra.

"Max Hoffman, later the husband of Gertrude Hoffman, it was who had done the orchestrating for the team. And, in my opinion, Hoffman should be put down as the first musician ever successfully to interpret the instinctive melodies of the coon music that Williams and Walker were among the first to introduce.

"The second night's show of 'The Gold Bug' proved as spiritless as the premiere, but the audience couldn't get enough of Williams and Walker. It was the first time I had ever seen a musical make team stop a show, and they stopped 'The Gold Bug' that night until they eventually gave out physically. Their gem de resistance was 'Oh, I Don't Know, You're Not So Warm,' and within a few weeks the number was a cross-country furore.

"The 'Gold Bug' ended after a single week's hearing. Will McConnell, then at Koster & Bial's, booked the team at once and they proved a rage for a while. Later they went on tour. Their New York appearances had stamped them as a desirable asset for any vaudeville or legitimate musical comedy bill anywhere."

A well-known individual is heavily interested in theatricals, though his entire time is not devoted to amusements. He is a keen student of the races, and sometimes wins a bet. Recently Morris Gest strolled into his office. Al Jolson was there at the time. A "hot tip" was grabbed by several persons. Gest declared himself in for a bet and walked out of the office \$400 to the good, the horse having won with long odds. Gest sent his winnings to his parents in Odessa, Russia, exchanging some of the cash into gold, together with wearing apparel and food supplies.

Monday night "Sally" at the Amsterdam played to \$40 less than the Monday evening previously, while the "Frolic" on the Amsterdam Roof, that evening doubled its receipts of the same night the week before. The Amsterdam bunch couldn't get the reason until remembering the Gibbs-Gibbons fight, with the Pittsburgh crowd on to see their favorite son bang it on the Wisconsin lad.

Hugh Ward, when arriving in New York from Australia, may make known his associates in his independent legit theatrical venture away over there are the Fullers, now the leading vaudeville managers of the Antipodes. Sir Ben and John Fuller are the moving spirits of the Fuller circuit, well enough known in vaudeville circles throughout the world, but little known elsewhere outside of their own country. When Hugh

McIntosh gave up his big time vaudeville policy in the principal cities of Australia and later virtually retired from the show business, it left the Fullers all alone in their vaudeville and picture interests. They had been playing small time vaudeville and attempted to increase the grade of their variety shows, but the natives didn't care much what kind of a bill they got if there were some new faces on it. Australia has been suffering in the composition of its vaudeville program the same as England—too much old stuff, acts that never change.

With Ben Fuller knighted, it may have been the Fullers grew more ambitious. They have made an enormous fortune out of theatricals and could have listened to Ward's argument of the possibility of another legit circuit. Also conditions in Australia as elsewhere might have made it advisable for the Fullers to turn over some of their surplus theatres to the legit policy. While this is dope in the main, it may be substantiated in part through young Fuller in San Francisco, the firm's representative over here, who was preparing to return home, receiving a cable last week from his father to remain on the Coast until Ward arrived there, and then to accompany Ward to London.

Sir Ben is now up for member of the Australian Parliament.

The Sunday night meeting of the Actors' Order of Friendship had among its attendance Howard Kyle, representing the Actors' Fidelity League, but no one from the Actors' Equity Association. An invitation had been sent Equity, but it is said Equity returned word if any other association of actors were to be represented, Equity would not be there. The officers of the Order of Friendship are reported to have replied they could not permit dictation as to their guests.

Among the speakers at the Sunday night meeting was William A. Brady, who advocated a political league for the profession. Mr. Brady blamed Mayor Hylan's administration for the salacious plays of this season. He said that upon meeting the Mayor this week he would tell him that. Continuing, Mr. Brady remarked: "Any manager, whether Erlanger, Belasco, Woods or Brady, who allows a dirty show to appear in his theatre should be sent to jail."

Woods replied to Brady in the Wednesday morning papers, mentioning Brady had produced "Baby Mine," "The Turtle," Woods classing them both as suggestive, and adding that Brady had offered a purse of \$300,000 for a prize fight competition.

It has been noticed that Al Jolson with "Bombo" has been drawing some of the smartest audiences in town. There are many late arrivals, such patrons usually coming from Fifth, Park and Madison avenues and form a class of people who have not seen Jolson. One showman stated that for five years smart audiences had been kept out of the Winter Garden because smoking was permitted there. Jolson's is said to have a money capacity of \$5,000 at \$3.50 top. The house holds 1,500 seats, equally divided on two floors. The first eight balcony rows have been priced the same as the lower floor.

C. Anderson Wright, who was a major in the aviation corps during the war, originally handled the publicity for "Just Because," which opens at the Earl Carroll next week. He withdrew from the show with B. D. Berg and Frank Meyers and all three have salary suits pending against George Brokaw, an attorney, who is said to be backing the show.

Several months ago Anderson wrote a series of articles for the New York "American" exposing the Ku Klux Klan, from which he withdrew when he alleged he discovered the Klan's plans were against the law of the land. When the salary actions were started Anderson was kept so long waiting outside of Brokaw's office he sent for photographers and a flashlight was made of several clerks in the lawyer's employ accepting service. The lawyer was disconcerted, believing a shot was fired, and knowing that Anderson as a member of the police aviation corps carried a gun. The "American" refused to accept the pictures, however, believing it was a press stunt to promote "Just Because."

Four of the principals of the cast of Cosmo Hamilton's "The Silver Fox," in which William Faversham originally appeared in New York, now playing at the La Salle, Chicago, have been asked to accept a 50 per cent. cut in salaries by the author, who is at present managing the attraction. Mr. Hamilton took the play over from the Shubert management and at that time he made a more or less commonwealth deal with a quartet of the players. The Chicago engagement began with the company facing a rather large deficit, and when the author entered into an arrangement with the players it was with an understanding that the deficit would have to be met before they shared in the profits. This deficit will seemingly be wiped out in another week. As the matter was originally agreed to by Mr. Hamilton, Lawrence Grossmith, Violet Kemble Cooper, Percy Marmont and Boots Wooster were to receive their salaries and 50 per cent. of the profits of the attraction. The other 50 per cent. of the profits, after the salaries and running expenses were deducted from the gross, was to go to Hamilton, who was to stand for the newspaper advertising and other extras. The four players named were to share their 50 per cent., but none of the other members of the cast were in on the deal. Undoubtedly some sort of a salary arrangement was made between Mr. Hamilton and the players at the time that this contract was agreed to, and seemingly the author was well satisfied with the arrangement until he saw that the deficit that was standing was about to be wiped out and that within a week or so the players would come in for a share of the profits, and thus he proposed a cut of 50 per cent. in the salaries of the quartet named. Whether they will accept and continue with the attraction is one of the questions of the hour along the Chicago Rialto at present.

Sam Bernard says that he is not going abroad as reported to appear in the London production of "The Blue Kitten." He is going to take a trip to Europe, but not for the purpose of appearing in a play. He stated this week that he could have had the role in the New York production of "The Blue Kitten" when it was originally cast, but that he refused it at the time.

"As Far as Thought Will Reach," the final sector of the cycle of plays necessary for the Theatre Guild to present G. B. Shaw's gabby "Back to Methuselah," surprised those patrons who attended the Garrick this week, determined to hear the monumental mass of words spoken. The show got under way at 8:30 and was over at 10:30. In contrast to last week's section, two hours less required, for the show then opened at 7:30 and the audience escaped at 11:55, a session of four hours and 25 minutes. The first instalment had about the same running time.

An incident happened during the giving of the first showing of the second part of the cycle. The opening act, "The Thing Happens," was greeted as most diverting. Then started an endurance test for "The Tragedy of an Elderly Gentleman." Dixie Hines attempted to escape, but failed to find his hat. He squirmed about in the search until people nearby thought he had gone Shaw-crazy. When it was all over he discovered the lid perched on the back rail; placed there by someone who found it kicked about. To protect himself Hines stuck his hat in his pocket on the opening night this week. The Guild crossed him, for the show was out early.

Most of the managers who have been vacationing in Florida have returned to New York, among them Sam H. Harris and H. W. Savage.

The "Forty-Second Street Country Club," composed of ticket agency and box office "boys" around Times square, held a beef-steak for no reason at all at Hines' cafe, Columbus avenue and Eighty-fourth street, Saturday night. One broker was initiated by receiving a whole pie a la moving pictures. The proposal the club affiliate with the Longshoremen's Country Club was greeted with a shower of olives, olery, one mutton chop and slivers of steak. Louis Ohlms of the Miller, who had to take care of the check, failed at a speech and tried to sing. Tom Norton of the Tyson office just ginned as the overseer, while Clarence Jacobson of the Harris flopped as master of ceremonies. Monday Ohlms was nicked for \$57 by the cafe people. They claimed there were 57 aprons missing.

STOCKS

"His Word of Honor," rewritten by Edward Clark from "The Scourge," by Octavus Roy Cohen, will be played in stock at Holyoke, Mass., week of March 27.

The Alhambra, Brooklyn, an independent vaudeville house, will discontinue its present policy this week for dramatic stock. The house, in the Bushwick section, is situated in the same locality as Loew's Gates, and was declared opposition by the Loew office upon the opening of the Gates.

The Egan Little theatre in Los Angeles, which has a permanent stock company, with the exception of the star, who is added weekly from the film colony, was forced to give an evening performance partly minus regular stage wearing apparel last week, when burglars broke into the theatre dressing rooms and stole costumes valued at more than \$500 just before curtain time.

Brady Kline has been engaged by the Alcazar Stock company, San Francisco, to play heavies. He recently closed with the Wilkes Stock company in Sacramento, where he had been playing leads.

Evelyn Hambly is to join the Woodward Stock company at Spokane. She was booked through the Blake and Amber agency in San Francisco.

The Grand, Kansas City, dark since Christmas when financial troubles overtook the Dubinsky Brothers, who were operating the house under a Klaw & Erlanger franchise, opened last week with the Drama Players, presenting "The Brat." The house is under lease to J. L. Adams, who formerly managed the Princess Stock Company at Des Moines. "Players" are under the direction of Harry McRae Webster. Cast for opening bill was composed of Theodora Warfield in the title role, Dorothy Pembroke, Belle D'Arcy, Carew Carvel, Edmond Norris, Robert W. Smiley, Nell Adamson, Wilmer Walter and Franklin George.

The Corse Payton stock opened March 13 at Keeney's Bay Ridge, Brooklyn, in "Common Clay." Included in the Payton company are Jack Roseleigh, Edna Buckler, Henrietta Brown, Bessie Bruce, Arthur Bell.

The stock at the Colonial, Lawrence, Mass. (Toomey & Demara), has closed.

Dramatic stock is to go in the Van Curler, Schenectady, N. Y., upon the completion of the burlesque season.

Proctor's, Troy, N. Y., now playing vaudeville, will have stock this summer.

The Jack Lynn stock that broke up recently at Sauttersville, N. Y., is playing week stands in Vermont.

The Academy, Scranton, installed a musical comedy stock policy last week, the Billy Allen Musical Comedy Co. starting a five weeks' engagement at that time. The Joe Payton dramatic stock terminates a 12-week engagement at the Academy Saturday.

A circuit of 12 one-night stands on Long Island is being laid out for the Flecker stock company for next summer.

Stuart Walker may extend his summer stock activities to Louisville and Cincinnati, with Indianapolis as headquarters, this season. Walker will take his company into Louisville April 17 and Cincinnati April 24 for trial runs. He is to open in Indianapolis May 2.

Arthur J. Casey, manager of the New Auditorium Players in Lynn, Mass., left Sunday for a trip to Omaha, Neb., and Duluth, Minn., to arrange preliminary details for the opening of summer stock companies in both cities. The Omaha and Duluth stock companies will be under the management of the Casey-Hayden Co., present operators of the Auditorium, Lynn, and the City, Brockton, Mass. No definite date has been set for the western openings, but they will follow immediately after the closing of the season in Lynn and Brockton.

The Palace, Hartford, Conn., one of the S. Z. Poli string of vaudeville houses, changed policy last Monday, with the stock going in. The current play, entitled "Experience," includes 41 people, featuring A. H. Van Buren and Winifred St. Clair. Other principals include Francis Williams, Edmund Abbe, De Forest Dowley, Russell Fildmore, Sam Fried, Bettie Brown, Lester Howard, George Duthrie, William

(Continued on page 21)

TAX DRAIN HITS THEATRES

(Continued from page 1)

since the war, Lent itself has been counted as hurting. Similarly it is the first that the drains of income tax payments have caused embarrassment in the pocketbooks of the average citizen. It is because of general conditions being bad that either influence has counted.

Better business after Wednesday of this week and starting next week will prove the theory of the income tax payments, which many big showmen think was the matter with business more than Lent. The violence with which takings have declined point strongly to the correctness of that analysis. Income tax payments started about the beginning of Lent and grosses dropped on an average of \$2,000. Last week as the final date for income tax returns approached (March 15) the decline was measured by an additional \$4,000 for some attractions. Shows approximating \$17,000 weekly slipped under \$11,000. Others drawing around \$15,000 have gone to the same level. A \$4,000 drop since the start of Lent is not uncommon.

Business for the next week or so will be watched closely. Grosses last week for more than 50 per cent. of the entire list on Broadway spelled losses for at least that number, and others did little better than to break even. A number of withdrawals this week, but there has been no general notice to vacate houses given despite the drop under the stop-limit, which means managers look for some measure of recovery. Cutting of salaries continues regardless of contract conditions, and some managements have stated either casts must stand a cut or the attractions will be taken off for the season.

An explanation of why the payment of income taxes is hurting is logical. For the citizen of average income—that class of persons who can afford to pay \$2.50 a seat for the theatre—will in most cases pay the government from one to six weeks' salary in the form of taxes. In other words, people feel they are working for so many weeks for the government and the payment of the taxes, even though made on a quarterly basis, is bound to curtail spending ability. It is also a reminder that times are not as good as during the past four or five years.

Financial failures in New York for the last five weeks may count in Broadway's sagging amusements. The drop in business reported from the other important stands, however, point to the tax and Lent as the real factors. Market reports for

the last few days have shown an upward climb in a number of stocks, despite the bankruptcy of the brokerage houses.

Attractions stopping this week are "Bavu" at the Earl Carroll, "The White Peacock" at the Comedy, "Broken Branches" at the 39th Street, and "Up in the Clouds," which takes to the road from the 44th Street. Others are likely to be dropped by Saturday. "Your Woman and Mine," listed to stop last week, was held over at the Klaw on a co-operative basis.

The Carroll will get "Just Because," a musical show, next week, while "The Hindu" will succeed at the Comedy. "Lilliom" comes into the 44th Street for a repeat of two weeks. This attraction has been doing excellent business on tour and has averaged \$14,000 in Boston for three weeks, though hurt this week. Eddie Cantor's "Make It Snappy" has been switched from the 44th Street booking and will remain out another month, then due at the Winter Garden. A fourth premiere is set for next week, when "Voltaire" will relight the Plymouth.

Several attractions which have been with the leaders until lately were caught in the slump. "Sally," at the New Amsterdam, touched "low" last week with a little over \$21,000. That is said to be losing business and the wonder attraction may not last until the arrival of the new "Follies," due early in June. Unless "Sally" picks up to a profitable business again, it is likely Will Rogers, with the "Midnight Frolic," will be brought in after the Chicago engagement to fill in the New Amsterdam's time. "Bombo," at Jolson's, has also been off the preparation of a new "Passing Show" has been ordered to succeed. "The Rose of Stamboul," which opened last week at the Century, is agreed on as one of the finest Shubert productions for some time. It opened at \$3 top, but established a \$2.50 top, starting this week. Its arrival in the face of the worst downward business movement of the season appears to have been unfortunate.

A trio of openings this week, but none a smash. "The Hotel Mouse" opened Monday at the Shubert, the first \$2.50 musical piece there in several years. Its chances are only fair. "The First Fifty Years," a serious work with a two-person cast, bowed in the same time at the Princess, where it should have a chance with its low cost. "The

(Continued on page 21)

LARGER QUARTERS
FOR MEMBERSHIPActor's Fidelity League Ap-
points Committee to Lo-
cate New Home

The Actors' Fidelity League is to take larger quarters shortly, a committee having been appointed to look over available houses. The Fidelity occupies two floors in a building on 43d street, near Sixth avenue, now. The A. F. L. had four floors of this building when it was first organized in 1919, but subleased two of the floors about two years ago.

In the last two or three months the Fidelity has taken on a number of new members, and the present quarters have been found too small. Plans for the new building call for a large assembly room.

It is also planned to greatly increase the social features of the Fidelity League.

JURY CENSOR OPPOSED

Shuberts, Gest, Guild and Others
Object to Citizen Tribunal
for Stage

Discussions of the plan to create play censorship for New York continue to feature the dailies, it being regarded as a "battle of the Puritans." The proposition outlined some weeks ago to establish a system of deciding on the morals of any play in question by means of a jury of citizens to be selected by the paddle-wheel system is still talked about, but opposition has cropped up in managerial ranks. This week a statement was sent out by the Shuberts in flat opposition to the jury censorship plan. Lee Shubert contends that plays that have been questioned are the offerings of one or two producers, and he did not see why all managers should be placed under restraint.

A. H. Woods, whose "The Demi-Virgin" is credited with having stirred up the censorship agitation, also went on record as against the jury system. He objected on the ground that it would develop into political censorship of the theatre. The plan in its present form mentions laying the matter before the mayor, and at city hall it is said to be regarded favorably. Morris Gest also went on record against the jury censorship, stating the public on its own will spurn plays that are immoral. One of the officials of the Theatre Guild also made a similar expression.

FRIARS' FROLIC SUNDAY

The Friars Frolic given at the Monastery March 5, under direction of Frank Monroe, proved so successful that it will be repeated for the public at the 48th Street theatre Sunday night, March 19. William A. Brady donated the theatre. Lou Silver will lead a Friars orchestra.

The show will include "The Returned Husband," by Monroe, with Marjorie Campbell, Albertina Britton, Joe Sweeney, James Cassidy, Frank Monroe, Royal Tracy and Jay Yorke; "A Bit of Bohemia," also by Monroe, with J. Fred Coots, Janet Moore, Edith Monroe, Manart Klippen, Armand Cortez, George Marlo; "An Old-Timer," by the same author, with members of the above casts; "Any Husband," by Daniel Corson Goodman and Alan Brooks, an excerpt from their forthcoming play; "A Man Among Women," with Brooks, Edna Buckler, H. S. Kurnaski, Jere Delaney. Other skits are "In the Grill," "A Rumble About Town" and "True to the Friars," the last with Miss Billie Shaw, Briggs French, Dave Ferguson and Charles Hill.

TELEGEN'S THIRD RETURN
LIGHT

New Orleans, March 15.
"Blind Youth," with Lou Tellegen, for third time at Tulane, may get \$6,000 on week, with no other legit attraction in town.

Show looked as though Tellegen had framed it for the sticks, with short, incompetent cast and frayed scenery.

PLAYWRIGHTS-DISCUSSING

The Playwrights' club has selected "The Pigeon" to be discussed at its meeting March 17, and "The First Year" at the April 7 meeting.

Each meeting will start at 8.30 p. m. in room C of the Hotel McAlpin.

EXCURSION FARES

Western Passenger Assn. Issues
Announcement

Kansas City, March 15.

The numerous railroads, members of the Western Passenger Association, have announced that the old homeseekers' excursion fares, which prevailed before the war, will be put into effect at once. To points north and south the rate will be one fare plus \$2 for the round trip, with liberal stopover privileges.

The Frisco lines have also announced that special inducements will be offered for summer tourist travel.

Kansas City was designated a summer tourist point and for the first time will receive the benefit from summer travel that Chicago alone in the Middle West has enjoyed.

Local managers see in the early announcements of the railroads an indication that the roads intend going after business and that there is a probability of special inducements being offered for the theatrical trade for the coming season.

SPECIAL MATINEE PLAYS
STOP-OWING SALARIESFriends of Comedy Lasted for
Two Performances
at Park

The special matinees scheduled for the Park, New York, under the direction of the Friends of Comedy, a new producing organization headed by Marcia Leonard, were discontinued after the first two performances. The management became involved, and closed with salaries due the players. The Equity has requested Miss Leonard to settle. She is a member of the organization.

The Friends of Comedy intended trying out several plays at the Park, using the best for Broadway productions. The players were to have received salaries for the matinees, with the understanding of a larger amount if the plays were produced on Broadway with them in the cast. Up to date no member received remuneration.

Mrs. Lydig Hoyt was to have appeared in one of the productions, which never was shown due to the sudden closing.

SALE OR NOT?

"Lilies of Field" Stock at Auction?
—Attorneys Say No

Although P. F. Shea has noticed the public auction sale of 600 shares of stock of Lilies of the Field, Inc., for Tuesday, March 21, O'Brien, Malevinsky & Driscoll state the auction will not come to pass. They expect a decision by ex-Judge LeCombe, special master in the bankruptcy proceedings against the corporation, dismissing the petition late this week, after which they will redeem the \$5,500 note which Shea holds and secure the return of the 600 shares of collateral stock.

The stock of the "Lilies" show is owned by Fay Stanton, wife of Herbert Stanton, president of the corporation, who borrowed the money for the benefit of the company, pledging the stock with Shea. The auction sale, if consummated, will take place in Muller's rooms, 19 Vesey street.

The attorneys for the corporation state that after the legal incidentals are cleared away the show will go to Chicago for a run, with the Illinois as the probable theatre. Both Erlanger and Shuberts have been dickered for the piece. During the New York run of the play at the Klaw the piece had a spasmodic season, the legal difficulties, which reached the uninitiated public ears, boomeranging.

LEGIT BACK IN APOLLO

Atlantic City, March 15.

The Apollo will play legit bookings with an occasional Shubert vaudeville unit where the house has an open week. The Apollo is a Nixon-Erlanger house and has been playing road attractions.

Conditions influenced the leases to book the Shubert vaudeville shows intermittently until suitable road shows were once more available. The Shubert vaudeville shows will go back into the house in April.

The Globe, Shubert, at the seaside also plays legitimate and road shows.

FAVERHAM WRATHY;
RAPS CITY AND THEATREExpostulates to Cincinnati-
—Complains Against Size
of Stage and No Musicians

Cincinnati, March 15.

In a curtain speech at the end of the third act Monday night, William Faversham, star of the "Squaw Man," at Cox's Theatre, criticised the Shubert house and Cincinnati as a theatrical centre. He said, "Half of my production is in the alley, because we have no room to set it up. We have no music. It is necessary to my play to have music. The theatre has no orchestra. When attempting to secure musicians we discovered we would have to engage ten men to play. If I did not have so much respect for my audience, I would not have opened in this theatre tonight. Under such conditions how can Cincinnati expect the best in the theatrical line? Broadway producers regard Cincinnati as one of the worst cities in the theatrical market."

"The incident was deplorable and Mr. Faversham's remarks reflected discourteously on Cincinnati and Cincinnati theatre goers," said Edward Rowland, manager of the theatre. "I have been in the theatrical business over 25 years and never in that time have I seen a similar incident. Aside from distracting the audience, his criticisms of the Cox theatre are without justification. It is modeled after the Ambassador theatre in New York and its stage is the same size, 85 by 27 feet. This is larger than 60 per cent. of the theatre stages in this country."

This is Faversham's last week with the Shuberts, as his contract is about closed and the show will stop Saturday. R. J. Herbert, the company's manager, said there was no excuse for the star's remarks. He and Rowland agreed all but two pieces of scenery were used, and none was left in the alley.

Fred Latham, Charles Dillingham's general stage director, will arrive later in week to confer with Faversham regarding a new play Erlanger and Dillingham will star him in.

HASTY HOTEL

Charge Against Gertrude Jevons
Thrown Out of Court

Mt. Vernon, N. Y., March 15.

Gertrude Jevons, leading lady with the Westchester Players a year ago under the Gilmres and Hughes regime, was arrested last Thursday on a warrant by Detective William Curis, charged with attempting to defraud the Hotel Hillcrest out of \$350 board. She was discharged and the complaint against her dismissed by City Judge George C. Appell in the Court of Special Sessions Monday.

There was no evidence that Miss Jevons intended to disappear. John Petrillo, one of the hotel proprietors, who obtained the warrant, said that Miss Jevons left the hotel March 4, and when she didn't return by March 9 he secured the warrant.

Miss Jevons informed the court she did not take her baggage, but that it remained at the hotel. Under the penal law a person must take baggage and all and then disappear, to constitute a violation.

The court was so quick to give a dismissal it interrupted Attorney J. P. Fiero, counsel for the defendant, in his motion to dismiss.

Miss Jevons told the court she was only visiting in Yonkers when arrested. Unable to get \$500 bail, she spent one night in police headquarters but was released the next day. Miss Jevons has continued to reside here although succeeded at the Westchester theatre.

MEEHAN IN "THE TAVERN"

Buffalo, March 15.

George M. Colman's "The Tavern" opened Monday with John Meehan in the lead as the vagabond. He will remain in the cast two weeks, after which Harry Mestayer, now playing in "Madeleine and the Movies" will play the lead. James Gleason will succeed Mestayer in the "Madeleine" show.

The tour of "The Tavern" will be comparatively short this season. The piece has already played Chicago, a special company being offered there while the attraction was still playing Broadway last season.

NO BOND—NO SHOW

Stock Company in Brooklyn Gives
No Monday Night Performance

The stock at the Supreme, Grand avenue and Fulton street, Brooklyn, refused to give a performance in "The Divorce Question" Monday night, due to the failure of the owners of the house to post a bond guaranteeing the payment of salaries for the week.

The company appeared the week before in "Common Clay," receiving 20 per cent of their salaries, the backer of the organization having walked out. The amount paid was produced by Murray Phillips, a dramatic agent, who placed the people, he guaranteeing the payment of the remainder by Thursday of this week.

With the withdrawal of Flynn, the backer, the company was to have been disbanded Saturday. The E. R. B. corporation, the owner of the house, decided to take over the management of the company, agreeing a bond would be posted for the payment of salaries. The company rehearsed in "The Divorce Question," but refused to go on when the owner failed to secure the bond.

Pictures policy started in the Supreme upon the sudden withdrawal of the stock.

'APPLEJACK' CASE LAWYERS

Walter Hackett, Sam H. Harris and Wallace Eddinger, who are co-defendants with John Cort and others in the Harold Selman Federal Court action, alleging "Captain Applejack" infringes on a play authored by the plaintiff, have retained O'Brien, Malevinsky & Driscoll to represent them.

Harris as producer and Eddinger as co-star know nothing of the allegations. Hackett, the author of "Captain Applejack," is at present in London. He has called his attorney "there is nothing to it."

The defense will be a general denial until the trial of the issues.

GOETZ EXAMINED

Irene Bordoni Testifies—Welch Is
Trying to Collect \$900

Jack Welch's efforts to recover a \$900 balance on a \$1,900 judgment against Raymond Hitchcock and E. Ray Goetz brought the latter and Irene Bordoni (Mrs. Goetz) into the City Court last week in supplementary proceedings. Miss Bordoni testified her husband was "broke," and that besides supporting him and the household for many months he is now indebted to her to the extent of \$35,000.

Welch, who was stage manager of "Hitchy Koo," which resulted in the judgment against Hitchcock and Goetz, had collected \$1,000 from the former and wanted Goetz to satisfy the \$900 balance. Goetz had testified he was out of work, and Miss Bordoni substantiated him, stating she paid her \$258 monthly rent; paid two servants \$100 a month each and housekeeping expenses of \$100 weekly.

Regarding the "E. Ray Goetz presents Irene Bordoni in 'The French Doll,'" now at the Lyceum, the star testified her husband had no interest in the show, having merely advised her regarding the engagement of the supporting cast and negotiating her own personal contract.

BROADWAY PLAY IN NEWARK

Newark, N. J., March 15.

Russell Janney, the young producer of "Marjorine," started Newark Sunday by using a large advertisement in the "Sunday Call." It was 112 lines across three columns, larger than the advertisement of any Newark theatre, which was using extra space.

The ad gave the favorable New York criticism, and the "Call" gave a lengthy notice of the show.

This is the first time a New York producer has advertised in Newark for years.

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 play is also to be considered.

These matters are included and considered when comment below points toward success or failure.

"Anna Christie," Vanderbilt (20th week). One more week, then on tour. "Lettie Pepper" (Charlotte Greenwood) March 27. "Anna" grossed around \$6,000 or little under last week.

"Back to Methuselah," Garrick (3d week). Three-part cycle of Shaw's long distance play this week. Cycle will begin over again next Monday, tickets again being sold in series. Last week's first part, "The Thing Happens," voted excellent but rest of show wearisome.

"Bavu," Earl Carroll (4th week). Withdrawn Saturday, having failed to build up after week start. "Just Because," musical show with society backing, next week.

"Blossom Time," Ambassador (25th week). Dipped again, takings under \$12,000 last week. Sale extends into April and show should last out season.

"Blue Kitten," Selwyn (10th week). Like most of musical offerings, business was pushed down again last week. Gross under \$14,000, no better than even break.

"Bombo," Jolson (24th week). Reported ready to leave, Al Jolson being sure of road pace of around \$30,000 weekly in major stands, or about third better than present gait.

"Broken Branches," 39th St. (2d week). Guaranteeing house \$3,500 weekly. Opened badly, with takings some nights last week flirting around \$100 and gross less than \$1,500.

"Bull Dog Drummond," Knickerbocker (12th week). Holding up to profit, with agency sale satisfactory and cut rates aiding on upper floors. Between \$13,000 and \$14,000.

"Captain Applejack," Cort (12th week). One of few attractions not injured in bad slump that started after Washington's Birthday week. Gross around \$16,000 last week. One of three leading non-musical offerings.

"Cat and Canary," National (6th week). House can do about \$18,000 at \$2.50 top. Show got \$16,600 last week. National management showed fine judgment in picking live one at this time of season; attraction should stick until warm weather easily.

"Chauve-Souris," 49th St. (7th week). Russian novelty originally booked for limited engagement of five weeks. Business is capacity at \$5 and date indefinite.

"Czarina," Empire (7th week). Only \$3 non-musical attraction on Broadway. Started off smartly but has been slowed by slump. Last week around \$11,000, which should be profitable and is ahead of many others.

"Demi-Virgin," Eltinge (22d week). Some cast changes being made, probably resulting in lowering operating cost. Piece counts as most successful farce of season, with aid of spectacular publicity as result of court complaints. Figures to stick until warm weather. \$8,000 last week.

"For Goodness Sake," Lyric (4th week). This musical offering arrived on eve of slump that is blamed on Lent and income tax, first payments on which were due March 15. Gross was under \$10,000 last week, losing business for musical show.

"First Year," Little (73d week). After playing at \$3 top continuously for 72 weeks, admission cut to \$2.50 Monday. Revision of scale figured to provide fresh interest in comedy run leader, which has been making money at \$5,000 weekly lately.

"First Fifty Years," Princess (1st week). Two-person cast for serious drama which arrived Monday. Attraction and house have good chance with low operating cost.

"French Doll," Lyceum (4th week). "This comedy has not pulled big business, with draw mostly on lower floor. Cut rate and upstairs. Hurt with others again last week; gross about \$8,000.

"Get Together," Hippodrome (29th week). Business for second week of Jack Dempsey as feature dropped under initial gross. Something under \$33,000. Dempsey will conclude Hip engagement this week, one week shorter than first announced. His share probably under \$5,000. Big house readying for another feature.

"Good Morning Dearie," Globe (20th week). Going clean for all performances with standing room in for night shows. Over \$29,000 weekly; has solid lead and will run into summer.

"He Who Gets Slapped," Fulton (10th week). Making money, though not selling out. Agency buy helps but show has strong call upstairs, especially latter part of week. Off few hundred last

week, but takings \$12,000 or little more.

"Just Married," Nora Bayes (47th week). In sight of year's run but hurt along with last week and gross went to \$5,000.

"Kiki," Belasco (16th week). Stands out as comedy-dramatic smash of season. Guilty play produced by Belasco has remarkable call, getting around \$16,500 weekly, which is all house will hold.

"Lawful Larceny," Republic (11th week). One of strongest dramas of season, with lower floor and balcony getting excellent play. Gallery virtually negligible. \$11,000 last week, considered excellent in present going. Dropped \$1,000.

"Madame Pierre," Ritz (5th week). Some doubt about this new comedy, which started fairly well but caught in slump. Last week's takings around \$7,000, which may be satisfactory with house and attraction in same hands. Dropped \$1,000.

"Madeleine and the Movies," Gaiety (2d week). Premiere got off fairly well, with dailies complimenting George M. Cohan's style. Cohan went into play himself Wednesday and business immediately jumped, first week going to nearly \$11,000.

"Marjolaine," Broadhurst (8th week). Along with other musical offerings riding to fairly good takings. Further drop last week, gross being \$11,000. Dropped \$1,500.

"Montmartre," Belmont (5th week). Co-operative venture has been able to keep around \$5,000. It is getting strong support in cut rates; may get by at gross.

"Music Box Revue," Music Box (26th week). First musical piece that has successfully established a \$5 top ("Chauve-Souris," an imported novelty, same scale). Sale extends into May, with weekly takings \$29,500 or slightly under. This attraction, like "Good Morning Dearie," "Kiki" and few others, has not been affected by Lenten slump.

"National Anthem," Henry Miller (8th week). Up to arrival of Lent was getting nice business and rates with best comedy-dramas of season. Last week business was around \$7,500, but should recover.

"Rose of Stamboul," Century (2d week). Won corking send-off; production credited with as one of best of Shuberts'. It should land. Admission scale established at \$2.50 top as against \$3 for first week.

"Rubicon," Hudson (4th week). Attention called to French adaptation in press (allegations of immorality being made) have aided in holding it up and showing increase; \$7,500 last week, with show making money.

"Sally," New Amsterdam (63th week). Musical wonder off during last two weeks like nearly all of long run attractions. Last week dipped to \$21,400, said to be losing business. Must pick up to last into spring. Dropped \$2,500.

"Shuffle Along," 63d Street (43d week). Has been beating \$10,000 right along of late; gives this all-colored revue good profit. Sure to stick until spring.

"Six-Cylinder Love," Sam Harris (30th week). Comedy much better off than many others which have not run as long. Business last week dropped to little over \$9,000, which still should turn profit.

"Tangerine," Casino (32d week). Badly hit in last three weeks. Up to then was leading musical attractions topped at \$2.50. Recovery expected after this week when income tax period is over.

"Thank You," Longacre (24th week). Nice run; doing much better than first indications. Drop since Lent arrived pushed takings to \$7,600 last week, which probably affords even break. Length of continuance no more certain than other offerings which have dropped.

"The Bat," Morosco (82d week). Mystery play still commands run leadership. Takings have slipped, but gross better than number of new offerings. Around \$8,700 last week.

"The Blushing Bride," Astor (6th week). As with other \$2.50 musicals, takings here last week were under mark of even break. Suffered in proportion, with gross about \$8,000. Dropped about \$2,000.

"The Dover Road," Bijou (13th week). Suffered first reverse last week when gross was \$9,600, drop of little over \$1,000. Has been smart draw from start and one of most successful plays offered since New Year's.

"The Hotel Mouse," Shubert (1st week). First \$2.50 musical show

LAUDER'S SHOW RECORD AT BOSTON O. H. \$38,000

Scotch Comedian Tops Season There Last Week at \$2.50 Top—Other Shows Drop

Boston, March 15.

The feature of the legitimate theatres last week was the whale of a business done by Harry Lauder and his show at the Boston opera house, the big uptown house of the Shuberts. Playing at a \$2.50 top in 10 performances, Lauder did a gross of \$38,200, better than any show at the house this season. He got plenty of the proper kind of publicity while here, being a guest of honor at many dignified dinners, and was featured in the dailies nearly every day. That Lauder would get over big was anticipated by the advance sale for the show, but the total figure he hit was larger than even the most optimistic figured.

With the exception of the Lauder show, the attractions in town last week did not strike the grosses that have prevailed, although in no case was the drop anything to be frightened of, and could undoubtedly be traced to the Lenten season and some of the shows winding up long engagements.

The opening of the "Greenwich Village Follies" and the new State theatre were the leading attractions Monday night, both playing to packed houses and drawing their clientele from totally different sources.

There are three changes billed for the coming week, when "Dulcy" will come into the Hollis, supplanting the Irish Players; White's "Scandals" into the Colonial and "Welcome Stranger" into the Tremont. A surprise was sprung when it was announced "The Circle" is on the last two weeks at the Selwyn. While doing good business, the gross hasn't reached a satisfactory figure and it is to be sent on tour to the Pacific Coast to close the season.

"Tip Top" (Colonial, 15th week). Final week. Gross last week slipped off to lowest figure yet, about \$18,000. This show classed as

offered in this house in years. "Opened Monday. Cutting and speeding needed."

"The Law Breaker," Times Square (6th week). Moved over Monday from Booth. Times Square dark one week. Takings last week showed slight increase with gross under \$6,000.

"The Mountain Man," Maxine Elliott (14th week). Management claims sale extends well into April and that reports of it leaving had no basis, date being indefinite. Has not gone much over \$7,000 since opening. Recent pace under \$5,000.

"The Nest," 48th Street (7th week). Three matinees weekly now. Management making play for feminine patronage. Beat \$6,500 last week, with good chance to build.

"The Perfect Fool," Cohan (21st week). Hurt somewhat last week, but distinctly leading \$2.50 musical comedies. Takings around \$14,500, said to be profitable for attraction.

"The Pigeon," Frazee (7th week). Opened at Greenwich Village Feb. 2. Moved uptown Monday. Business downtown around \$4,000 weekly, claimed profitable for attraction there. Should improve on Broadway.

"The White Peacock," Comedy (12th week). Final week for drama; feminine draw mostly. Was to have stuck until Easter. Last week under \$3,500. "The Hindu" with Walker Whiteside next week.

"To the Ladies," Liberty (4th week). New comedy built upwards last week and showed improvement this week. With around \$15,000 displayed exceptional strength.

"Up in the Clouds," 44th Street (11th week). Last week on Broadway. Show goes to Philadelphia (Shubert). "Make It Snappy" moving from there to Pittsburgh. "Clouds" has made little money here, but figures to do much better on tour. Road business prior to coming in was excellent. Last week \$8,000. Monday "Liliom" returns for two-week repeat.

"Up the Ladder," Playhouse (2d week). Drama that has not attracted much attention. Getting most of play through cut rates.

"Truth About Blayds," Booth (1st week). Newest comedy by A. A. Milne, produced by Winthrop Ames. Opened Tuesday. "The Law Breaker" moved to Times Square.

"Your Woman and Mine," Klaw (3d week). To have been withdrawn last Saturday, but management under co-operative arrangement will try further. Gross last week did not beat \$3,000.

big money-maker of season. Expected good business this final week because many from out of town have postponed seeing it until the finish, generally the case hereabouts.

"The White-Headed Boy" (Hollis, 2d week). Grossed about \$9,000 for opening week, just about amount wise ones figured. Players would draw here, where they are not very popular except among small class. "Dulcy" coming week.

"The Grand Duke" (Tremont, 2d week). Flopped badly for first week, doing only \$7,000. Final week.

"The Circle" (Selwyn, 3d week). Two extra matinees this week with show booked for finishing March 25. It has not done the business anticipated and did a bit under \$13,000 last week. Couldn't stay on at this gross, but automobile week and extra matinees are expected to pull the gross up this week.

"Greenwich Village Follies" (Shubert, 1st week). Big opening night. "Red Pepper" in final week did about \$12,000.

"Liliom" (Wilbur, final week). Gross last week estimated at \$12,000.

"The Green Goddess" (Plymouth, 6th week). Just under \$15,000 last week. Seats for three weeks now on sale with indications it will be big money-maker and stay here for several weeks. Artists living up to reputation as one of the biggest money-makers locally.

ONLY TWO SHOWS ABLE TO HOLD UP IN CHICAGO

Even "Lightnin'" Felt Last Week's Depression

Chicago, March 15.

Somewhere in Chicago there is business, but last week "that business" was not evident in the emporiums of legitimate amusement. Being the second week of Lent and then again a turbulent week as far as weather was concerned, business would not drift into the theatres with the result that the underpinnings of several attractions began to fall from under. Not an attraction in town but felt it at the box office. Even the Saturday night business was off in a number of theatres.

Chicago has attractions running at present which have been accredited successes since their inception, but it seems quite apparent that the observance of Lent and weather conditions have kept patronage away from these shows within the past two weeks.

Some attractions are due for withdrawal this week and a new crop is announced for next Sunday and Monday.

Only one opening last week, William Hodge in "Dog Love." There did not seem to be much "Dog Love" in town, despite the reviewers' expressed themselves in its favor, with the result Hodge and his troupe will depart from these environs Saturday. McIntyre and Heath may follow in Sunday night.

Six other shows are scheduled to leave Saturday. Frances Starr in "The Easiest Way" will vacate Powers, to enable Billie Burke to bring "The Intimate Stranger" there. Monday, Mary Ryan, after three weeks spent at the Olympic in "Only 38," will trip along to enable the Russian Grand Opera Co. to make its Chicago debut Monday. Elsie Ferguson in "The Varying Shore" at Woods' will do a disappearance Sunday so that "Ladies Night" can open Monday. "Two Little Girls in Blue" will not be in evidence at the Colonial after Saturday for Will Rogers with Ziegfeld "Frolics" lay claim to this house for an unlimited engagement beginning Sunday. After six weeks spent at the Princess, Lionel Barrymore will resume his road tour in "The Claw" and Grace George will give her interpretation of "The Exquisite Hour," beginning Sunday. Walker Whiteside at the Shubert-Central for unusually long period with "The Hindu," will fold up Saturday, taking train for New York, going to the Comedy.

Estimates for last week: "The Easiest Way" (Powers, 3d week). Not easy for Frances Starr here, quite surprising as the Belasco forces calculated upon clean up. Got \$8,700.

"Only 38" (Olympic, 2d week). Failed to land, despite laudatory comment from press. Neighborhood of \$5,000, not profitable to house or attraction.

"Bluebeard's Eighth Wife" (Garrick, 3d week). Doing exceedingly well and drawing "highbrows" in big numbers. Keeping up at present pace, good for protracted engagement. Skirted \$16,000.

"The Varying Shore" (Woods, 3d week). Bringing in Ferguson followers but not substantial enough to draw transient amusement seekers. Intake around \$10,000.

"Two Little Girls in Blue" (Colonial, 3d week). Cruised along at smooth gait and pleased. Over \$15,000. Leaves Saturday though \$11,000 spent on show for Chicago presentation.

"Nice People" (Cort, 20th week). Slipping further. Lingered between \$8,000 and \$9,000.

"Little Old New York" (Cohan's Grand, 10th week). Sam Harris' quaint play has suffered since beginning of Lent. Will remain here until (Continued on page 40)

FOUR MONDAY OPENINGS LISTED FOR PHILLY

Remainder of Theatrical Season Looks Lively—"Drifting" Takes Bad Fall

The biggest activity of the year is the answer of the theatres here to the usual threat of bad Lenten business.

Next Monday will see four openings, including "The Grand Duke" at the Broad and "Liliom" at the Adelphi. March 27 a sudden shift in arrangements will bring John Drew and Mrs. Leslie Carter into the Lyric in "The Circle," formerly slated to go to the coast, and work back, playing here next winter.

There will be additional openings on the same date, and April 3 also. It looks like pretty continuous activity from now on to the end of the season, as was forecast a number of weeks ago. The only definite flop here in over a month has been "Drifting," and even this one, though heavily panned in the dailies, has shown signs of picking up if it were being kept in after this week. Another so-so week was the lot of "Main Street" at the Walnut, but it fully lived up to expectation in its four weeks' run.

This week's openings were Charlotte Greenwood in "Lettie Pepper" at the Walnut, first booked indefinitely, but now, it is understood, to stay only two weeks and then go to New York. Miss Greenwood is a big drawing card here and, despite the remarkably heavy musical opposition, the opening night drew big.

Speaking of that musical opposition, there are five out of a possible seven musical comedies here this week, the first time such a situation has occurred this year. In addition to the Forrest and the Shubert, regular houses for this kind of shows, the Garrick, Lyric and Walnut also house musical affairs, leaving the Adelphi with a melodrama and the Broad with a farce.

As a matter of fact, though, there have been fewer musical shows here this season than for the past five years.

"The Chocolate Soldier" (rival), suddenly booked into the Lyric, opened with a fine house and received excellent notices, nobody appearing to find any fault with the company, despite recent changes. It stays only two weeks, giving way to "The Circle."

"The O'Brien Girl" is still doing virtual capacity at the Garrick, despite bad weather. A special matinee is being given this Friday (St. Patrick's Day) to help take care of the huge matinee demand. No sign of the end of its run is given. "The Gold Diggers" held up last week nicely despite Lent, but is off rather badly this, its fourth and last, week. Eddie Cantor also is slowing up a bit in his fourth and last week.

Other openings next week include "Tip Top," coming back to the Forrest, probably for four weeks, and "Up in the Clouds," suddenly booked into the Shubert. It is understood the University of Pennsylvania's show, the "Mask and Wig," will be given in the Shubert this year instead of the Forrest.

Estimates for last week: "The Gold Diggers" (Broad, 4th week). Belasco show off slightly last week, with prospects of real dent this week. Has been big money-maker, however; \$12,000. "Grand Duke" Monday.

"Make It Snappy" (Shubert, 4th week). Eddie Cantor revue also hit by season, but weathered it nicely last week, though rain at week-end hurt. \$20,500. Last week, "Up in the Clouds" booked in.

"Scandals" (Forrest, 2d week). Weakest opening of any musical show here in a long time. Weather and season kept gross way down. Tried \$2.50 top after failure at \$3.50 last year. About \$18,000. "Tip Top" Monday.

"The O'Brien Girl" (Garrick, 4th week). Cohan show still big winner, with no end in sight; \$22,000.

"Lettie Pepper" (Walnut, 1st week). Conflicting statements as to whether this one will stay indefinitely or go to New York after two weeks. Had good opening. "Main Street" around \$7,500 last week.

"The Chocolate Soldier" (Lyric, 1st week). Featuring Donald Brian only; very well received and treated by dailies. In for two weeks, with "The Circle" succeeding, 27. "Ladies Night" about \$8,000 last week.

"Drifting" (Adelphi, 20th week). Brady melodrama severely criticized. Hardly half a house any night during first week. Unable to surmount double obstacle of weather and season. Indications hint a possible rise for this, its last week, as people seem to like Warwick and "melo" stuff here. \$8,500. "Liliom" Monday.

WARFIELD GETS \$11,000

San Francisco, March 15.

David Warfield appearing in "The Return of Peter Grimm," at the Auditorium, in Oakland, got \$11,000 for three days last week.

FOREIGN REVIEWS

L'HEURE DU BERGER

Paris, March 1.

The new three-act comedy of Edouard Bourdet at the Theatre Antoine is a delightful play of medium category. As a study of human nature it might have had a fourth act.

An aged professor's daughter, Francine, has leased a villa in the south for the summer vacation with her father and younger brother. Francine manages the family and declines to cancel the lease when the owner's son, Antonio, calls to explain his mother had no right to let the place without his consent. The villa is saved for him, as the altar of his love intrigue with the former tenant, a married lady, who has gone off with a South American.

Francine becomes interested in Antonio, some years her junior, and encourages him to talk of his passion, with the natural sequel of mutual love.

The married lady has been stranded by her later flirt and reappears. She has an interview with Francine, who imagining Antonio really cares for her, tells the young man of the circumstances and suggests he hasten to see her. Francine is astounded when Antonio rushes off to meet his former mistress. He soon returns disillusioned, for finding the fruit too easy to be picked he prefers that more difficult to gather.

The professor's daughter is pure, notwithstanding her great love for the violent young lover. He, to prove his sincerity, asks for her hand, when the selfish old professor breaks into tears at the idea of being abandoned by his daughter-housekeeper. Her future happiness does not enter into his mind. Francine adores her father and refuses marriage, but later that night, when the lovers are parting she throws herself into Antonio's arms, intimating there is no reason why they should not be happy together until such time as they can marry (in spite of the difference of age).

In this dress "L'Heure du Berger" (or may we say "The Call of the Blood" or "The Bending Moment") is a romantic story, not strictly moral, but constituting a good entertainment. As a psychological study, which is evidently intended, the true denouement is lacking.

Concentrating the first two acts into one, making the last act the second, and adding a new third, showing the couple a few years later after a period of bliss, with Antonio cooling off and calling to bid adieu, realizing the difference of age between them as a terrible obstacle to their lawful union, would have been logical.

The author has explained in the first act Francine is 23 years of age, while Antonio is just out of his teens. The woman could then reflect on the great sacrifice made to an egotistical parent, who has in the meantime passed away, leaving his too obedient daughter alone in the world.

This may have been an unpleasant climax to an agreeable play, but nearer the truth, unfortunately. Particularly as the author, Edouard Bourdet, has admittedly led us to imagine in his present ending that such a dreadful conclusion awaits the heroine.

The play is romantic, and yet there is a deep study of human nature as a undercurrent.

Kendrew.

CHAIR HUMAINE

Paris, Feb. 22.

Henry Batallie apparently wishes to score a record as the most prolific playwright. The clever author consequently must be doomed to a few flops. Such is the case with his latest three-act piece produced at the Theatre du Vaudeville, now under the management of Sylvestre. It is a war play, and in this aspect it is for the time being unwelcome. Moreover, it closely resembles, in the framework, the melodrama, signed by Pierre de Courcelles. "L'Autre Fils" also now running at the Theatre des Arts under the management of Darzens. The critics received the latest effusion of Batallie with almost universal reserve. "La Chair Humaine" ("Human Flesh") is not a love story. The author evidently refers to the blood sacrifice during the recent world catastrophe, from which we still suffer. Here is the outline of the plot: Jeanne Boulard, seamstress, seduced by Gabriel Levasseur, the son of a family where she was employed, has a child. The fellow does little for her, and finally breaks off all relations when he marries an heiress. Jeanne raises her boy correctly while Levasseur becomes a prosperous man, father of another son, Pierre. In the two following acts we meet the same characters, played by other people, 25 years having passed. The war is in full force, and Jeanne calls on Levasseur to inform him their son is killed. The father now feels the pang of regret at his former neglect, particularly as his legitimate offspring is a slacker. His wife has been pleading with him to use his influence in having Pierre retained in the rear. On hearing of the death of young Boulard the

father compares the two cases; reveals the truth to his wife and son, the latter spontaneously deciding to be transferred to a regiment leaving for the front. And Mme. Levasseur becomes reconciled, expressing her admiration for the natural son of her husband. But Boulard has not been killed and, like Pierre, returns home. Then there is an admirable scene between the two mothers, with Mme. Levasseur, rich bourgeois, fearing the intrusion of an illegitimate issue into the family midst may mar the future of her own son. Thereupon, contrary to the similar story in "L'Autre Fils," young Boulard discreetly withdraws with his mother, leaving the selfish Levasseurs to their own circles. Although the first act is the best of the three, Batallie does not fall in the last scene to whip society soundly and thrust many unpleasant truths on the fashionable public. As is usual at such curtain lectures present company is always excepted as guilty parties. By no means Batallie's best style, it is a strong dramatic work, admirably constructed, with philosophical lines and enthralling situations. But this popular author has not made good on this occasion. Had he been a new-comer this work might have been accepted as full of promise, but from an old hand it is lacking in many points. Which goes to prove a successful playwright must not try to impose too many works in one season on a docile public. Kendrew.

L'AUTRE FILS

Paris, Feb. 10.

A rather mediocre melodrama in three acts by Pierre Decourcelle, by no means equal to "Two Little Vagabonds," has been mounted by R. Darzens at the Theatre des Arts. Professor Fougeret, a timid man in the presence of his wife, had a son before his marriage. He never dared to give much attention to Jacques, but the mother (a seamstress, who died when the boy was in his teens) reared him properly so that he carried off all the prizes at school and won his doctor's degree.

Fougeret later had another son, Georges, legitimate this time, who was spoiled by excessive pampering and failed in all his exams. He became a gay dog until the war broke out, when he proved himself a hero.

Before joining his regiment as army doctor, Jacques paid a visit to his father, accompanied by his young wife and child. He thus met his brother Georges. Later, after a battle, Georges is brought into his ambulance wounded and is tenderly nursed by Jacques and his wife until the hospital is bombarded and the order to retire is issued. In the haste the wounded Georges is left behind as killed during an explosion.

The mother mourns her lost boy, and on learning of the devotion of Jacques she becomes reconciled, agreeing to welcome her husband's illegitimate son into the home. In this manner Jacques, his wife and child fill the place of poor Georges.

But the Germans picked him up and restored him to health. After the armistice he returned. In the last act, to his dotting mother after she has been judiciously prepared for the shock. Thus the war unites the family as the curtain falls without music.

It is pure melo, and may bring a few tears. The success is fair, and "L'Autre Fils" should earn a reasonable run. Kendrew.

MONSIEUR L'AMOUR

Paris, Feb. 22.

This three-act operetta by R. Peter and H. Falk, music by Marcel Lattes, the composer of "Nelly," was intended for London, but has first seen the light at the Mogador Palace, where it is splendidly produced and nicely received. The story is imaginary mythology, describing how Myrtille and Thysis flee from Olympia because the former was coveted by Vulcan, who, like his father, Jupiter, was a gay dog. Mercury watched their flight and was mean enough to tell Vulcan, who in a fit of anger demanded justice of his father. The god of Love (not designated here as Cupid) was convicted as an accessory to the fact and condemned to lose his power. Nevertheless, as a concession, it was stipulated Love might recover his charm if he succeeded in uniting Myrtille and Thysis on earth, where it was ordained they should forget one another. This union was to be accomplished within a given period without the aid of his usual darts, destroyed by Vulcan. In the second act Myrtille has become Mlle. Milquette, daughter of a rich banker, and only thinks of sport or having a good time. Thysis has become Richard, a wealthy manufacturer whose unique aim is to make money. Love comes on earth to fulfill his errand and assumes the personality of Zinzolin, an amusement caterer. He is accompanied by his mother, Venus, disguised as a marquise. Vulcan, pursuing Myrtille, passes himself as Count Brideroff, a central European diplomat. He is assisted

by his henchman, Mercury, taking the part of Joseph, the head butler in the employ of Milquette's father, in whose mansion the Olympians now meet. Venus, with feminine tact, recognizes Joseph and facilitates his withdrawal by promising him her favors on their return to Olympia. Love contrives that Richard and Milquette meet, but as his spell is supposed to be extinct on this planet 50 years hence their mutual attractions are sport and business. Only worldly possessions influence marriages in those future days; love does not exist, as decreed by Vulcan.

When Richard is weak enough to express his carnal longing for Milquette the girl laughs and turns her back, whereupon Vulcan offers himself as a suitable husband caring only for worldly trifles. Love has now only a few days in which to achieve his task. In the third act all the roles are brought together in a garden. By chance one of Cupid's arrows had long ago spent itself in a tree, but the magnetic influence of the dart was still felt by those who happened to pass under its branches. In this manner Myrtille and Thysis are reconciled, this time not by filthy lucre but true affection. Vulcan returns to Olympia with Venus, this forming the apotheosis for the final curtain.

The amusing operetta is suitably performed by an excellent troupe headed by Francell and Brigitte Regent. It is quite clean, with a tuneful score. It should attract, particularly as Manager Soulier has taken the initiative in reducing prices to a more reasonable figure. In this he will have to be followed by other theatrical directors if they wish to recruit audiences. The public is tired of the 30-franc seats, and recently only full houses have been possible by a judicious distribution of half-price tickets. Kendrew.

LULU, GARDE TON COEUR

Paris, Feb. 15.

M. Tenot, having taken over the Ternes Cinema, an old theatre used for pictures during the past eight years, has restored it to its former status by producing a 3-act farce with the above title, by Etienne Arnaud and Andre Heuze. It is a rollicking composition of the Palais Royal category, of a blue hue and quite near the knuckle. Two sisters, Micheline and Lulu, marry the same day, the former to George, a fellow of her own choice; the latter being constrained by her parents to accept Henri, whereas she loves Hector, a flutist, whose calling has some weight in the supposed jokes of the evening. Lulu swears to belong to Hector and no other. She keeps her vow and the two husbands complain to their parents-in-law of their respective brides. Micheline's exactions resembling Oliver Twist, while Lulu has refused all conjugal rights.

The two young men had previously carried on with Stella, a professional beauty, and to eclipse that interfering lady on the wedding day the father-in-law had paid hush money furnished by the bridegroom, and he took advantage of the situation by replacing the young man at their expense. (And there is a censor in France for moving pictures which during the past few years had exacted cuts in certain Griffiths films). Hector has succeeded in being engaged as a waiter in the hotel where we find the parents and their two daughters with their respective husbands just back from the honeymoon. He reminds the faithful flutist of the title of this farce, "Lulu, keep your heart." The hotel is kept by Mme. Olive, who is on intimate terms with a policeman. This detective has captured an electric belt during one of his exploits, and after having worn it himself all the other characters in this risky effusion succeed in appropriating the regenerator, experiencing frisky results.

Thus during the last act we discover them at different times installed in the same bed, whereby Lulu is enabled to prove her husband's adultery for the purpose of obtaining a divorce and then marry Hector, while Henri returns to the charms of Stella. Such is the entertainment offered for a rising generation at the Ternes theatre, replacing moving pictures judiciously controlled in France by a paternal government. It must be added, in all justice to the nation, there are many highly respectable families in Paris who bitterly complain at some of the literary wares presented at certain establishments of the city. The majority of French citizens are respectable, straight-minded men, and it seems a pity the moral reputation of this brave race is at stake by the abuse practised by certain Vespasian managers.

Kendrew.

BANCO

Paris, Feb. 6.

This comedy, three acts by Alfred Savoir, author of "Bluebird's Eighth Wife," forms the new bill at the Potiniere, a small house continually changing its fare. In the first act we find Charlotte in a casino awaiting her gambling husband, Count Alexandre. She has married the fellow against the wishes of her family and she is on the high road to ruin, recompensing her patience by various love adventures on the side. She meets Baron Delignieres, a country gentleman devoted to his dogs.

After a vain appeal to the prodigal to reform, Charlotte announces her

OUT OF TOWN REVIEWS

LOLA

Lola Libby.....Helen Shipman
Mrs. Oswald Amoor.....Eunice Burnham
Dorothy Amoor.....Vera Myers
Gladys.....A. J. Herbert
Glen Dupp.....Eddie Garvie
Phil Blits.....Leon Leonard
Archie.....Herman Eggott
Arthur Gates.....Clarence Derwent
Captain.....Fred J. Martell
Sheriff Hope.....Nate Goodwin
Steward.....John Ridsdale
Officer.....Wm. Flanagan

Pittsburgh, March 15.

Leslie Morosco's first production entirely on his own gives promise of providing a hit, despite the vagaries of the current season. The producer is planning wisely. He moved the show into this city in its third week, probably because the star, Helen Shipman, is a native. It is directed toward Chicago, where the same young lady registered something of a knockout in "Irene," still fresh in memory there.

The local move did not turn out so happily. The fact of Helen's nativity has been apparently submerged during all the years in which she has climbed to the realm of big and bold type, and while she was featured for a couple of weeks in advance as "The Pittsburgh Girl," her ex-neighbors and townfolk failed to respond as expected, at least early in the week. Like others in her own profession and in others, she may not be amply appreciated in her home town, but if her right in stardom has been uncertain in the past, there need be no more question of it. As a comedienne, she is made.

George E. Stoddard has supplied a part well suited to her talents, and Miss Shipman rises above by skillfully shading contrasts between her artistic clowning and the serious stuff which carries the plot. Whether Mr. Stoddard has equalled his "Listen Lester" is a question. The latter started off with a snap, which the present piece lacks. The wallop at the outset, in addition to the dancing of the chorus at present, is all needed to move the first section along on all six. A little more ceremony leading up to the star's entrance would not be a miss, since musical comedy audiences have been educated to that form of introduction to newly vaunted leads.

The play is in two acts and three sets, two of them used in the first half. A pretty hanging is also used. The plot, though framed on conventional lines, has original treatment, offering plenty of room for the necessary comedy. Lola Libby, of Kokomo, Ind., en route to Bermuda to assume control of a hotel a rich relative has devised to her, is afforded the opportunity of rescuing an Englishman from a drowning. When she arrives on the scene unannounced, to find the hotel mismanaged by a clerk who has a weakness for overlooking female patrons' bills, she finds the guests about to be ousted through default in lease. Through co-operation of the Englishman she has saved, and an alleged film magnate who gets 10

firm intention of seeking a divorce, and accepts the Baron's arm, while retaining a warm spot in her heart for the joyful gambler. In the second act Charlotte has married the Baron and is living quietly at their country mansion. She has all the feminine luxury she desires, but finds her existence a bit weary.

Meantime, Alexandre has become a famous aviator, and his former wife takes a certain pleasure in reading of his prowess. Nevertheless, when an automobile accident causes the popular airman to seek assistance at the Baron's mansion, and he recognizes Charlotte, she turns a deaf ear to his pleadings for pardon, etc. Alexandre is a sport with the ladies. Confident the Baron will not know of his former connections, he boldly solicits shelter and sets out to reconquer Charlotte. He enters her room and hides while the Baron is present. Then in despair he sets fire to a haystack, with the object of getting the husband out of the way, and returns to the charge.

Charlotte, realizing the danger, proposes a hand at baccarat to keep the impudent rascal quiet, staking her own person as banco against the word of honor of the Count that he will clear out. Charlotte wins and Alexandre sady turns to go. Then the woman realizes she still loves her first husband, who has declared hitherto his religion as a Roman Catholic has not permitted him to consider the divorce as valid, falls into his arms and confesses her readiness to elope. It is an old dictum that all is fair in love and war, and the couple apply this morality to their action, the sedate Baron being the victim of the adventure.

This risky comedy is well played by Charlotte Lyses (Charlotte), Andre Lefour (the sedate Baron) and Jules Berry (the enterprising Count who has made a proficient study of the feminine sex and knows faint heart never won fair lady). There are many side situations to season the dish, which, however, is not equal to La Huitieme Femme de Barbe Bleu, but a long distance ahead of Le Troisieme Couvert. Savoir might have entitled his present farce "The Third Husband."

Kendrew.

grand on a promise to convert one of the more wealthy female guests into a film star, the hotel is won back, with Lola much appreciative of the Englishman's efforts to the extent of accepting his hand.

The music of James P. Hanley, except for one number, "At the End of the Road," has little to commend it. Two more catchy melodies might well be injected. Mr. Stoddard is using a few well-known vaudeville quips, as "Prohibition Took My Breath Away" and "Did Your Husband Leave You Much?" "Yes, Nearly Every Night," but these are not weak spots, since in "Listen Lester" one of the biggest laughs came on the reply of the hotel clerk, "I can give you the room, but not the bath."

Before the end of the stay here this week, Fred Heider is scheduled to step into the role of the hotel clerk, which should be easy for him, and which will supply one of the show's needs at present in the shape of another comedian. Helen Groody took one of the principal parts Monday, and has a fair portion allotted to her, all of which she handles in fine style. Eddie Garvie, when he gets at home in his new assignment, will go bigger than in "Betty Be Good" or "Listen Lester." Herman Eggott, as the slip bellhop, pulls no mean honors, sharing the applause hit in a duet with Miss Shipman and an acrobatic bit with two choristers. The other parts are in capable hands. John McKee and Joseph Smith are credited with the staging.

The choristers are a well-trained bunch, supplying what they lack of looks with unusually good stepping. Harrios.

ABIE'S IRISH ROSE

Mrs. Isaac Cohen.....Lillian Elliott
Mr. Isaac Cohen.....Max Davidson
Jacobs Samuels, Iabbi.....Joseph Eggmont
Abraham Levy, Sr.....Sidney Franklin
Abraham Levy, Jr.....Gayne Whitman
Rose-Mary.....Bessie Eylon
Father Whalen.....Arthur Rutledge
Patrick Murphy.....Harry Garrity
Flower Girl.....Doris Dewey
Six bridesmaids.

Los Angeles, March 15.

Anna Nichols has written a play around the marriage of a Jew to an Irish colleen which is padded entirely too much, holds much cross-fire gagging and overburdened with talk. If condensed and freed from many draggy situations it would be more fitting, but still scarcely worthwhile. "Abie's Irish Rose" opened at the Morosco stock house last week under the personal supervision of Oliver Morosco (recently home from the east), with Augustin J. Glassmire as stage director. The local dailies told of Morosco's intention of taking the play to Broadway following the local "break-in" at his stock house. It is a comedy with a background of sentiment offered in three acts.

A number of incidentals have slipped the producer's mind in the staging of this play. For instance, there is an Abraham, Sr., and an Abraham, Jr., yet the Jewish religion, especially when dealing with the type of Abraham, Sr., who is a thorough orthodox, forbids the naming of a child after a living parent.

Abraham Levy, Jr., brings home his wife, Rose-Mary, whom he introduces to his father as a dear friend. Levy, Sr., is told the pretty girl's name is Rosie Murphyski, which immediately meets with the old boy's approval. Rose-Mary's name is really Murphy. Abie, Jr., has made plans which will have the father love the girl for what she is and not her religion, after which young Abie would tell dad about their marriage. Dad, however, seeing how well son takes to his lady friend and figuring that here would be a good match, fixes things up for a wedding. Dr. Samuels, a friend of the family, will perform the ceremony. Rose-Mary's father is due in New York from California, but his train is an hour late. To please Abie, Sr., the rabbi is, of course, going to tie the knot. Abie, Sr., doesn't know that his son was married a week previously by a Methodist minister. Impatient and nervous, Rose-Mary succeeds in having the wedding take place before the arrival of her father. In the middle of the wedding Papa Murphy, accompanied by Father Whalen, a priest from California, arrives at the Levy home. Dad Levy learns the truth that his daughter-in-law is a gentile. Then the hoke rages between the two parents. Finally to please Mr. Murphy the couple are married for a third time by the priest. Still the parents are against the marriage.

A year passes. It is Christmas eve. The Cohens, dear friends of the Levys, who remained loyal to the newlyweds, visit the young couple in their apartment. Rose-Mary has baked ham for the Irish and Kosher food for the guests. The parents sneak around, one with the rabbi, the other with priest. Each is anxious to see the baby. One vows it must be a boy, the other wants a girl. Of course, all the time the young couple are in the kitchen and do not know of their parents' arrival. Finally the surprise comes. Twins are brought out on an in-

(Continued on page 13)

BROADWAY REVIEWS

THE FIRST 50 YEARS

Martin Wells.....Tom Powers
Annie Wells.....Clare Eames

This is the two-people affair, much discussed by the curious few who knew it was going on, and much spoofed in advance by those who knew it was coming off.

Those who went to the Princess, March 13, to see the terrible bust, as promised in a serious drama with a comedy title, two unknown players, presented by two equally unknown impresarios, in one set in a little side-street theatre, had the thrill of seeing a remarkable theatrical experiment tremble on the brink of a great success, with the verdict still in doubt at the final curtain.

Had this little play been cast with Douglas Fairbanks and Mary Pickford, or even with Tom Powers and a dimpled girl, it might have made history. It is the second known play ever shown with two people, for a full evening's tenure. The other was "Under Orders," with Shelly Hull and Effie Shannon; in that one, however, they each played two characters. In this one they start as a couple of honeymooners and play it out until their golden wedding.

The piece ran from 8.50 until 10.50, with two intermissions of 10 minutes each. The inordinate applause of the relatives and other faithful who clutter up first-night verdicts with fulsome clatter, took up perhaps 10 minutes more. In all it left about 30 minutes of playing, divided into seven episodes. One of these was pantomime.

It is, in truth, a superfine vaudeville sketch. Trimmed to the meat, to run less than an hour, with feminine charm in the feminine role, it would be a sensation and a classic in the best two-a-day houses.

As it is, it contributed to the stage writing of an era the welcome first-born of a new playwright—Henry Myers—who has the courage and poignancy of Eugene O'Neill, plus the genius for dialog of Eugene Walter. The play is so unyieldingly true that it is a document rather than a manuscript. It is uncompromising at all times, and handicapped as it is with only two players to express it and progress it, it never uses a trick or begs a question, no matter how it may threaten to make itself lag or brave that bugaboo of the commercial theatre, the adjective "talky."

It clutches and it grows. After each scene, when there comes a lapse to bridge a period of years in the marriage career, there is trickling suspense. The much over-worked word, "human," can be applied to it anywhere, and that means crystal art.

Miss Eames, it is to be deplored, failed physically to register the bride at the very outset. Tall and angular, and of picturesque rather than intriguing type, she missed what should have visualized a typical ingenuite bride. Having thus challenged the optic plausibilities, she never quite recovered the play's balance, so that the sympathy seemed lopsided toward Powers; perhaps the fact that this reviewer is a man, may have counted toward that, also, in this individual instance, for it is Man vs. Woman all the way.

However, she did not make the bride true or the romance promising, despite the saccharine adoration poured upon her by the youthful hubby. When the first anniversary came about and he was souring, it was too easy to be "with" him for the necessary impartiality, that equal division of responsibility which the author had so cunningly and so astutely woven together and substantiated throughout.

Miss Eames' voice was harsh and metallic, perhaps through the over-exertion of playing the long role in the preparatory stands. This, with the unbecoming effect of the 1870 clothes which she wore in the first three scenes, turned the tide all for the husband, so that it became a man's play instead of a give-and-take, and the women turned to their escorts and said: "Yes—it's true with THAT woman—BUT!"

The play opens 25 years before the Spanish war, which sets it about 1873, in the bustle-bobbing age. Martin Wells and his bride have returned from the two-week honeymoon in Niagara Falls, to their home in Harlem, out in the country, where they can keep chickens and pay off the mortgage. It is a poor place. He is a clerk. She has thrown over a suitor to marry him, and the suitor has gone to Australia to win a fortune. He writes them a letter, wishing them happiness, and advising that on each anniversary they "search their hearts" to see if their marriage relations are a bit strained, but the formality of fervent love is still practised as a two-sided hypocrisy. On the fifth year dawning, there is a battle—a rough, disorderly, acrimonious exchange of "names" and actual violence. Ten years married finds them hating each other, mutually set to make each other's life as bestially horrible as possible, and gloating over it—living for it. At the fifteenth milestone they do not speak and are as two lions in one cell.

He is ill. She talks to him, but

there is no getting together. They are to be strangers and call a truce of the long enmity, but no sentiment. They are beginning to grow old and can no longer fight and detest with the vehemence and emotional power of youth, nor is the bitterness of disappointment over a love that is fading even from memory so actual now.

The golden wedding, the final scene and by odds the best, finds them garrulous, absent-minded, senile physical wrecks, mouthing, quarreling querulously. A letter reminds them that it is the wedding day. For a minute the old man remembers—he sees the first day in that house, he leads her to the sofa to spoon as they did then; he starts across the room to turn off the lights, sees a deck of cards and sits down and begins to deal—he has forgotten that he loves her again. Too late. The curtain falls.

With the smallest expense in history for a legitimate venture, and a start toward general interest that may even recover to a sweeping success, this admirably conceived and brilliantly written play should have an excellent chance to weather the rest of the winter.

Powers is a revelation. He has distinguished himself before in light roles and heavy juvenile ones, but here he runs a broad range and grows more effective as he advances. Miss Eames, let it be understood, is a competent artist, and at times she gives a powerful performance, but it is unfortunate that she swings into dramatic heights only in the moods of bitterness and shrewishness. This leaves her character scarcely an admirable trait or a lovable moment. And, where there are only two in the play, it has much to overcome if it is to survive one being off the key.

THE HOTEL MOUSE

Barrington.....Barnett Parker
Tiny.....Lola Wood
Bob Biddle.....Al Sexton
Lola Biddle.....Fay Marbe
Don Estaban.....Stewart Baird
Wally Gordon.....Taylor Holmes
Caesar.....Richard Temple
Mauricette.....Frances White
Detective.....Frank Greer
Pier.....Ted Stevens
Marquis de Santa Bella.....Francis Lieb
Albert.....Elliot Taylor
Adele.....Cynthia Perot

"The Hotel Mouse" is the latest musical comedy to take the Broadway boards, opening March 13 at the Shubert. It got off to a flying start, the first of the three acts being "in high." That particularly goes for the musical numbers. The first four were frilled up with fast chorus dances when they were not saucily tempoed in themselves.

Then came a change in pace for the other two acts. There were pleasing numbers, but the speed of the earlier going was too patent not to be missed and the good looking and promising chorus was dimmed. The curtain arose promptly at 8:30 or a little ahead and fell finally at 11:30. Eliminating the first night encores the show still ran 15 minutes or more overtime.

As "Little Miss Raffles" this attraction was tried out late in December, brought back and cast. In the first showing Vivienne Segal was in the role now done by Frances White, while Lawrence Gross-Smith was in that handled by Taylor Holmes. Miss White and Mr. Holmes are starred over the show. Henry E. Dixie was also in the "Raffles" show. Fay Marbe and Barnett Parker of the original cast have been retained, wisely.

The score is the joint work of Armand Vecsey and Ivan Caryll, with each number marked for individual credit. By a curious twist a number used some seasons ago won the evening's favor. It was Hanlon and Bryan's "Round on the End and High in the Middle" (Ohio), sung by Miss White towards the close of the show. At the time Miss White, with her hair all oiled up and dressed in the familiar rompers and hair bow, was out of character, so to speak. Miss White used the "Ohio" number as an encore to a new song by Vecsey called "Everything I Do Goes Wrong."

Mr. Holmes bowed into the song division several times, duetting with Miss White. Of course she took care of most of the warbling, for the comedian never has put forth claims as a vocalist. Their "I'll Dream of You" at the finale of the first and second acts was pretty. They were best with "Little Mother," which came in the third act. The slow tempo of the duets was not conducive to exceptional results, however.

Miss White's best number was "Mauricette" (her role name). For it she was in male rags, looking a nifty boy in flannels. The diminutive comedienne flashed her crisp style all the way and she surprised many first nighters.

"You Can't Rhyme with That" found the best comedy number for Holmes, and with it he teamed with Parker. The latter as a sort of valet to Wally (Holmes) was always funny, using a dince style. They virtually teamed with the comedy points. One of the earliest laughs was Holmes' remark about a girl who played Lady Godiva with

bobbed hair. Parker, whose answer to why he carried an umbrella was that "He and Queen Mary never went out without one" (a big laugh), wanted to know from Miss White whether Joe was short for Joseph or Josephine. He explained a ventriloquist once lodged with his family. The dummy's name was Eddie, but "the man probably changed its name, for I heard the man call out Mabel one night."

Miss Marbe was splendid as the ingenue. She gave the best performance since entering the legitimate. There was no doubt about her being the best dressed woman in the show, for she was beautifully frocked. Miss Marbe drew attention every moment she was on the stage, excellent in all her bits and rarely graceful in her dancing. Several times she lifted numbers with her stepping. She landed early with "Nearly True to You," which had Stewart Baird and Al Sexton coupled. Judged from her work on the premiere evening, she should have been allotted more in the way of numbers.

Al Sexton planted himself as the juvenile in the second number, "Why Do the Girls?" though he had little chance after that. The fast tempo of the number and the snapped-up dancing with four choristers (elevated to cast listing) brought several encores. The dancers aiding Sexton were Marion Phillips, Amy Frank and Violet and Edna Duval. The quintet were sure-fire for another number later in the show, but it did not materialize. Sexton teamed with Miss White for an encores dance, when the star was in male clothes, the stepping getting over for smart returns.

Cynthia Perot and Elliott Taylor (said to have been a ballroom pair on Broadway) contributed to the dancing section. They scored best at the opening of the last act. Miss Perot was in the opening number leading the choristers and winning a big hand. Some of her costumes were not becoming.

A variation of the "truth tree" bit has been made an important comedy bit in "The Hotel Mouse." There is a little tune about the tree dropping its fruit, the legend saying that happens when a falsehood is told. There is no trick apparatus used, but the bit comes forward several times.

The story is laid in and around Monte Carlo and Spain. Holmes as an American, who describes himself as not being much of a man about town, except for an occasional sacred concert or two, has his first flirtations on the Riviera, and he likes it. Miss White is the light-fingered aid of a hotel thief, and her cleverness has been such that she is called "the hotel mouse." Holmes catches her trying to rob his rooms, and in the end she agrees to give up stealing if he will give up gambling. There may have been some "Parisian" lines in the show originally, but it's quite harmless now.

The show, which is based on the comedy of Gerbido and Armont, was adapted by Guy Bolton and Clifford Gray, the latter doing the lyrics. John Harwood staged the piece quite tastefully, Max Scheck put on the dances, and has done very well. Particularly good were the four numbers at the start, speed at that point making a pleasing impression. The opening of the finale act was skillfully handled. Eight chorus boys and sixteen choristers were present, the latter being a good looking bunch.

"The Hotel Mouse" opened to the usual \$5 top, but the regular night scale is \$2.50. The Shubert has the capacity to make money at that scale, which should count in the show's chances of landing. The performance has names and brightness, but a little snapping up would help.

THE TRUTH ABOUT BLAYDS

CAST OF CHARACTERS
Oliver Blayds.....O. P. Heggie
Lola Blayds.....Alexandra Carlisle
Mabel Blayds.....Vane Featherston
William Blayds-Conway.....Ferdinand Gottschalk
Oliver Blayds-Conway.....Leslie Howard
Santina Blayds-Conway.....Freda Inescourt
A. J. Royce.....Gilbert Emery
Parsons.....Mary Gayford

An interesting English play, which should appeal to the "Bill of Divorcement" lovers—which means much praise and not much profit—offered superior entertainment during almost its entire length, then puffed woefully in its last five minutes.

Seldom in history has a play been so interesting and yet so intrinsically lame. Not in years has there been such a deliberate paradox of theatrical usage and logic as in the main construction of this comedy by the delightful A. A. Milne, one of the cleverest stage craftsmen of the day, author of "The Dover Road," which is successfully playing across the street from the Booth, in the Bijou.

O. P. Heggie is featured first, with Alexandra Carlisle following. That proves that it is no surprise to the author or Winthrop Ames, the presenter, that Heggie is the leading figure. An entrance is worked up for him through half the first act, and he enters in a blaze of hushed anticipation, an aged poet on his ninetieth birthday, in a wheel chair. He scintillates, he ripples off pearls of humor and philosophy; then he tells a little sporting allegory, calls his favorite daughter to him, starts to

tell her a story of seventy years ago—and the curtain falls.

Fine for suspense. What will the next act bring? Certainly a continuation of the telling of the remarkable story—the truth about Blayds—interrupted by the curtain. Indeed? The next act is four days later. The star is dead. He never reappears. The daughter tells his story. And after that two acts are consumed yessing it and doing it, and the finale leaves it where it would have been had he never told it.

How thoroughly and deliciously stupid! Who should tell the story better than the old man himself? It is the crux of the play—why have it come off between the acts? Why tell it second hand when he is best able in the play and on the stage to tell it himself?

Here we have, then, a star for half an act, and the other half of it and the next two acts spent entirely talking about him. Englishmen, apparently, write what first comes to their minds, whether it makes sense or not, whether it counts or not, whether it is reasonable or not. And the critics smack their lips and say, "Charming! How natural!" So is the prattle of an infant charming and natural. "A Bill of Divorcement" had it to the nth degree, enough to make the Anglomaniac reviewers go into gasps of ecstasy, and it never hit a true note or dented an impression in the drama.

"The Truth About Blayds" is an infinitely smarter comedy and many times as good fun. But it gets nowhere, and its story is a nice, round zero surrounding a lot of air.

Here is the yarn: The family of Oliver Blayds, the most distinguished poet of the times, is assembled to do him honor on his ninetieth anniversary. He is old in body but young in wit. He outtalks them all, then starts to tell his daughter (Miss Carlisle) of an episode of long ago. The next we know he is dead, and he has told her that he stole the poems of one Jenkins 70 years before, and has lived on them and off them ever since.

The girl is a strange sort of puritan old maid and thinks she owes posterity "the truth." She wants to rush into print and defame her father. The probabilities are much greater that a man of 90, who had had wine, who was excited by his birthday and the adulation, had suffered a hallucination, than the preposterous tale that he faked for 70 years the verses of a dead unknown and gained world fame thereby. The old maid finally yields to horse sense and marries a young poet to whom she had said "no" 18 years before, in order to nurse the old gent.

If that is a play, a cucumber is a pineapple. But the Milne lines—the rejoinders, the observations, the character expositions—superb!

Miss Carlisle acted with force and suasion what might be classed for professional purposes as a British Mary Ryan role. Heggie was fine in his bit, with perhaps too sturdy a voice for his age. Gilbert Emery (author, by the way, of "The Hero") had nothing to do, and did it well, as the younger poet who comes back into Miss Carlisle's unbelievable life. The acting honors, in all, went to a young British "flapper" named Freda Inescourt, who gave fully as brilliant a performance as the ingenue in "Divorcement," over whom the town yawned and blurbed. Ferdinand Gottschalk, as the only sane person in the ensemble—Milne meant him to be spoofed at throughout—played with precision and decision and effectiveness in an ungrateful role that gave the play its only common-sense moments—except when the youngsters spoke.

Had Milne made that the vein of a satire, the younger generation having the wisdom and the older the conscience, it might have left a mark somewhere. But he makes the one "sap" of the older ones the only other human being, and that meant to be laughed at as comedy, not irony.

This play will draw for a while from the Winthrop Ames devotees, the English followers and a few who may be swayed by the fulsome notices which this comedy will probably draw. A healthy run seems not so promising.

BACK TO METHUSELAH
(Cycle 3)

Stephen.....Doris King
Maiden.....Eleanor Woodruff
He-Ancient.....Moffat Johnston
Acis.....Walter Abel
She-Ancient.....Margaret Wycherly
Newly Born.....Martha Bryan Allen
Ecerasia.....Catherine Dale Owen
Ariulax.....Stanley Howlett
Martellus.....Claude King
Pygmalion.....A. E. Kage
Male Figure.....George Gail
Female Figure.....Ernita Lascelles
Ghost of Adam.....George Gaul
Ghost of Cain.....Ernita Lascelles
Serpent's Voice.....Margaret Wycherly
Lillith.....Mary Lawton
Dancers.....

The Theatre Guild says that the three-linked Show presentation is a financial as well as artistic furore, and the grind will begin all over again next Monday for another three-week instalment plan reduction. Seats are now selling. Some day, perhaps, if this really "gets over," the stock houses will make the announcement, "Next week—'East Lynne' obsolete, and substitute 'Next three weeks—'Back to Methuselah.' The three-week cycle may yet displace the six-day cyclists.

The final segment is in one "cycle," the fifth. It is in the 329th

century. It is the culmination of all problems of mortal life. Now children scarcely more than 100 years old chatter and frivol, and one of these, stung by the tut-tutting of her elders, decides to settle down and grow.

A girl of two is brought forth into life by chopping open a shell, even the ancient technique of bringing children into the world having been discarded by 32900 A. D., and the child cannot walk at birth but has a well-developed mind. The age of two, apparently, means she is about 50 years old.

Not even eggs are needed then, however, for Pygmalion has discovered the human alchemy and can make men and women in his laboratory. He brings forth his masterpieces, Male Figure and Female Figure, unsightly and hideous things. They have all the human frailties, and Female Figure wants to throw a rock. Pyggy tries to control his lady, and she promptly bites him in the hand, whereupon he dies. Then the life goes out of the lives he has compounded.

The ghosts of the Garden of Eden population which appeared in the first cycle, reappear in the last. They discuss problems of earth and wonder what it is all about. In that they have nothing on the audience, Cain figures that it prophesies the strong will eradicate the strong. Then only the weak will be left. Soon after that, the physically weak being the mentally superior, all fleshly existence will evaporate and only the spirit forms will inhabit this existence.

Lillith, who gave Adam and Eve to the earth (this settles an old conundrum!) enters, and wonders wearily whether she should start repopulating this sorry ball with people all over again. She is still wondering when the cycle runs out its whirl, and "Back to Methuselah" rings down.

Again the staging and the producing are admirable, the acting strong and artistically fine. The satire is even more elusive than in the earlier fractions of the fantasy, and the fifth cycle has no claims on amusement at all, except edification for the eye in the lovely lighting and scenic accomplishment, the music to the ear in lines spoken with crystal-pure English, and that mysterious thrill which they say comes to Shaw-fiends when they feel rather than see, hear or understand their G. B. S.

UP THE LADDER

Henry Smith.....George Farrer
Mary, his wife.....Nannette Comstock
Jane, their daughter.....Doris Kenyon
Lucy.....Anna Marston
Jerry.....Albert Herbert
John Allen.....Paul Kelly
Joe Henley.....Edward Donnelly
Rosalia Henley.....Mary Brandon
Dick Wilmers.....Robert Middlemass
Eva Wilmers.....Adele Klier
Bert Muller.....Claude Cooper
Mrs. Muller.....Mary Jeffery
Stanley Grant.....George LeGuere
Ellen.....George Meyer
Dr. Maynard.....Frederick Brennan

William A. Brady can lay aside his worries over the Playhouse for the rest of the season, and devote himself to movies and cantankerous preachers. It looks as though this house has finally thrown six-one with a natural success in Owen Davis' penetrating comedy, "Up the Ladder." Mr. Brady, always a game sportsman, has not let a few hard luck rolls discourage him at all. He produced this one sumptuously and cast it with rare cunning and no stint.

The opening audience loved it. And it was an audience that meant something, for most of the professional applauders and constitutional skeptics had gone elsewhere, there being several openings March 6. As a result Brady drew what looked like a varied cosmopolitan, typical gathering of playgoers. And they loved the play.

Davis, who for whole periods wrote melodramas and other gross holium aimed up at the galleries and down at the lowbrows, has of late revealed a clean-cut craftsmanship. Perhaps it was unleashed rather than newly developed—so many geniuses have so long nursed the erroneous fallacy that they must write slop and get rich like charlatans, or literature and starve like gentlemen. Neither is wholly necessary. One may write for the middle classes, who, after all, compose 80 per cent. of the population, and be neither a hack nor a dreamer.

In "Up the Ladder" Davis has taken an inherently interesting, timely, human American theme, ranged to hit almost everybody somewhere in its unraveling, and keyed so as to interest and to entertain anybody all the time. The story is neither new nor startling; its application, however, is important and intriguing, for it is of today, the translation into the slang and the philosophy and the sophistries and the colloquies and the vibrations of the hour.

Briefly, it is the story of a poor stenographer and a poor salesman who love each other and marry. He is a born money-maker, and he keeps stepping along. She steps with him. They soon find themselves in the swirl of specious society, the get-rich-quickists, the four-flushers, for a few get rich because of ability, and may get rich because of other circumstances, but the rich must meet the rich.

It is the social problem of financial (Continued on page 24)

SAN FRANCISCO SHOWS

ORPHEUM

San Francisco, March 15.
Overloaded with dancing, the current Orpheum bill hit a good average, with the varied styles of stepping helped materially by clever comedy. Harry Kahne closed the show, which ran over the customary closing time. Appearing so late, Kahne appeared doubtful, but with fast work and good showmanship won the entire house. His wonderful mental demonstration held the attention with a clever finish-gaining applause. Rooney and Bent (holdover) appeared No. 3, setting a fast pace for following dancing turns.

Miller and Mack secured howls on their initial entrance on the strength of the comedy makeup. Supplying good comedy, burlesque bits and eccentric dancing, this team proved a comedy clean-up.

Hal Skelly, supported by Ida Williams, Eunice Sauvain and Ida Kaehner, headlining, scored a big comedy success with a mistaken identity sketch enhanced by Skelly's clever comedy work and dancing, with Miss Williams also a contender for honors.

Ruby Norton, assisted by Clarence Senna at the piano, provided a creditable next to closing offering in a heavy bill. Miss Norton appeared to advantage in several novel and beautiful gowns, with her excellent voice and lively manner installing her as a favorite. A California number credited to Senna was used effectively as an encore. Keegan and O'Rourke with a neat routine of patter and dancing jumped into the hit column No. 5. Kinzo opened the show. The talk in conjunction with the umbrella balancing secured laughs and distinguishes the act from others of the same style. Ann Gray, held over from last week, repeated nicely.

Josephs.

PANTAGES

San Francisco, March 15.
Employing the Helen Keller feature picture, "Deliverance," running an hour and a half, the number of shows Sunday was cut from five to four. The Zara Carmen Trio started the bill at a good clip. The hoop work is of the highest order, with the male member livehopping things up with productive comedy. The present dance opening should be replaced by the more valuable hoop work. Frank Morrell, No. 2, secured laughing returns with his talk. A heavy ballad early in the routine proved an applause winner, with the remainder of the work in need of rearrangement. Adams, Saunders and Robinson, a colored trio comprised of two men and a young woman, offered a fast routine of "blues" numbers and dances. The numbers are worked up in capable style, with a healthy hit credited to the trio. Victor Burns and Adelaide Wilson with their familiar skit, "The Untrained Nurse," secured laughs next to closing. Miss Wilson handles the comedy in clever style. Little Jewell Faulkner presented her interesting mannikin offering in the No. 4 spot.

Josephs.

Josephs.

HIPPODROME

San Francisco, March 15.
Smooth running bill appealed to the Sunday audience. Alvin and Kenny, two men on the rings, gave the show a good start. The routine includes several novel feats and good knockabout comedy.

Charles and Cecil McNaughton won their way easily with clever songs and bright patter. Herbert Denton and Co. in the comedy sketch, "Poughkeepsie," scored laughs. The piece is capably handled. Riverside Trio provided applause hit with good harmony and jazz singing.

Jack Taylor Trio with songs and piano closed the show nicely.

Josephs.

LOS ANGELES HIP

Los Angeles, March 15.
The Hippodrome, which housed the Loew road shows until the Loew State opened here three months ago, is now using a combination bill, with Bert Levey supplying the vaudeville. The house has six acts, a feature picture and a comedy film, changing program weekly. The regular Levey shows of five acts play here, the sixth offering being supplied by Al Watson, manager of the house, usually from local talent or a turn resting around. Ackerman & Harris, Western representatives for Loew, have relinquished their holdings in the house to Adolph Ramish, owner of the property. This is the house over which legal action was brought for possession a few months ago. Present prices are 10, 20 and 30 cents.

Matinee business is way off, principally due to the influenza siege. The house seats 2,800, but can accommodate around 3,300 with standing room. It is the largest theatre in the city. Saturday and Sunday business goes to capacity, including the standing room. The house is in an ideal location, for the prices asked.

Leslie and Martin, mixed team, the male at the piano and his partner singing, opened the vaudeville with a neat routine. The woman member has an exceptionally good voice, although the returns did not come. Pretty drapes lend a classy atmosphere.

Dave Goodman and the Tourneur Sisters, occupying second spot, offering songs and dances, registered a good sized hit. Goodman showed well with some soft-shoe steps, his Russian hops getting most. The girls are attractive and can sing well.

Madeline Rowe, with a series of songs failed to arouse much. Coming on the heels of two singing acts, she was handicapped. The belldays were the extra attraction, scoring the hit honors with some good comedy by the man and the falls by the woman all getting laughs.

Ernest Rickett, with a weak voice and mediocre material, got some laughs next to closing. His songs are threadbare. Machadow Bros., acrobats, made a drudgery closing act.

L. A. JR., MARCH 20

Los Angeles, March 15.
Allen Hall, for two years a leading violinist of the Los Angeles Philharmonic orchestra, and formerly orchestra leader of the Boston B. F. Keith theatre, is to be the leader of the Junior Orpheum's orchestra, this city. The house which was to have opened Sunday, March 19, will be a day late, getting under way Sunday, March 20. Ben Piazza is manager. All bills are to have a Monday opening at the new house, as is the custom at the regular Los Angeles Orpheum.

The talk current about Los Angeles becoming a booking center for future Orpheum road shows may be credited as part of the usual gossip accompanying the arrival of a circuit head. The stories leaked out during Martin Beck's recent business trip here.

FRISCO ITEMS

San Francisco, March 15.
D. W. Griffith's "Orphans of the Storm," previously reported as booked to open in the Columbia, legit, will not play that theatre, but instead will be shown in the Strand, a picture house, April 16. It will be played at 50-cent prices. The booking at the Columbia was called off.

There are persistent reports here that Colonel Charles Bray, former Western representative of the Orpheum circuit, is negotiating to form a vaudeville circuit in the Orient.

Alexander Pantages is said to be anxious to add another week to his circuit by acquiring three houses in the San Joaquin valley. Negotiations are reported under way.

The Elatio, picture house, dark for a week or so, is to reopen Sunday under the banner of the Paramount interests. D. L. Markowitz, former manager, will be retained in charge of the theatre.

Carl Lamont, formerly with Harry von Tilzer, is now Pacific coast representative of the San Francisco Publishing Co. and is making his headquarters in San Francisco.

KOLB & DILL REVIVING

Give Scene From "Fiddle Dee Dee" as Entre Acte

San Francisco, March 15.
Kolb and Dill, who are appearing in Aaron Hoffman's new comedy, "Give and Take," at the Century, are holding what they call a "Memory Week" at the house and presenting between the acts a scene from "Fiddle Dee Dee," the show in which they made their first San Francisco appearance twenty years ago.

A feature of the stunt which aroused much interest was the request of Max Dill each night that all persons in the audience who witnessed the first production stand up. Fully two-thirds of the audience arose each night.

KING'S RUN STOPPING

San Francisco, March 15.
Will King and his musical comedy stock will close at the Casino March 25. The company will lay off while Mr. King will take a trip East. Negotiations are under way for the Auditorium, Los Angeles, and the King show may open for a stock run there in May.

The entertainment to succeed the King company at the Casino has not been announced to date.

TWO WEEKS IN L. A.

San Francisco, March 15.
Owing to a booking mixup, the "Greenwich Follies" is to play two weeks in Los Angeles instead of one. On the second week, however, the company will close on Friday night in order to reach San Francisco in time to open April 2.

OBITUARY

LOUIS VINCENT DeFOE

Louis Vincent DeFoe, for years dramatic critic of the New York "World," died March 13 at the Hahnemann Hospital of influenza after an illness of less than a week. He was 52 years of age and is survived by his wife, who is also ill with the same complaint at Hahnemann Hospital, and his father, who resides in Adrian, Mich.

Mr. DeFoe was practically the dean of the dramatic critics in New York. He had been on the staff of the "World" for 23 years, starting as a reporter in 1899. For a great many years he reviewed plays for the paper, as well as contributing theatrical articles to a number of magazines. He also edited and revised a number of books on the theatre, and was associated with David Belasco in the writing of the latter's book on plays and players that he had directed and managed.

He was born in Adrian, Mich., and educated in a rural school, later going to the University of Michigan from which he graduated in 1891. For a time he was Sunday editor

came next, in 1877, with a tour through the Oriental countries.

In 1884 Mr. Keller formed his own American show, quickly establishing himself as an illusionist and playing as a standard attraction with an evening's entertainment, making an annual tour. He retired in 1914. Mr. Keller was married to Eva Medley at Melbourne, Australia, in 1887. She died several years ago.

He was noted as a student of legerdemain and had a deep knowl-

IN MEMORY
OF MY OLD PARTNER
BEN W. DAWSON
Who Passed Away March 4th, 1922.
MAY HIS SOUL REST IN PEACE
BILLY L. BROWNING

edge of the magic of the Orient, through his many years of traveling through Asia and Africa. He was a charter member of the Society of American Magicians, and president of that organization for several terms. He also held membership in the Masons and Elks. Mr. Keller was reputed to have amassed a fortune approximating \$1,000,000 during the 40 years in which he was a public entertainer.

NICHOLAS J. PETIT

Nicholas J. Petit, a native of Minneapolis, died at his home, 1619 Lagoon avenue, Minneapolis, March 8, at the age of 53, following a week's illness from pneumonia. The deceased had a wide theatrical experience. At one time he was contracting agent for the Ringling circus. Though considerable of a world traveler, he always maintained his Minneapolis home. He was last connected with the Aultman Billposting Co. A widow, father, three brothers and six sisters survive.

M. Nivette, for many years with the troupe of the Paris Opera, and Ansaldo, tenor, of the Capitole, Toulouse (France), recently died; also

Alphonse Desire Provandier, former French circus performer, aged 81.

BENJAMIN H. DAWSON

Los Angeles, March 15.
Benjamin H. Dawson, 48 years old, veteran vaudeville actor, formerly of LeMare and Dawson, died here last week, after a struggle of many weeks to recuperate from an operation. Since the operation he had been unable to work, but had been writing picture titles. His last appearance in vaudeville was at the Orpheum time. Thomas L. Callaway, boyfriend chum of Dawson, has taken charge of the body for the N. A. A., which will supervise the

funeral. Dr. Alex Daw, author, survives the deceased.

HARRY S. SMITH

Los Angeles, March 15.
The body of Harry Seibert Smith, veteran theatrical man, who died at Phoenix, Ariz., last week, will be returned to Los Angeles, his home, for burial. Smith was at the head of many local amusement projects until a few years ago, when he took over the business management of the Sonora Grand Opera Company for the Mexican Government. He had recently toured Canada and the Northwest with his troupe of singers.

JOHN M. COOKE

John Maupin Cooke, age 51, died at his home, 33 Woodruff apartments, Salt Lake City, last week of acute Bright's disease with a nervous breakdown complicating. The deceased had had a varied theatrical experience as playwright and manager. He produced plays in Chicago, managed for Sullivan & Considine eight years ago in Salt Lake, returning to that city six years ago to assume charge of the Wilkes theatre (stock), where he continued until his death.

PERCY ELDON

Percy Eldon died Feb. 24 at St. Joseph's hospital, Omaha, of heart failure. He was 62 years of age and for a number of years was in vaudeville as a female impersonator, also known as Marquiss. Of late years he appeared at fairs with Aredo, the slack wire walker (Aredo and Eldon). The home of the deceased was Louisville. Three sisters and one brother survive.

FRANK WILLARD

John F. Smart, professionally known as Frank Willard, an oldtime actor, died at his home in Chelsea, Mass., Feb. 16. For 30 years he was stage manager for Fanny Davenport and played roles in her companies. He retired from the stage about 14 years ago and engaged in the building business at Wollaston, Mass.

Mme. Dorchain, formerly actress of the Odeon, wife of the poet Auguste Dorchain, died in Paris Feb. 24.

The father of Fred Witt (Sharkey, Rolls and Witt) died March 12.

The mother of Phil Levy, manager of the Lyric, Altoona, Pa., died last week.

The mother of Jane Craig (Way Dalton) died March 3, from pneumonia, in Indianapolis.

The father of Tom Strumm (Kirby and Strumm) died March 12.

ABIE'S IRISH ROSE

(Continued from page 17)

side room. One parent takes the boy, the other the girl. They exchange tots. Here the hatchet is buried, the final laugh coming with the curtain.

The offering holds interest throughout, although never intense, due to the exaggerated scenes and the draggy conversation between the fathers after the first act. Sidney Franklin, who was brought out here from the east to portray the part of Abie, Sr., was the outstanding player. There are plenty of laughs, coming at all times. Harry Garrity was a poor Murphy. Mr. and Mrs. Cohen were excellently done, especially Mrs. Cohen, played by Miss Elliott. The rabbi and the priest were well cast. Besie Eyton was a lovely Rose-Mary, while Payne Whitman made a manly Abie, Jr.

The road company of "Lombardi, Ltd.," under the management of Oliver Morosco, with Leo Carillo starred, closed March 7 in Montgomery, Ala. The piece played through the south and has been routed to the coast, when the management suddenly decided to close.

SAVOY HOTEL

FIFTEENTH & JEFFERSON STS. OAKLAND, CAL.

Special Rates to the Profession Telephone LAKESIDE 2940

Service and Rates to the Profession

HOTEL TURPIN

17 Powell St., Near Market, SAN FRANCISCO

One Block from All Theatres

When in SAN FRANCISCO

MEET AND EAT

With DAVE LERNER

ECONOMY LUNCH No. 2

24 ELLIS STREET—NEXT TO CENTURY THEATRE

PALACE

A strong variety bill of ten acts failed to fill the Palace Monday night. About three-quarters of a house present. The first half of the bill, five acts strong, contained but one comedy entry. The exception was Leavitt and Lockwood in a diverting singing and talking turn that could have stood company at that end of the show. Leavitt strains for comedy, at all times employing a bag of tricks stocked in burlesque and many familiar gags and bits. Ruth Lockwood makes a charming opposite and wore some stunning wardrobe. They were in fourth position.

A revolutionary booking feat for the Palace was the placing of the "Runaway Four," a novelty acrobatic and dancing quartet, in No. 3 spot. The turn was in the Marcus Show last season and previous to that in burlesque and small time vaudeville. They whammed them in the position with the ground tumbling whirlwind finish. The four open in novel fashion, wearing ragged evening clothes for a song and soft shoe dance, the latter to the accompaniment of a harmonica. In bob suits, another acrobatic dance is followed by knockabout comedy and a bit of harmonizing, following which the act went to full stage for some roof lifting ground tumbling. The turn has lost several rough edges since last witnessed across the street at the Columbia and seems set for a big time career.

Vaughn Comfort, the tenor, followed Leavitt and Lockwood and landed solid with a nice assortment of songs delivered in his robust tenor. Jimmie Jones at the piano added class. Comfort sang six numbers, getting most with "In Mytime I Learned to Love." A pleasing personality and manly appearance helped the singer immensely.

The Dolly Sisters closed the first half, holding the same spot for the third consecutive week. The girls have changed the act considerably, following their announced intention to offer something new each week. The waltz with Kay Kendall is retained, the girls wearing new silk fringe and novelty head dresses for the numbers. A new opening double song and dance with the sisters in red flimsy dresses was followed by a selection from Gene Dabney's Band, "Man from Montmartre" was next and new. Rosie in Apache bare-legged dress is seated at a cafe table shown through a divided cyclorama. Her song tells of indifference for everything in life since she lost her man from Montmartre. During the song an off-stage pistol shot is heard, but after a brief investigation she continues her indifference and returns to the cigarette and wine. Yansel, attired similarly in Apache, and Kay Kendall in cap and Paris guerrilla make-up, enter for a modernized Apache dance. The singer repeats her ode of indifference as the rival dances off with her sweetheart. Another new number used for an encore was an old-fashioned song and statue clog, the girls wearing extreme grotesque hats and short skirts. It was a part of their first week's act. An excellent bit of clogging accompanied this bit, which was strongly ovated. The Dollys seem to improve with acquaintance.

After intermission the Mosconi Bros. pulled down the applause hit of the evening with their whirlwind dancing. Willie Mosconi and Verna, the latter working under a severe handicap, having an injured ankle braced, were responsible for a large measure of the receipts, but Louis' solo sliding and rolling split stuff, that has been picked up by 75 per cent of vaudeville's hoovers, followed them all and hung up new noise records. A corking double just preceding, with Charley and Verna in an eccentric adagio, was topped by Louis. He is the Babe Ruth of this type of dancer.

Bobby Higgins followed in "Oh, Chetney," and repeated his other metropolitan successes. The turn pulled the same howls as at the other New York houses. Higgins is doing a splendid bit of legitimate character work and is helped by strong situations and a sterling cast. Betty Pierce is an ingenue who will bear watching from legitimate producers. George Callahan and Agnes Glidea in minor roles are experienced people and capable artists. The act is clean comedy, although constructed upon a daring theme. Higgins' handling of the principal role and Miss Pierce's sweet femininity and personality whitewash the turn for anywhere. It's a pip.

Marion Harris (New Acts) held the next to closing spot, with Dooley and Sales at the end of the battling order. Dooley kidded them into remaining seated, getting on about 11 and doing his usual 20 minutes regardless. The pair held their remarkably well, with Dooley kidding about "There goes another one," etc. The act is framed about the same as usual, with some new gags interjected, and sold in the usual Dooley unctuous manner. Miss Sales, as always, foils to the complete satisfaction of everyone. They deserved considerable credit for tackling a tough assignment and getting away with it, but could have lopped off several minutes and finished to bows instead of backs.

The Lordens, in a fast aerial offering opened, a loop-the-loop with the

flyer circling the bar was a thrilling finish for the turn.

El Cleye hammered his way to a couple of bows with his xylo playing. Jimmy Flynn cuckooed a ballad from a stage box to the musicians' accompaniment. Con.

WINTER GARDEN

Many gaps noticeable in the orchestra section Monday night, the balcony catching a much better play. The house filled very slowly, reaching its maximum of about three-quarters after 8:30. Of the ten acts five were repeats. Two girl acts, one in each half, on form should have given the show plenty of life, but somehow it didn't work out that way. The Masters and Kraft Revue, programmed second after intermission, was moved to No. 3, the Frederick Santley turn, originally spotted third, changing places with the other girl act.

Ryan and Lee were the first to wake 'em up. Until they arrived No. 4 the show dragged aimlessly. Previously Taffan and Newell opened with acrobatics, dancing, etc.; Frank Jerome was second with more acrobatics and dancing, and the Masters and Kraft turn next, with singing and dancing. The house was thirsting for comedy. Ryan and Lee's rough and ready cross-fire and business came along like a breeze lifting the bunch out of the lethargy and sticking a punch in exactly the right place. A pair of splendid entertainers, Ryan and Lee, both with a flair for characterization and comedy that's going to carry them considerably further than vaudeville one of these days.

The Hannefords, closing the first half, held up that section satisfactorily, but did not go as sensationally as usual, the majority of the house apparently having seen the act too frequently before. The riding and comedy routine remains the same, with "Poodles" still by himself as a dare-devil bareback expert.

Conchita Piquer (New Acts) started the second section, after the News Weekly had an inning, and Frederick Santley and Girls (New Acts) were next. Miss Piquer did six minutes and the Santley turn 12, the former starting off well, entertaining while she was on, but lacking a finish, and the Santley act following her singing with more singing and dancing. This made for lack of variety in the second part, the same as the two turns following each other did in the first section.

Alcen Bronson, eighth, should have been spotted earlier, the position being a tough one for a quiet turn depending entirely on talk. Miss Bronson did nicely, however, getting laughs where the material called for them and making the best of matters generally. The turn has some new talk interpolated with the old since last seen around, a change for the better.

The hit came next to closing with Bob Nelson stopping things with his singing turn. Mr. Nelson had the honor of being the only showstopper of the night. He did five numbers, made the house yell so hard in one of them—a comedy Russian ditty, that he had to stop in the middle of it, and carried things before him like a victorious army. Nelson's interpolated remark that the song "wasn't a dirty one" was out of place. They laughed, however, at that just as much and more than at the other highlights of the turn. A corking entertainer, with a method all his own and a personality that reaches to the back wall.

General Pisano closed with his clever shooting turn holding most of the house for the sensational finale. Bell.

STATE

More comedy in the aisles Tuesday night than on the stage. With the house packed to the rafters because of the "Four Horsemen," choice seats were at a premium even through the last vaudeville show up to the final screening of the feature. As a result the patrons were continually jockeying for seats, many deserting the rear locations for up front, only to find they were out of seats altogether. The ushering staff furnished much of the by-play with ad lib comment about crazy humanity in general and certain individuals particularly. It tried their nerves, no doubt, although a couple forgot altogether there was such word as "courtesy" in the lexicon.

Because of the two-hour feature the vaudeville section was reduced to five acts, run off in less than an hour. Kanazawa Boys opened with their fast juggling act, including some clever pedal juggling by two of the men. The act is an ideal opener for anybody's theatre and particularly the State. One does not appreciate a sight turn so much until seated in the rear of the house, although even at that one almost wishes for a pair of field glasses or telescope because of the bliss of the house.

Mossman and Vance substituted for Howard and Brown after Monday, the latter out with illness. The boys did nicely with their song and dance stuff, a concerted fast back and wing unaccompanied by orchestra taking them off nicely. The act was formerly of Mossman, Vance and Winifred. The double

turn shapes up stronger than the three-act.

"Stateroom 12," presented by Gates and Lee, ought to make the trey grade in some of the bigger houses if the State reception is any criterion. Not one line was muffed because of the team's sterling reading. Another man, doing the "captain" role, assists. The skit concerns itself with the trepidations of a newly married couple on a sea-going liner who voice their wildest fears at each outside noise, imagining anything from a heavy storm to a bombarded ship, the captain entering for the tagline saying the boat has not even left the dock.

Hank Brown and Co. perished. The "Co." is a woman who handles the vocalizing. The "Sunbeam Follies," a mixed singing quartet, will develop into an intermediary vocalizing standard. Two men and two women have dressed the act smartly, including chink, modern and ante-bellum costume changes. The routine runs to song and dance doubles and ensembles, well handled. Abel.

COLONIAL

The lay-out current at the Colonial is one of those bills that looks inauspicious on paper, but plays like a million dollars. The Watson Sisters share topline honors, with Giuran and Marguerite, and the supporting show is plentifully sprinkled with standard turns. Originally this week's bill had Barney Bernard on it, but a change the latter part of last week necessitated a rearrangement of the show.

Kramer and Zarrell, hand-to-hand acrobats in Roman costume, opened. The program-styled "Idols of Rome" matched up well with the Impressionistic Roman cyclorama back-up, selling their lifts interestingly. The routine itself is along familiar lines. Elsie Clark and Nelson Story, twined. Excepting for the camouflaged baby grand xylophone, it's an average mixed team piano act. If Miss Clark would include in her repertoire some novelty songs more on the order of the closing Eskimo ditty or up-to-the-minute releases she could sell her stuff to still better advantage.

Howard Langford and Ina Fredrick clicked as usual with "Shopping." The skit is well written, credited in authorship to Langford, and almost plays itself. Combined with the duo's pat delivery it can't miss. Langford has developed a gentle form of "mugging" such as biting his lips and grimacing at each foot faux pas he pulls in trying to sell the lingerie flimsies.

Glenn and Jenkins, colored male team, were the first that evening to win the w. k. "Colonial clap," their colored brethren on the upper shelf having no little to do with it, although the returns were hearty from all sections. The crossfire, which clicks point upon point, is almost negligible compared to the returns they get from the wicked harmonica blues stuff and their identifying broom dance. They stopped the show.

John Giuran and "La Petite" Marguerite closed the first section with their unique dancing. Marguerite impressed on cute personality and Giuran on his pedal proficiency. His hock floor work as ever stands up strong, although Giuran from the start seemed to be striving too hard for double recognition. He always came out for a solo bow at the end of each number.

Signor Friscoe resumed after intermission with his xylo hammering. The Edison re-creation duet with a phonograph disc interested, one of the neighbors audibly expressing a wish for more of that stuff. The selection duetted was "The Rosary" and it might prove interesting to try the same stunt with a rag, using the hard hammers. Signor Friscoe has cleverly mixed his stuff with comedy business via audience plants, the request thing unearthing a couple wow wise cracks. He, too, was accorded the concerted Colonial applause recognition, almost stopping proceedings.

Little Billy with his new "story songs" cycle whanged 'em. Billy is a very personable midget and the women loved him. Opening with a baby vamp number he returned for a sort of Jackie Coogan number in ragged Dick get-up. The closing song and dance in straight tux was captivating, to say the least. He sold it for all it was worth, the women nearby raving "cute" and such other adjectives.

The Watson Sisters in the ace hole mopped up everything in sight. As ever the buxom Fanny bears the brunt of the hokum. They stayed over 20 minutes and accepted three encores, including the "mother" introduction.

Steve Mulroy and Nellie McNece with their roller skate dances played to yawning gaps of empty chairs, although those of the faithful remaining outdid themselves to make up for lack of number. It's a good act and deserved better attention, but it was after 11 and nothing could stop 'em. Abel.

BROADWAY

There was a lot of show at the Broadway this week with seven acts of vaudeville, a Chaplin revival, news weekly and a feature picture. At that the business Monday night was not any too good—just a little better than half a house downstairs.

a light balcony and gallery fair. The reason may have been due to the fact that there really wasn't an outstanding name on the bill, and the two hits the show developed were acts that had been seen within a few months at the American.

The Chaplin revival preceded the overture. It was that old picture "The Rink," and made it particularly good for the roller skating team of Beany and Clauss, which followed the overture. The roller skaters were on just before 9 o'clock. They ran through a speedy routine in five minutes, garnering sufficient applause for the two bows that they took.

Jessie Reed, billed as "a queen of blues," presented five numbers in the second spot. Her initial song and her second number started her in great shape, and they remained the best in the act. The three numbers that followed were poor selections for Miss Reed's voice. It might be a good idea for the singer to seek other material more suited to her style of delivery. Miss Reed, for instance, should not "talk" a song. At that, the girl was one of the hits of the bill.

Le Maire, Hayes and Co., with their blackface turn, gathered laughs, but the act does not seem "big time" material. It is drabgy and forced in spots, although Le Maire, carrying the burden of the turn, scores.

Coogan and Casey with a rather light-waisted two-act, managed to get by, considering what they offered. It is a singing and talking skit in "one" that has some good points, but seems to lack sufficient punch to land it with the audience.

The Princess Wah-Letka, assisted by a Mr. Royal, presented a mind-reading turn that mystified and interested. The Princess got some comedy out of the work, but it was the serious moments that impressed the most. However, she seems a little lengthy on her predictions, whereas brevity and a little more snap would be just as much appreciated.

The hit was delivered next to closing by Bert Walton with his singing novelty. Walton's personality impressed itself on the audience at the start of his act, and when he got down into one and started working with the two plants that he has located in the boxes the act proved itself a veritable riot. This is especially true of the boy that was "in front." The manner in which he put over a parody verse and chorus of the theme song caught the house and he stopped the act cold.

Closing, Mme. Bradna, with her horses, dogs and pigeons, made an effective stage picture. The horses, however, were not working at their best and one of the animals proved rather unruly at the close of the act. But as a sight act the turn is as pretty as any in vaudeville.

"The Fire Bride," a Gunning release, was the feature film offering. Fred.

RIVERSIDE

With Harry Houdini headlining the eight-act bill, the Riverside drew business Monday evening. The large lower floor held a few vacant rows, with the remainder of the house well filled, including the boxes, which were near capacity.

The original running order underwent considerable switching Monday night. It was not smooth running vaudeville, with several meaty turns losing value due to misplacement. The original program layout appeared much stronger than the way the acts were used Monday evening. The Wilson Aubrey Trio, male triple bar gymnasts, opened the show. The audience was walking in during their work. The returns were worked up nicely with the burlesque wrestling falling off to a certain degree due to over-indulgence. More of the bar work would have been preferable. Wylie and Hartman, billed for the No. 2 spot, were out of the bill and replaced by Rule and O'Brien. The two-man combination had the first crack with popular numbers and landed with precision.

B. A. Rolfe & Co. appeared No. 3, having been moved there from closing the show. The Rolfe offering is a variety revue well away from the general run of present-day flash acts. The musical end is its strongest asset. In that line Rolfe has held his place alone among vaudeville handmasters. The capable playing of himself and co-workers on the brasses easily brought forth the biggest returns. Featured members are George Wiest and June Le Veay. Wiest is an over-zealous worker, his apparent anxiety to work up his numbers detracting from the general smoothness. Ada Morse offers an Oriental dance in a daring costume. The Rolfe offering replaced Harriet Marlotte & Co. in the early spot, the sketch being moved down to second after intermission, an exceedingly heavy position for an act of that style. Miss Marlotte has a playable vehicle in "Wish and Wait." In it she plays an old maid character well supplied with punch lines which can be relied upon for laughs in any house. In support are an ingenue, juvenile and character man. The roles have been well cast, with the act a good laugh producer for No. 3 on any of the big bills.

Houdini closed the first half. The greater portion of the present Houdini act is devoted to feats he performed for the films, which are

shown on the screen. His one big feat on the stage is the water torture cell bit which he has had in use for several years. Houdini finished off the early section in good style. Maude Powers and Vernon Wallace appeared No. 4 in their quaint chatter 'skit. They possess a finished vehicle worked up in corking style. The laughs came in rapid order, with the dainty offering proving one of the refreshing bits of the evening.

Harry Jolson opened after intermission, during which a "Topics of the Day" and a comedy reel were introduced. Jolson did published numbers, assisted by a young woman on the stage and a male plant. The latter is energetic and one of the few plants who can be relied upon to help lift an act up rather than tear it down. Jolson's individual vocal work gained returns with goodly applause at the finish. He was a solid hit.

The outstanding hit was scored by Frankie Heath, closing the show. Miss Heath held them to a man, and they were still applauding her efforts five minutes after the news reel had been flashed, which was after 11 o'clock. Miss Heath is offering a diversified song cycle containing corking material. She landed punch after punch with her numbers, and made them yell for more after the encore, "Attaboy." Hart.

FIFTH AVE.

An average bill the first half. Hyams and McIntyre headed in "Honeysuckle," their newest skit, that stood up finely in the assortment it found itself in. Johnny Hyams gives the role of the vacation bureau clerk just the correct light touch, while Lella McIntyre as the girl from Virginia has a delicious accent and looks the part. The young girl who plays the stenographer is very pretty and winsome. There was nothing anywhere concealed on the program that could commence to touch this act for all around class.

No. 4 had John T. Murray and Vivian Oakland (New Acts) from musical comedy. They did nicely in the applause way, though there were a couple of acts that may have had friends in the opening night.

Thornton Flynn came back with his Irish brogue and tenor 'scoo. Dena Caryl again presides at the piano. Flynn's voice is slightly nasal and without much melody until he does his imitation of John McCormack, as a McCormack vocal record runs off on the Victrola on the stage. Flynn sings with the record. The scheme is novel and besides that Flynn's voice as he attempts to imitate McCormack's is much superior to his natural one, which might suggest he train for the McCormack tones he appears able to make in part. Just now Flynn can do on the intermediate time with a chance that the McCormack thing might enable him to hold up on the biggest time if not placed too importantly.

Oscar Lorraine, who has been absent for a while, is back with his violin kidding, along with some new audience business and a boy and girl as plants who are caught by him spooning in a box as Lorraine motions the spotlight to be swiftly switched over. Lorraine is popular here and he is funny as well. He came nearest to stopping the show and could have stopped it if he had wanted to juggle the applause after his first encore. Cavanagh and Everett, man and young woman, with Paul Humphrey at piano and Doris Sisters as specialty dancers, did a full stage draped dancing act for the finish, of no particular brilliancy at any moment.

Opening were Johnson, Baker and Johnson, followed by Murdock and Kennedy, a tall fellow and short girl in conventional two-act, then Farrell-Taylor Trio in old act, but with what looks to be a new finish in "one." It's called a Chinese Cabaret with the two blackface men as Chinamen. The young woman plays a cornet as the men sing. The bit has a special drop. The turn did well enough for this class of house. Business Monday night not quite capacity. Sims.

AMERICAN ROOF

Framing up with a bright spot here and there, the eight-act bill on the Roof Tuesday evening entertained a lightly filled house to a fair degree. No outstanding features were included in the running, with the audience on no occasion taking exceptional notice of what was going on.

Dan Valerio and Co. (New Acts) started proceedings with a bang, the opening turn outstanding several of the later in applause winnings. Dave and Tressa, a colored couple, No. 2, relied upon the acrobatic dancing of the boy. Displaying some corking twists and knockabout work, he carried the turn over. The show slackened with Kneeland and Powers (New Acts), No. 3, with Lubin and Lewis (New Acts) in the next position falling to revive it.

Vlasta Maslove and Co., with a flash dance offering closed the first half. Several styles of dancing are displayed by this aggregation, the greater portion of which has value. The fourteen-minute routine is filled with fast work, the turn being carried at a fast even pace, with each (Continued on page 23)

REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

POPULAR RECORDS

WEEP NO MORE, MY MAMMY—Peerless Quartet (Vocal)

I'LL BE GLAD TO GET BACK TO MY HOME TOWN—American Quartet (Vocal)—Victor No. 18847

Male quartets, particularly if the Victor Co. employs them, must be good. They are subjected to an acid test before their wares reach the public. Besides, these two combinations are familiar to vocal disc purchasers and know how to harmonize and deliver a popular number to best advantage.

It would not be amiss to state that it brings the vaudeville stage right into your home after hearing this disc.

ALL THAT I NEED IS YOU (Fox Trot)—Club Royal Orchestra

GRANNY, YOU'RE MY MAMMY'S MAMMY—Same—Victor No. 18843

A distinguishing feature of Clyde Doerr's Club Royal Orchestra are the arrangements. They sound so much like Whiteman's that one wonders whether Paul Whiteman didn't make them himself, or Whiteman's manager. Whether he does or not, the Royal bunch would not shame the dance master musician by the comparison. "Granny" (Young-Lewis-Akst) pursues the "My Mammy" arrangement allowing for numerous brass, cymbal and reed effects, including a "stop time" arrangement.

"All That I Need Is You" (Baer-Santley) is a decorous, melodious fox trot in which the saxes do tricks on the counter-harmony.

DEAR OLD SOUTHLAND (Fox Trot)—Paul Whiteman and Orchestra

THEY CALL IT DANCING—Same—Victor No. 18856

Whiteman always spells originality in dance orchestration. In "Dear Old Southland" (Creamer-Layton) he has eschewed the Dixie melody interludes which other orchestra leaders have up to now plentifully sprinkled the selection with, and has played heavy on the Spanish-Oriental chorus theme. The composition is an admitted freak. It is in the "go long, go long" session, it rings in a Spanish and Oriental tempo that, if not characteristic, is sprightly and fetching withal.

"They Call It Dancing," from Irving Berlin's "Music Box Revue," besides being a catchy dance selection inspired George Ade, the humorist, for an editorial on "They Call It Dancing" in the March "Cosmopolitan." Here's an instance where one can write the nation's songs and help make the nation's laws as well. Ade referred to Berlin as "that other American humorist" and, although the mere melody is devoid of lyric expression, it hints of the comedy vein which Berlin invested the tune with lyrically.

Whiteman further enhances it with a "stop time" tempo and other tricks such as a two piano effect and the switching of the winds to the strings for the melody.

TY-TEE (Fox Trot)—Lanin's Famous Players

ALL THAT I NEED IS YOU—Same—Gennett No. 4823

"Ty-Tee," which Gilda Grey made at the Piccadilly Rendezvous, has been rendered in more different ways than a cat has lives. Sam Lanin of the Roseland lends his version to the general contribution, tom-tomming weirdly as do the rest, including an eerie clarinet obligato, after which a "stop time" version is essayed. It's exceedingly danceable recording. Leo Wood and Irving Bibb ought to clean up from the mechanical royalties alone, although the small percentage interest one of the owners of the Rendezvous has in the song ought to net that individual a neat return in itself. That is his compensation for allowing Miss Grey to shim lightly to "Ty-Tee" in favor of any other song.

"All That I Need Is You" (Abe Baer) is a straight melody fox trot as Lanin does it, simple yet danceable withal.

LEAVE ME WITH A SMILE (Fox Trot)—Harry Spindler's Hotel Sinton Orchestra

WABASH BLUES—Same—Gennett No. 4796

Harry Spindler's Hotel Sinton Orchestra (Cincinnati) is a new recording combination. The main plant of the Starr Piano Co., which markets the Gennett disc, is in Richmond, Ind., Spindler's organization being one of the few bands that actually records in the main plant. Most of the Gennett recording is done in the New York laboratories. Cincinnati and Richmond are not so far from Chicago and it would follow that a song or songs emanating from the Windy City would be taken up by the mid-west orchestra leaders somewhat before it (or they) caught on in the east. This possibly explains why "Leave Me with a Smile" and "Wabash Blues" were assigned to Spindler for recording purposes and likewise may explain the capable manner in which he has done the job.

In the "Smile" song (Koehler-Burnett) the brasses carry the really melodious strains to a beautiful accompaniment, after which the sax horns in with its dulcet trick stuff. The "Wabash Blues," by Fred Merken (one of Isham Jones' jazz boys in Chicago), is just a "mean" blues, Spindler allowing the brasses to blare forth the rhythmic sustained notes that so distinguishes this "blues." The idea of mixing in Verdi's Rigoletto Quartet as part of the arrangement is an art in itself.

WHEN SHALL WE MEET AGAIN?—Edna Brown and Elliott Shaw (Vocal)

MISSISSIPPI CRADLE—Same—Victor No. 18841

This duo gets some beautiful close harmony from these two popular numbers, Shaw's resonant baritone carrying the theme in "When Shall We Meet Again?" (Egan-Whiting) from the beginning until Miss Brown's contralto suddenly deserts the lower range about the middle of the record and soars high and clear above the male singer's.

The "Cradle" song (Yellen-Olman) is another waltz tempo number allowing for some splendid harmony.

WEEP NO MORE, MY MAMMY (Fox Trot)—A. Gentile's Dance Orchestra

I WANT MY MAMMY—Same—Gennett No. 4808

Gennett is putting out some excellent records these days. Gentile's Dance Orchestra renders two "mammy" fox trots that are distinguished by their fovel orchestrations. Gentile features the brasses not unlike Whiteman, the braying trombone standing out with a peculiar "shiverree."

SONG OF LOVE (Waltz)—Carl Fenton's Orchestra

WHEN SHALL WE MEET AGAIN?—Same—Brunswick No. 2171

Even too many composers cannot spoil the charm of the "Song of Love" selection. Originally adapted by Heinrich Berte from Franz Schubert and further Anglicized by Sigmund Romberg (from "Blossom Time"), it is a charming waltz.

"When Shall We Meet Again" (Whiting-Egan) is another waltz of the smooth, slow sort, the soothing saxophone carrying the themes in both selections.

LOLA-LO—Velvetone Dance Orchestra

JIMMIE—Same—Cameo No. 432

Arthur Lange's superb arrangements are always the feature of this recording combination. "Lola-Lo" (Lange-Klapholtz) is a new Hawaiian dance tune which will further establish the return of the Hawaiian song cycle. Since "Ka-Lu-A" made such a favorable impression every publisher is lining up a Hawaiian melody for orchestra "plugging," but it is to be thankful for that the original set such sterling example, both in lyric and melody. That "hula hula maiden" stuff and "Honolulu-yaka-oola" ukelele propaganda has been buried never to be revived. The

current Hawaiian tunes are of a much higher lyric type. Lange has assigned his trombonist a solo, a novelty in itself, and remarkably well handled in the arrangement.

In "Jimmie," the cornet and the trombone hold a "conversation," Lange himself adding another kick with his forte piano tickling, not to mention the three-part harmony sax stuff. This record marketed at 50 cents is a bargain at that price.

GRANNY—Charles Harrison (Vocal)

HAVE YOU FORGOTTEN?—Sam Ash (Vocal)—Gennett No. 4814

After hearing Sam Ash do "Have You Forgotten?" (Kerr-Burnett-Cooper-Stevenson) one wonders why this talented tenor doesn't do more recording work than he has of late. It is explainable possibly by Ash's constant touring with one musical show or another which may keep him away from the central recording laboratories, but had he the desire or inclination Ash could be made into an exclusive singer feature with some big company. He makes the most of Harry D. Kerr's smooth-flowing lyrics, so typical of that wordwright.

Harrison, an old-timer on the discs, renders "Granny" in his usual sincere style.

DANGEROUS BLUES (Fox Trot)—Synco Jazz Band

MYSTERIOUS BLUES—Same—Pathe Actuelle No. 20665

"Dangerous Blues" emanates from Kansas City where the Jenkins House sponsors it. It is credited to a Miss Brown for composition, although as soon as it caught on the publishers circulated the report that the composer had died. Whether they killed her off for publicity purposes or the statement is genuine is beside the point. As the title suggests, it's wild blues which the Synco Jazz boys uncork spankingly.

The "Mysterious Blues" (Zamecznik) is a "spookily" arranged affair.

VELMA—Rudy Wiedoft (Instrumental)

SAXOPHONE FANTASIE—Same—Brunswick No. 2071

Wiedoft is the acknowledged peer of solo saxophonists. In this Brunswick release the soloist performs some intricate and clever tongue work. Rosebrook composed both selections and may be the same Walter Rosebrook who conducted the "Silks and Satins" revue in which Wiedoft was a "single" feature. This release is a novelty, but for the soloist's own benefit, if no one else's, he has yet to record a disc that compares with his one "Saxophobia" and "Valse Erica" of last year on the Victor releases.

I HOLD HER HAND AND SHE HOLDS MINE—Arthur Fields (Vocal)

HE'S A PANIC—Kaufman Brothers (Vocal)—Gennett No. 4821

Good comedy songs are few and far between. Both are of this type, although one is not so good. Arthur Fields' baritone labors nobly with "I Hold Her Hand," but the melody is too strained and forced, although the lyric is clever. The catch line of the lyrics is "Ain't Nature Grand?" Because Alex Gerber and Billy Jerome wrote a song by that title formerly, this Rose-Ryan-Bibo effusion had to be changed in title and again rechristened "Ain't Nature Grand?" after Feist, the publisher, agreed to compensate Gerber for the use of his title. Fields evidently made this disc in the interim.

"He's a Panic" has a much catchier waltz swing and was evidently inspired by the success of "When Francis Dances with Me." Young-Lewis-Akst wrote this number, which the Kaufman Brothers make the most of. Curiously enough the reverse number, "I Hold Her Hand," is co-authored by Ben Ryan, who wrote the "Francis Dances" song.

I AIN'T GIVIN' NOTHIN' AWAY—Eliza Christmas Lee and Jazz Band

ARKANSAS BLUES—Same—Gennett No. 4801

"I Ain't Givin' Nothin' Away" was started in Louisville by Louis Zoeller, before being taken over by a New York publisher. It's a real wicked low down blues with a naughty lyric, according to the way one sees it and as the songster with the holiday middle name does it you can't see it but in one light. And that's not very Sunday school. Miss Lee recites of the bakery business and the "jelly rolls" for sale, remarking "if you want it and really crave it I know you're willing to pay." The Music Publishers' Protective Association lately issued a suggestion to the publishers not to sponsor questionable lyric songs, and this is one of the type eligible for suppression.

The "Arkansas Blues" (Lada-Williams) is a down home chant in which the laughing trombone and cornet make merry in the accompaniment.

Abe.

STANDARD

SONG OF THE FLEA—Feodor Chaliapin (Vocal)—Victor No. 88644

THE TWO GRENADIERS—Same—Victor No. 88645

WHEN THE KING WENT FORTH TO WAR—Same—Victor No. 88645

Since Chaliapin's sensational American engagement the public has been clamoring for the great Russian basso's phonographic records. There were none to be had locally, although Chaliapin had done some work for Victor in London. This month they are releasing three of the basso's favorite renditions. Two are of a heroic character and the other is sardonic in vein.

Moussorgsky's "Song of the Flea" is an energetic affair as Chaliapin does it, punctuating it periodically with fiendish outbursts of laughter. "The Two Grenadiers" (Schuman) and "When the King Went Forth" (Kenemann) are both of a martial order, the former winding up with the "Marsellaise."

CHIMES OF NORMANDY (With Joy, My Heart)—Renato Zanelli—Victor No. 66025

A typical comic opera selection, and as Zanelli interprets it, it intrigues the listener with its irresistible waltz swing. It has melody certain of converting the veriest "lowbrow" into at least recognizing and respecting the charms of better music.

BLESS YOU—Frances Alda (Vocal)—Victor No. 66027

Ivor Novello, composer of that classic, "Keep the Home Fires Burning" and by proxy of being the "handsomest man in England," also a British screen actor, composed Mme. Alda's current Victor release. That "handsomest man" appellation is enough of a distinguishing handicap for any male, but Novello is an adept as a composer as well. The title speaks for itself, Mme. Alda's lyric soprano making the most of Douglas Furber's dainty lyric.

SERENADE—Aeolian Light Orchestra

VOICE OF LOVE—Same—Aeolian-Vocalion No. 14279

Schubert's immortal "Serenade" and Schuman's equally memorable composition rendered by the Aeolian Light Orchestra is an asset to the music lover's classical selection. The strings and the sobbing cello interpret the passionate pathos of the "Serenade" with due feeling.

KILLARNEY—Colin O'More (Vocal)

MOLLY BAWN—Same—Aeolian-Vocalion No. 20422

St. Patrick's Day month always brings with it a Hibernian collection of music on the various record makes. Colin O'More's tenor will inspire every Irish heart with love for his native "Killarney" (Balfie) or the Irish colleen typified by O'More in the love song, "Molly Bawn" (Lover).

THE CHERRY BLOSSOM—Frank Quinn (Instrumental)

THE SWALLOW'S TAIL—Same—Aeolian-Vocalion No. 14280

Mr. Quinn was formerly a metropolitan police patrolman. In these fig and reel selections he displays gifted digit dexterity that ought to be put to more popular use by the Aeolian Co. with melodious instrumental numbers. The constant repetition of the same chords is all well and good for St. Patrick's Day merry-making, but it limits the sale of the records.

Abe.

MUSIC MEN

A reorganization meeting of the Lyric Writers and Composers' Guild of America was lately held at Keen's Chop House, with 19 members present. Plans for the election of a songwriters' clubroom and the presentation of a series of benefits to further this end are being formulated by an appointed committee. Otto Motzan, Geoffrey O'Hara and J. Bodewalt Lampe are mentioned prominently in these plans. The next meeting is slated for April 7.

The Karczag Publishing Co., Inc. this week brought Federal Court proceedings against Wilhelm Karczag, Thomas W. Miller, as Alien Property Custodian, and Frank White, as treasurer of the United States, claiming damages because Karczag breached his contract with the plaintiff by vesting the music publishing rights to Victor Jacob's "Sybil," Oscar Strauss' "Last Waltz," Leo Fall's "Rose of Stamboul," Franz Lehár's "Blue Mazur," and Robert Stolz's "Tanz in's Gluck" with others than the plaintiff. The Karczag Publishing Co. claims an exclusive ten-year contract, dating from 1912 and expiring next fall, to exploit in the United States, Canada, Mexico and Cuba any and all musical, dramatic and literary compositions controlled and acquired by Karczag in Vienna.

Felix and Hugo Meyer, heading the American Karczag Co., agreed to reimburse the Vienna music publisher with 50 per cent. of the net profits, in addition to paying him the usual royalties for publishing the music in this country.

The plaintiff is suing the Alien Property Custodian and the Treasurer of the United States by virtue of the fact that there is now deposited with the former \$23,632 in cash and Liberty bonds as royalties and profits which the Karczag Co. wants returned to satisfy estimated damages of \$62,500. It made claim to the President of the United States for this last December and with the expiration of 60 days they are suing the Federal Treasurer to release that money.

The Karczag Co. asks for an accounting from the first named defendant and any damages to reimburse them for the commissions and profits they might have realized. The Tama Music Co. (a Schubert subsidiary) is at present publishing "The Last Waltz" and the "Rose of Stamboul" music. The others are as yet unproduced, "The Blue Mazur," by Franz Lehár, composer of the "Merry Widow," due for early production.

The American Society of Composers, Authors and Publishers is continuing its copyright infringement litigation in the name of its members this week, having filed 11 Federal Court actions against as many local picture theatres for the unauthorized performance of copyrighted music for profit. Waterson, Berlin & Snyder Co. is plaintiff in three such suits, Harms and Itelick in two each and Berlin, Inc.; Fisher, Feist and Broadway Music Co. in one each.

Charles Dillingham, T. B. Harms Co., Inc., Jerome Kern, Anne Caldwell and Edward Royce, through Nathan Burkan, have filed answer to Fred Fisher's Federal Court suit charging that "Ka-Lu-A," from the defendants' "Good Morning, Dearie," infringes on Fisher's "Dardanella" in arrangement. The answer is a general denial, including that "Dardanella" is not an original composition, and, for a separate defense, states that the notes and the arrangement of "Dardanella" have long been in public use and domain and are not copyrighted.

A colored songwriting team which was oftentimes dubbed the Siamese twins of tin pan alley recently had a personal run in and split up. Each took unto himself a new writing mate and each offered new compositions to a publisher. When they found the publishers refused to consider anything not authored by the two as a team, they were forced to patch up their personal differences.

The Columbia Graphophone Mfg. Co. in its annual report for the fiscal year ending December 31, 1921, shows a net deficit of \$15,711,300 as against a net income of \$5,580,264, or \$5.87 a share on the \$9,883,731 outstanding preferred stock earned in 1920.

President H. L. Willson in his remarks to the stockholders said in part:

"Large inventories and commitments at high prices, due to orders placed in 1920 in anticipation of continued good business, proved expensive and embarrassing throughout the year. These inventories and commitments seemed necessary at the time made, because of the uncertainty of the material market and the necessity of placing cabinet orders with outside manufacturers six to nine months in advance of delivery. Another important factor in our net results was the readjustment of operating expenses incident to a business of \$44,000,000 in 1920 to \$18,600,000 in 1921."

"Early in 1921 the Board of (Continued on page 32)

BERLIN

By C. HOOPER TRASK

Berlin, March 1.

Within the past month Berlin has been deluged with Shakespeare; no less than three separate revivals are now current—"Othello," "Winter's Tale" and "King Lear." The first is Director Jessner's long awaited and much heralded production at the State Schauspielhaus, and, just as is the case with each succeeding Chaplin film, the very height of our expectations made them all but impossible of fulfillment.

Last year Jessner began his season with "Richard the Third," and this evening will go down as historical in the annals of the German (if not the world) theatre. The realist-naturalistic theatre, reacting against the stultified ranting staginess of its time, created three great organizations—the Moscow Art Theatre, the Brahms Theatre in Berlin, and, later, the Belasco Theatre in New York. The services of these units cannot be overestimated. But, as is always the case, the pendulum has swung back again and it is against the ossification of this very naturalism that the forward looking of the modern theatre must fight. Reinhardt, partially influenced by Gordon Craig, began the combat, but Reinhardt was an offspring of Brahms, and from the naturalistic gesture he never freed his theatre; against the impressionistic Verona of Ernst Stern—his leading scenic designer, Romeo and Juliet emoted naturalistic opera. Only Jessner brought at last complete emancipation; against symbolic backdrops his actors symbolize. Their movements seek not to imitate what human beings would do under such and such a stress, but rather to clarify and underline that emotion; and moreover, each and every one is fired with a conscious feeling for form, i.e. stylized. To give an example: The treatment of the famous "A horse! A horse! My kingdom for a horse!" speech. Richard appears at the top of a twenty-step crimson staircase; off stage sounds a heavy theme of fate—the blare of trumpets, the beat of drums. Keeping exact time to this rhythm, both bodily (the half dances, half staggers like a broken puppet) and vocally (the words are perfectly fitted to the melody), he descends, finishing the speech at the bottom, where he meets his death at the spears of Richmond's retainers.

"Richard" was completely successful; "Othello" certainly is not. Korthner, whose performance in "Richard" was one of the chief factors of its appeal, is here quite misplaced as Othello. He vacillates always between the saccharine and the animal; the almost childlike halve of the character he never once achieves. And moreover, the lingo of Albert Steinruck is impossible—too old or too stupid (probably the latter) to ever grasp Jessner's ideal, he ruins scene after scene by clumsy body work and lack of any consistent feeling for tempo. From the rest of the cast only the Rodrigo of Martin Wolfgang and the Ludovico of Arthur Krauss deserve special mention. The scenery of Emil Pirchan has a fevered originality, but is too elaborate, causing, as it does, waits which break the steady flow which should always characterize a Shakespeare production. The direction of Jessner achieves at moments a strange intensity, but the sum total is chilling, owing primarily to the fact that we have here merely a collection of effects rather than as should, be the case, a unity into which all details blend to insignificance.

"The Winter's Tale" at the Schiller is an example of the Reinhardt method with Jessnerian trimmings, the production being realistic save in one or two scenes. During the trial of Hermione the crowd is used as background and only gives purely artificial group reactions, which are used for their sound value to heighten the emotion of the moment. The scenery is quite simple and gay. The Loontes of Georg Paeschke and the Hermione of Elise Heine are inadequate for different reasons, Paeschke being too negative and Heine overstrident. But the Autolycus of Alfred Braun, the old shepherd, and his son of Arthur Menzel and Reinhold Koestlin are humorous portraits of so high an order that the evening leaves an excellent after-taste. This popular-priced theatre (top, 20 marks, while others go as high as 130) deserves all the credit for its achievement.

The third, "King Lear," at the Volkshaus, is a dire failure, especially so as the director, Jurgen Fehling, and the scene designer, Hans Strohmach, achieved last month in "Masse Mensch" what must definitely be set down as the master evening of the present season. Direction and scenery were, however, positively amateurish—meaningless crosses, etc., simplicity that only succeeds in being bare. And Friedrich Kayssler (director of this theatre) gives as Lear a performance so idiotically inadequate in its pitiful attempts

to achieve emotion by over-grimace and windmill gesture that it usually works more on the risibilities than on the tear ducts. The Edmund of Ferdinand Asper is an intelligent conception, but over the rest let us draw a gentle, dark and hurried veil.

At last a cabaret which one can attend without the certainty of being bored by the density of the humor or revolted by the puerile maudlinity of the topical. "What—in Berlin? Impossible!" you will say. But the enterprise was conceived and carried out by Russians. The depth to which the Berlin cabaret has sunk during the war has made them impossible of attendance by any one above the level of a demi-moron, and the opening of the "Blue Bird" makes the fact even more evident by contrast. This cabaret (known as the "Theatre Jushnli" in Moscow, where it was the rival of the now world-famous "Bat," having gotten together sufficient backing to build itself a theatre at Goldstrasse 9; presented an opening bill, which is so good that, if they can live up to it, the enterprise can consider itself established from all angles, including the financial.

The theatre itself is colorful, but warm and intimate, even the blue homespun cover on the long tables (at which one may drink tea or wine, as one will) striking the right note of sympathetic contact.

The high spot of the opening bill is the dancing of Julia Beckfi, who thus makes her initial bow to Berlin. In the Russian dance proper she has certainly no superior; indeed the present critic has never encountered her equal. She combines ease with tremendous power and unmissable technique—and showmanship, showmanship, showmanship! Can the "Blue Bird" hold her? Yes, as long as the scouts don't get her.

The other hits are "The Russian Music Box," an eccentric dance; "Parade," which burlesques militarism, with soldiers dressed as stiff dolls, and, above all, "Barrooms" (Kneipen), in which only the faces of the actors, grotesquely made up, are stuck through holes in a humorously exaggerated drop.

The announcer (conferencier) of the evening is, moreover, J. Jushnli, the director, who speaks German with a most amusing Russian accent. This use of the local language (and it is also used in several songs and sketches) widens the appeal considerably. Another big asset is the scenery of A. Chudjakow and P. Tschelischetshew, especially the latter's, whose "Kneipen," German and Russian, are nothing less than masterpieces of caricature in drop form. Imagine a stage set that actually gets a two-minute laugh!

Max Reinhardt has just staged Offenbach's "Orpheus in Hades" at the Grosses Schauspielhaus, and for the first time in months the evening rule is "sold out"—a feat, when one considers the 4,000 seats to be filled and the fact of a 300-mark top (very high for Berlin). This result has been achieved in two ways—the use of this playhouse for spectacular musical shows, which is, as with the Century in New York, a solution of the top-heavy playhouse, and the employment of an all-star cast in a standard revival.

The stellar troupe is, moreover, a brilliant feat of casting throughout. The Jupiter of Max Pallenberg carries to resounding roars; he has completely solved the vast spaces of the former circus. Not less admirable in its way is the Pluto of Carl Clewing, the well known operatic tenor; not only does his singing get over, but his dialog is registered through such admirable diction that each and every point drops over for its full value. The singing of Hertha Varnhagen and Elizabeth Reuthberg is of superior sort, while Hans Wassman gets the meat from a minor comedy role.

But the direction of Max Reinhardt is, to speak gently, nice and mediocre; indeed, there are at least some dozen revue directors in New York who could have considerably bettered his work, among the minus qualities of which must surely be named the selection of Max Ree, Stockholm, as scenic designer. To a German, owing to the low standard of operetta production in Berlin, it seems masterly, but what these poor people would do if they saw a "Follies" can only be diagnosed by a shell shock expert.

Other late productions at the Grosses Schauspielhaus were "Danton's Death" and "Goetz von Berlichingen," the latter being a quite satisfactory revival of Goethe's youthfully romantic drama under the competent, if not brilliant, direction of Karlheinz Martin. Eugen Kleopfer as Goetz had an opportunity to use his throaty ranting to good effect. Of the remaining cast the following players deserve special mention: Leonie Duval, Raul Aslan, Gertrud Tresswitz, Edwin Franz, Hans Bauerwetter, Friedrich Kudine. Business was adequate.

The "Danton's Death" of Georg Buechner was inadequately staged, being merely an old Reinhardt pro-

duction set over from the Deutsches theatre without sufficient redirection to adapt it to the larger theatre. The Danton Wilhelm Dieterle, the Lucille of Charlotte Hagenbruch, and, above all, the charming Marion of Erika von Tellmann did all that was possible to project Buechner's introspective melancholy out into the chill of a half filled auditorium—half filled, for business at this revival was poor.

Deutsches. — "Louta Ferdinand. Prinz von Preussen," by Fritz von Unruh, cast including Paul Hartmann, Werner Krauss and Olly Boehelm; director, Gustav Hartung; an interesting play, well produced and acted; business adequate. "The Dream Play," by Strindberg, cast including Ferdinand von Alten, Helene Thimig, Eugen Kleopfer, Fritz Richard, Werner Krauss; director, Max Reinhardt; scenery and direction inferior, acting adequate and impossible; business poor. "Tartuffe" and "Scapin," by Moliere, casting including August Straub, Eugen Kleopfer, Max Guelstorff and Paul Graetz; director, Iwan Schmiltz; "Scapin" atrociously done, but "Tartuffe" brilliantly played in modern dress (an amusing experiment); business brisk.

Kammerspiele. — "The Hen Coop," from the French of Tristan Bernard, cast including Hermann Thimig, Anton Edthofer, Margarete Christians, Stella Arbenina, Margarethe Kupfer; director, Iwan Schmiltz; uproarious farce played for its full value by exceptional ensemble; great money getter. "The Refractory One," by Hugo von Hofmannstahl, cast including Victor Schwanneeke, Anton Edthofer, Margarete Christians, Hermann Thimig; sentimental farce smoothly played; a failure.

Berliner. — "Princess Olala," musical comedy by Bernauer and Schanzer, music by Jan Gilbert, cast including Fritz Massary (starred), Ralph Arthur Roberts, Paul Itzkopf, Pepi Zampa; mediocre stuff trimmed to the Massary measure and therefore a success owing to the tremendous popularity of this soubrette.

Theater in der Koeniggruetz Strasse. — "Manon Lescaut," drama by Carl Sternheim, cast including Maria Orska, Johannes Riemann, Walter Janssen. Impossibly dull and heavy handed; performance inadequate; scenery by Hermann Krehan has moments of great charm; business medium. Guest performances of the Moscow Art theatre, including the plays "Uncle Wanjia," "The Three Sisters" and "The Cherry Orchard," by Chekoff; "Hamlet," Gorki's "A Lodging for the Night," "The Brothers Karamazoff," and others. Casts including Katschalow, Massalitinow, Pawlow, Scharow, Germanowa and Chekoff's widow. The personal presence of Stanislawski himself was lacking, and this fact made itself continually felt. Business was quite satisfactory, however, owing to the huge Russian colony here.

Lessing. — "The Red Robe," by Brioux, cast including Kurt Goetz, Maria Fein. Badly staged but redeemed by Goetz's brilliant performance in the leading role. Business good.

Theater in der Kommandantenstrasse. — Jewish Art theater from Wilna, with an ensemble including Sonja Alomis, Alexander Asro, Chain Schneider; director, David Herman. Their big success has been a very praiseworthy production of Sch. Anski's poetic "Dybuk."

State Schauspielhaus. — "Lonce and Lena," by Buechner, and "The Servant of Two Masters," by Goldoni, cast including Lothar Muethel, Ernst Legal, Karl Etlinger, Annemarie Seidel, Vick Werkmeister, Martin Wolfgang, Fritz Hirsch; director, Reinhard Bruch; scenery, Emil Pirchan; costumes, Lotte Pritzel. A superior theater evening, acting, production, scenery and costumes, combined with the wit of the two farces, gave absolute completion.

SOUTH AFRICA

By H. HANSON

Cape Town, Feb. 9. Leonard Rayne Co. playing season at Opera House, and doing good business. Plays staged: "Brown Sugar," "Carnival," "Dear Brutus," "Seven Days' Leave," "The Skin Game" and "Lord Richard in the Pantry."

For three weeks the Tivoli has cut out vaudeville and the African Theatres present pantomime, "Red Riding Hood" doing capacity. The small dimensions of the stage somewhat hampered the panto, but the stage managers made good, and their efforts have resulted in even working. The panto is enjoyable. The dresses are pretty and the chorus good with useful numbers to build up each scene. Bertram Dench as Dame Durdan made a hit. Walton and Lester as Sammy Stout and Billy Green and Coningsby Brierley as Simple Simon got the laughs, going strong. Bertha Ricardo made a pretty Red Riding Hood. Ethel M. Darsley as Prince

AUSTRALIA

By ERIC H. GORRICK

Sydney, Jan. 12.

HER MAJESTY'S.—"The Boy," musical comedy, opened two weeks ago. Although not success when produced in Melbourne, piece caught on here. Arthur Stigant in principal role a riot. Lance Lister, Gladys Moncrieff, Les Holland others. Seems set for long run.

CRITERION.—J. & N. Tait, Bailey and Grant present this year's pantomime, "Sinbad the Sailor." Book by Wilmer Bentley and Eardley Turner. Numbers mostly all published hits. Scenery magnificent. Phil Smith, dame, fairly funny. Jennie Hartley, dashing principal boy. Her vocal efforts nil. Edgley and Dawe work hard. Their comedy is old. Jack Cannot scored as Sinbad. Gracie Lavers, principal girl, pretty. Billy Hassan, Kelso Henderson, Rita Edmonds, others. Business big twice daily. Wilmer Bentley produced.

ROYAL.—"You're in Love" (revival). Jan. 14, "Merrie England." PALACE.—"Scandal" (revival). Jan. 14, "The Private Secretary," with Charles Whalen.

G. O. H.—Sir Benjamin and John Fuller present their annual pantomime, "Dick Whittington." Business wonderful, huge auditorium packed twice daily. Whole show written and produced by Nat Phillips. Hamilton Webber wrote music. Mounting, dressing and lighting gorgeous. Show carries two specialty acts. Girton College Girls hit in act one. Captain Adams and Odiva's Seals scored tremendous hit near closing. This act has been the biggest card Fullers have yet had. The show lacks comedy. What there is old stuff and has been done to death. Amy Rochelle, principal boy, sings well. Alice Bennetto, principal girl, poorest type yet seen on the Australian stage. Roy Rene is funny as a burlesque Hebrew. Verna Bain principal dancer. Very beautiful. Billy Le Brun splendid as Cat. Rest of cast just get by. Show set for long run.

TIVOLI.—Wilkie Bard returned for short farewell season. The Jacks, acrobats, opened. Jack Thompson got over with Scottish songs. Brooklyn, ball-puncher, slowed up bill. Just got by. Brown and Burckell, songs, flopped. Songs as old as the hills. Harko, cartoonist, went over. Harmsen's Cockatoos closed intermission. Pedro and Pedrina, violin and songs, poor type of act. Jean and Jacques, acrobats, closed.

FULLER'S.—Business good. "Smart Set Diggers," return. Show has gone to pieces since last seen here. One or two bits need cutting out. Absolutely obscene. Ralph Sawyer, Tike Carpenter and Fred Whitlow best of bunch. Beresford and Rennie, songs, opened second half. Got over. Laura Guerite, same old numbers. Act very coarse. Richardson Brothers and Cherrie, songs and talk, just got by. Act one of the worst ever seen in this house. Most of act is lifted from McIntyre and Heath. The ghost bit they do has been pulled in this country for years. One of the men in blackface. Vaude and Verne, songs and topical talk, went over big. Wells and Wells closed.

GRAND.—"Affairs of Anatol." LYCEUM.—"The Woman God Changed." CRYSTAL PALACE.—"Up in Mary's Attic."

HAYMARKET.—"Serenade," "Are You Legally Married," "Break the News to Mother," Preston, Perrin and Keith, dancers.

Melbourne

HER MAJESTY'S.—"Babes in the Wood."

ROYAL.—"Laughter of Fools." KINGS.—"Tea for Three, Marie Tempest and Graham Brown."

TIVOLI.—"The Frolics of 1921," J. W. Hickaby, Ada Cerito, Peggy Peat. BIJOU.—Bradley & Hamilton,

Ling & Long, Kanawa, Berg & English, Gilberts. PRINCESS.—"Bluebeard." PALACE.—"Babes in the Wood," Fuller's panto. HOYT'S.—"The Fighting Lover," "Wealth."

Adelaide

ROYAL.—Mr. and Miss Tree, Suther, Cestria, Cahill and Brooks, Chas. Zoli, George Hird.

GARDEN.—Humphrey Bishop Co. KING'S.—Mimi Digger Co., Edgar Bargoil, Craydon and Mack, Padgen and Stanley, Brull and Hemsley. WONDERGRAF.—"Life." GRAND.—"Fine Feathers." AUSTRAL.—English Pierrots. OZONE.—"The Road Demon."

Brisbane

EMPIRE.—Walter George Co., Roger Trio, Scott and Graham, Bob White.

TIVOLI.—"The Woman God Changed." STRAND.—"Wolves of the North."

NEW ZEALAND

Auckland

HIS MAJESTY'S.—Joe Coyne in "Wedding Bells." TOWN HALL.—Clara Butt. KING'S.—Pantomime. OPERA HOUSE.—Winter's Dogs, Otis Mitchell, La Revedos, De Wilfred, Stirling and Love, Revue Co. STRAND.—"The Lost Romance." EMPIRE.—"The Cheat."

Wellington

G. O. H.—"The Lilac Domino." Jan. 16, "Scandal."

TOWN HALL.—Q. P. Comedy Co. HIS MAJESTY'S.—Bert Coleman, Weir and Poole, Walter McKay, Remona, Billy Elliott, Edna and Paul, Andy McPherson, Miller and Rainey, Flora Cromer, Shaw and Keith, Renaux and Arta.

EMPERESS.—"Conquest of Canaan." "The Princess of New York." QUEEN'S.—Charles Ray in "Homer Comes Home."

Christchurch

ROYAL.—"Peg o' My Heart." OPERA HOUSE.—Tubby Stevens, Granville and Fields, Russell and Frost, Tilton and West, Lander and Laney, Mable and Malfie, Keating and Ross.

LIBERTY.—"Mother o' Mine." QUEEN'S.—"Blind Youth."

Dunedin

HIS MAJESTY'S.—Digger Co. PRINCESS.—Stock Co. CALEDONIAN.—Wirth's Circus. OCTAGON.—"The Wicked Darling."

Ferry the Frog is a big success in Melbourne.

"Scandal" begins a tour of New Zealand Jan. 16. Maude Hannaford featured.

Wilmer Bently has returned to America. He produced "Irene" for Williamson-Tait.

William J. Kelly has joined the Joe Coyne Co. in New Zealand.

Ella Shields opens at the Tivoli Jan. 14. Miss Shields has been a riot on the Musgrave circuit.

The Crystal Palace, recently destroyed by collapse of building next door during a fire, has been rebuilt.

Owing to recent storms the Palace, Melbourne, was flooded through water rushing in from the street level. The theatre had to be closed until the water subsided. "Babes in the Wood," Fuller's pantomime, was playing there at the time.

Brodie Mack, booking manager for the Fullers, is going to take over the San Francisco office of the firm. Bessie Fuller, at present in America, returns home in March of this year.

Berg and English, presenting an athletic novelty on the Fuller time, are going to split. Trouble arose over one of the tricks being cut out. They leave for the States on this same boat in a few weeks' time.

Eddie and Fifi De Tine are a hit in "Bluebeard" at Princess. They previously appeared in vaudeville.

Jack and Mary Graham, imported from America by Fullers, have had to lay off owing to a family event being soon expected.

Many new shows are to be put out by Williamson-Tait this year. "Smilin' Through" will be the first. "Mary" is also listed for early production. New artists are being brought from England and America.

Fullers have extended their circuit to Hobart, Tasmania. This town is a two-day trip in the steamer from Sydney. Acts will play there two weeks.

"Merrie England," comic opera, book by Basil Hood with music by Edward German, opens at the Royal Jan. 14. The cast includes Howett, Worster, Ralph Errolle and Sirella Wilson.

(Continued on page 33)

AMERICAN ROOF

(Continued from page 20)

of the numbers introduced without a hitch.

Rita Shirley (formerly of the Shirley Sisters) opened after intermission. Her efforts gave the second section a good sendoff, the song routine gaining recognition. Miss Shirley can afford to spruce up on her popular numbers, the present layout containing some dead wood. John Jess and Co. in "A Family Feud," second after intermission, was placed properly for comedy returns. The sketch contained the proper ingredients to have a direct appeal to the Eighth avenue audience. The Irish comedy was greeted with laugh after laugh, the turn easily warranting the late position on the bill.

Chody and Dot Jennings (New Acts) were down next to closing, gaining goodly applause. Kennedy and Nelson put the finishing touch on the vaudeville section. The two boys presented a fast routine of ground tumbling, enhanced by comedy work, gaining for themselves comfortable returns. *Hart.*

81ST ST.

Just a fair menu of entertainment at this neighborhood house for the current week that's pie for the "name" included in the lineup—Ruth Royce. They ambled in with enough consistency to pretty well fill both floors, then waited for something to happen. The performance, as a whole, seemed to be somewhat of a disappointment to the assemblage, but Miss Royce was welcomed with open arms and immediately went to work for a total of four songs, two encores and a "snatched" speech. Her allotted response at the conclusion of her bit, when compared to the morale the quartet of preceding acts evoked, was not all it should have been, but sufficed easily to give her top honors.

Norwood and Hall, just ahead of the songstress, were barely audible in the back section of the house. It resulted in that portion of the spectators becoming more or less restless before the team exited. Their quiet manner of delivery will get over in a smaller house, but at the 81st Street much of the patter was lost, and the results showed it. The Three Danoise Sisters (New Acts) pushed off, followed by Haig and Lavere, who give the impression there's many a small time act around more capable of producing satisfaction for the No. 2 spot. A couple of whistling selections, a sequence of material lined up to include a majority of the brands of tobacco and an accordion second part to the lung power took the team away in nine minutes. All right, perhaps, for the small time.

"Thank You, Doctor" slipped across as acceptable for providing comedy after it once got started. It might be of advantage to the sketch if the story were gotten under way in less time, as it appears as if the dialog and action were encountering some difficulty in picking up required speed. The "kick" finish registered for its quota. That, combined with the merriment previously provided, allowed the act a fair enough number of curtains. Max Teuber's "Shadowland" closed the vaudeville half of the program and received special lobby billing by means of a booth with a screen having someone working inside. The lighting effects held attention and kept 'em seated, though the finish was "summed up" through one of the girls having to run off to instruct the lowering of the drop. *Skip.*

CRESCENT

Every once in a while for the last couple of years some so-called authority or other—dancing masters' convention or like as not a lady boiler makers' cultural league—has dashed into the newspapers with the solemn announcement that jazz was done for—deader than Yonkers on Saturday night. Perhaps—but at any rate Brooklyn doesn't believe it, nor the Shuberts either, for jazz bands appear to be as much of a fixture in making up the Crescent bills as acrobats or the News weekly. Last week Le Roy Smith's colored jazzists put the necessary dynamite in the middle of the show; a couple of weeks before it was another combination, and this week it's the Five Kings of Syncopation. Hattie Althoff and Carlos and Inez receive equal billing with the band. Miss Althoff sings the modern raggy ditties made to order for the subdued muted accompaniments the Five Kings deliver so expertly, and Carlos and Inez varying the music and vocalizing with dancing.

Rather modest monicker that—Kings of Syncopation—the band picked, but they do very well for a five-piece outfit, singing as well as they play, and keeping the tempo at fever heat. Miss Althoff, a personable brunet, who formerly was half of a sister combination, has advanced greatly in every department since joining with the band, having acquired poise, style and an easy quiet method of delivery that makes her several numbers very enjoyable. The male member of the dancing team specializes in spins and pivots, a style at which he can more than hold his own with the best. The Five Kings, who were with Sophie Tucker for a long time until forming the present turn, can also step

a bit, the violinist doing a full fledged buck routine, and the cornet, drummer and saxo player each contributing a different conception of shimmying. The sax player incidentally makes a "nance" characterization consistently funny.

The honors of the show, however, must be accorded to Alice Lloyd, who had to follow everything, next to closing; did six songs, including that character classic, "Who Are You Getting At, Eh?", an old time music hall song and dance number that had her in tights, the immortal "Splash Me," and a cockney comic, "Did Your First Wife Ever Do That?" A pretty ballad with a lullaby strain brought forth an all-around costume that had the female portion of the house murmuring admiration. A real creation that orange affair—great for every day in the year except one, March 17, and as a suggestion, a dash of green will harmonize beautifully with that orange gown today.

The nine-act show as a whole played entertainingly, but was a bit shy on laughs. Matthews and

Ayres, No. 4, were the comedy entry for the first half, the team selling their material with a skilled technique that gathered every giggle in sight. The little skit, "Hard-Boiled," by Ben Ryan, is distinctly away from the usual two-act gagging and cross-fire, and as handled by Matthews and Ayres is the type of act an audience remembers and talks of long after seeing it. The stingy chap sketched by Frank Matthews is a careful and realistic characterization and Miss Ayres attends to the all-important matter of "feeding" legitimately and with a clear understanding of the comedy values involved. The mock ballad at the finish fits in perfectly as an artistic bit of satire.

The other comedy act, Hughes and Lam, come in the second half, opening that section. It's a man and woman combination, with the man, Ray Hughes, taking some awful chances with falls, all as funny as they appear dangerous. Among Hughes' routine of knock-about stuff is a head-foremost dive into the orchestra pit that made the

house hold its breath. Tuesday night he broke an electric bulb in the trough when making the orchestra plunge. Several other acts are doing the plunge or a similar one, but none as recklessly. Aside from the bumps he takes, Hughes is a good comic, getting laughs with familiar hoke, and working in a good-natured manner that helps. Miss Lam is of the soubret type, looking immense in abbreviated costumes and making an excellent foil for Hughes' robust laugh-getting style. They went over very well.

Donald Sisters opened with acrobatics and hand balancing. Lady acrobats are infrequent enough to be a novelty, and the girls constituted a relief from the regulation two-man combination of the kind, sending the show off at a good gait. Rudinoff was second, with smoke pictures and bird whistling, pleasing as he has been doing for many a long year. The Three Champs, a singing trio, harmonized sweetly. No. 3, the rep containing plenty of variety and speed.

Leona Lamar, second after inter-

mission, mystified with mind reading that had an assistant in the audience, and a noticeable minimum of talk by the latter in relaying the questions to Miss Lamar. If signals are used they're well disguised, the usual surface indications of a code being absent. Miss Lamar works at top speed, hardly taking a breath between sentences, a point which also takes the act out of the ordinary second-sight class. If there are any faster or more adept mind readers in vaudeville, they haven't shown herabout for a flock of seasons.

The Pickfords closed with acrobatics and balancing, the man bearing the brunt of the feats in both departments, and the woman being in, as a sort of understander for some of the man's tumbling. The turn held 'em in.

The house was sold out to a real organization Tuesday night. Margaret Kelly, one of the vaudeville tresses, has returned to New York from England. Miss Kelly has been abroad for six months.

OVERNIGHT

IRVING BERLIN just handed us one of his "miracle" songs. His first popular song since he wrote the Irving Berlin "Music Box Revue," and, believe us, it certainly was well worth while waiting for

A RIOT FOR ANY KIND OF SINGING ACT.
A MARVELOUS "DOUBLE," BY YOUNG AND LEWIS

ARTIST COPY
SOME SUNNY DAY

by IRVING BERLIN

Moderato con moto

Copyright MCMXXII by Irving Berlin Inc. 1607 B'way N.Y.C.

GERA

YOU'RE REAL APPLAUSE GETTER

(YOU'RE MY)

49th Street and Broadway
NEW YORK CITY

IRVING B.

CHICAGO
119 North Clark St.
WILTON WEIL, Mgr.

BOSTON
180 Tremont St.
ARCHIE LLOYD, Mgr.

PHILADELPHIA
107 South 11th St.
HARRY PEARSON, Mgr.

JOHN

SONG HITS



LE ME

MYSELF."

E NOW. A

SINGLE OR

TTLE
ONG

MELODY

OBLIGATO

IN A LIFE

VIAL VERSIONS.

READY NOW.

E OR CALL

NIGHT

Y'S MAMMY)

RLIN, Inc.

CINCINNATI
111 East 6th St.
CLIFF BURNS, Mgr.

PITTSBURGH
339 Fifth Ave.
HARRY PEARL, Mgr.

SAN FRANCISCO
600 Pantages Bldg.
HARRY HUME, Mgr.

YOU'RE REAL APPLAUSE GETTER

SEE MAX WINSLOW and
MAURICE RITTER

UP THE LADDER

(Continued from page 18)

rise, and it works out the same way always, for the man who makes his honesty and the woman he takes with him are no fitting company for the sharks and the sharpshooters, the grafters and the jeezels who have gotten to the same peak at the same time by other paths.

In the end the youngsters outwit the schemers, get a bankroll of their own and blow the fast country club and go into that plausible situation which so many healthy folks have sought and found after they have had their fling and have seen through the dangers and the rottenness. Some never have the character to turn back; those who do, have gained by their experience.

Doris Kenyon plays the lead. Miss Kenyon is a young woman of unusual charm. She looks like Mrs. Castle, and yet like June Elvidge. She registers convincingly, always. She is just smart enough to be of

the times and just femininely homespun enough to convey the clean, reliable, lovable girl. She gives quality to the entire performance, as well as beauty to its visual elements.

Paul Kelly enacts the young husband in straightforward, natural, honest fashion. George Farren, as the girl's father, is unctuous and sane. Anna Marston, in a younger sister role, runs over many switches through sharp varieties excellently. George Le Guere has only a bit, but does a tipsy young philanthropist effectively.

The cream of the parts and performances, however, falls to two young comedy delineators: Albert Hackett and Mary Brandon. These kids are a play in themselves, and they are this play, over the problem and the theme and even the love interest. For they are the today ingredient which makes "Up the Ladder" able to climb past the records of former plays on the same subject. Each generation has had its dramatic version of this story. The parts played by these two make this

one this generation's.

Miss Brandon, as the daughter of a widower in the crowd of Westchester County rotters, drew a fast, wise, amazing role. And she gives as good as she got. In a drinking scene she is poignantly superb. Such divining sense of comedy and telling delivery for comedy are rarely given to one so inexperienced in both the theatre and the life. This is the second success that Miss Brandon has scored recently. She is not wittily beautiful—rather pretty, but more cute than pulchritudinous. She swings her laughs without overacting, yet she adjusts them with rare marksmanship to a hair's breadth to extract the wow. Her role is that of a precocious, indelible flapper, bold but harmless, a child who has seen and heard too much, but who has never really done anything reprehensible. Davis has surpassed his all previous efforts in portrayal of this character, and it has been a popular one this season.

The boy's part is quite the reverse, but it is just as strikingly realistic.

He is a poor boy of about the same age, who dreams of becoming a baller, who hates study, sneers at his sister but loves her, is impudent to his parents but would die for them, is a young gallant but doesn't know it, is a clean, wholesome, all-wool kid who thinks he's a devil. And Hackett puts all that into him, just as the author conceived him.

"Up the Ladder" looks like a comedy-with-a-thought success, and should endure lustily.

Laid.

BROKEN BRANCHES

A. G. Delamater offered "Broken Branches," a play in three acts and four scenes, by Emil Nyitray and Herbert Hall Winslow, at the 35th Street, March 6. It is an atrociously bad comedy-drama, execrably acted by a cast of nine players, and produced on a scale of economy which suggests the producer had no great faith from the outset. It hasn't a chance, and doesn't deserve one from any standpoint. The solitary merit of the performance was the handful of comedy scenes crated

by Hyman Adler as a character old man and J. M. Kerrigan playing another old man, the first the sympathetic type of Jewish father, and the latter an old-school Irishman.

But these were so brief, so trifling and so few that they were swamped in a sea of maudlin sentiment, theatrical trash, orgiastic pathos and delirious dramatic complications; they lost all import. In a season that has been lamentable for its general average of interesting plays, it is a matter of wonder the venture could have been undertaken at a time when the public taste for mediocrity is so sated and at the outset of Lent!

At the end of the second act the father has cast out his son because of certain indiscretions with a married woman, and his daughter in a scene as high-pitched as a two-ton truck siren has followed her brother into the night. It was feverish at the drop of the curtain, but more was to come. The third and last act opened in a low dive, where the proprietor peddled "decks of snow" to bedraggled customers, among whom was the son. The daughter, it develops, has trodden the primrose path to degradation. Cast off by her rich lover, she is in deep state straight. A scarlet woman habitué of the establishment advises her to seek new lovers, and, pointing into the adjoining room and describing an old man seated there, counsels that the girl "go to work on him."

It presently develops the old man is none other than the hard-hearted father. When the unhappy woman meets him face to face and realizes the situation, she takes poison. A shift of scene brings us back to the home. As everybody had suspected, it was a sort of dream, but the dream has driven the old man crazy and he is crying piteously for his children. This is all done seriously enough, although from the nature of the situation it did come pretty close to travesty. But the crowning touch came at this point when a conventional parlor maid was brutally introduced to play the lowest kind of low comedy relief. It was a moment to try the soul of the most hardened first nighter.

That is one fair sample of the sort of stuff a producer fed an audience in a reputable metropolitan theatre Monday night. It doesn't seem possible, but the record is written with all moderation. The play was full of passages as crude or cruder. It was so bad that even the wretched acting of all but the two old men couldn't make it worse, and the starved stage settings seemed almost rich by comparison. The question that insists upon having itself asked is, by what system of calculation does a producer choose the tag end of a sad season to experiment in a Broadway theatre with a barnstorming organization in a play so hopeless?

It's just one of those things.
Rush.

OWN BLOOD

(In Yiddish)

Mme. Bertha Kalich has now concluded a five weeks' sojourn in Yiddish theatricals as head of her own company in a revival of Jacob Gordon's "Own Blood." Several of the English dailies sent reviewers down to the Irving Place Theatre (15th street and Irving place), where the piece held forth, two of them commenting unfavorably as to the why-fore and wherefore for Mme. Kalich's return to the Yiddish stage after proving so popular in the Dorothy Donnelly "Riddle Woman" piece a couple years back on Broadway. If Mme. Kalich has been drawing right along to the extent she did evening of review (one performance before the conclusion) the reason is obvious. At \$2.75 a head, appearing only Friday, Saturday and Sundays she could probably gross around \$5,000. That's not so bad for anybody considering that the supporting company also appears in repertoire during the fore part of the week.

The star is to be admired for one thing also. Her success on Broadway (which no doubt the most imitated of her audience kinsmen are aware of) has not turned her head. From the front of the house she is the same kosher Yiddish speaking artist as if she never were acquainted with the English tongue. Nothing Ritzy about her in the way of a refined "German" brogue or anything of that sort.

The vehicle itself has been done by her before. It may all be very well and true about anybody commenting on the necessity of an actress of Mme. Kalich's calibre for reviving such trite theme as the love of the Jewish prima donna for the Gentile son of a nobleman, only to find that her prospective father-in-law, who berates her creed and forbears so heartily, is in reality her step-father and her lover, her half-brother, but that is better than starving on Broadway where things theatrical, particularly in the legit, have been far from ideal.

Mme. Kalich was excellent in her role ably supported by an intelligent set of players. Lucy German in a superb part stood out, as did Joseph Shoenfeld (the director of the theatre) as the unappreciated hero. Max R. Winter, who with Sigmund Romberg, has contributed the

(Continued on page 46)

BILLS NEXT WEEK (MARCH 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 Sis
Donagan & Allen
Julie
Leo Donnelly Co
Harrington Co
Loyal Dogs
(Others to fill)
Keith's Riverside
Gus Edwards Ray
Mme Beeson Co
Beaumont Co
Sneed & Austin
J & B Morgan
Sandy

Pollard's
Lovers & Gullies
"Love Is Young"
(Two to fill)
1st half (20-22)
Newhoff & Phelps
Wm Hallam
Zaza & Adelle
4 Aces
(Others to fill)
1st half (20-22)
Ivanhoff & Varvara
"Shirren"
(Others to fill)
1st half (20-22)
Proctor's 15th St.
21 half (15-19)

(One to fill)
24 half (23-26)
Kay Hamilton & K
Gilbert Wells
(Others to fill)
Keith's Prospect
24 half (15-19)
B. F. Keith's
"Marion Murray Co"
John O'Malley
24 half (23-26)
Green & Drew
1st half (20-22)
Swor Bros
Jessie Reed
Ladora & Beckman
(Others to fill)
24 half (23-26)
4 Aces
(Others to fill)
Moss' Riviera
Walter C Kelly
Leavitt & Lockwood
Quixey 4
(Others to fill)
1st half (20-22)
Joe K Watson
Haig & Levere
Shannon & Busby
(Others to fill)

Paramount 4
Aeroplane Girls
24 half
Bonington & Scott
Murray Girls
Chisholm & Breen
Barry & Whitledge
Loban Jay Troupe
CHARLOTTE
Lyric
(Roanoke split)
1st half (20-22)
Lester & Taylor
Edith Shannon Co
Gilbert Wells

HUGH HERBERT

Next Week (Mar. 19), Princess, Montreal

Joanys
(Two to fill)
Keith's Royal
Dolly Sis
Grace Nelson
Kay Laurel Co
Mr & Mrs J Barry
Healy & Cross
W Hale & Co
Dobbe & Nelson
Ames & Winthrop
H & G Ellsworth
Keith's Colonial
Courtney Sis Co
Diamond & Breen
Martha Pryor Co
East Baker
Billy Dale Co
Burns Bros
Four Fords
(Two to fill)
Keith's Alhambra
Wells Va & West
Rule & O'Brien
Signor Frisco
Kramer & Zarrell
Watson Sis
Noble
(Others to fill)
Moss' Broadway
Lidell & Gibson
Green & Burnett
Lorraine & Hudson
Susan Tompkins
Stella Mayhew
(Others to fill)
Moss' Coliseum
Bobby Higgins Co
Sylvia Clark
Haig & Levere

Billy Kelly Co
Bronson & Edwards
Arthur Whitlock
Man Off Wagon
M & A Clark
Liddy & Liddy
1st half (20-22)
Mabel Burke Co
Burns & Lyne
3 Renards
Great Leon
(Others to fill)
24 half (23-26)
Sylvester & Vance
Hawthorne & Cook
Valentine Vox
Arnold & Florence
Solla Band
(One to fill)
Proctor's 5th St.
W & M Rogers
Murphy & Lang
Malla & Bart
"Jungle Jazz"
(Others to fill)
24 half
C DeAngelo Co
Frank Hartley & J
Gildea & Jafola
Bouncer's Circus
(Others to fill)
Proctor's 5th Ave.
24 half (16-19)
Frank McIntyre Co
Hegedus Sis
Mr & Mrs G Wilds
"Jungle Jazz"
Jo Jo & Harrison
Frances Arma
(Others to fill)

MEDLEY and DUPREE

Originators of Breakaway Phonographs

Lunatic Chinks
Oleot & Mary Ann
(One to fill)
24 half
Hackett & Deimar
Frankie Heath
Ellmore & Williams
Great Leon
(Two to fill)
Keith's Fordham
Princess Washletta
Ellmore & Williams
Shannon & Busby
(Two to fill)
24 half
Evelyn Clark
Eddie Miller Co
Princess Washletta
Liddy & Liddy
Mullen & Francis
Paul Specht's Band
Moss' Franklin
Hinton & Norton
Frankie Heath
"Springtime"
Marcel Co
Moore & Davis
(One to fill)
24 half
LeMaire Haynes Co
Sultan
(Others to fill)
Keith's Hamilton
Auman Kall Co
Alma Nelson Co
Booley & Sales
Margaret Young
Jack Levere
Laughlin & West
(Others to fill)
Keith's Jefferson
Sophie Tucker Co
Jack Ostruani
Malla Bart Co
Liddy & Liddy
Cahill & Romaine
(Others to fill)
24 half

1st half (20-22)
Ruth Royce
Valentine Vox
(Others to fill)
24 half (23-26)
Ruth Royce
"Hemlock Troupe"
(Others to fill)
Proctor's 23d St.
24 half (16-19)
Hilton & Norton
Potter & Hartwell
Bob Albright
"L. Laurell Co"
(Others to fill)
1st half (20-22)
Rolland Kelly Co
F & O Walters
Solla's Band
(Others to fill)
24 half (23-26)
Bronson & Edwards
Rudell & Dunagan
Deimler & Mangels
(Others to fill)
FAR ROCKAWAY
Columbia
Walter C Kelly
Bobby Higgins Co
Leavitt & Lockwood
Cahill & Romaine
"Marvel Co"
(One to fill)
BROOKLYN
Keith's Inshwick
Harry Johnson Co
Edwin George
Florence Nash Co
White Sis
Millicent Mower
Norwood & Hill
Lo-Lyle Aida Co
The Harlow
Wilson Aubrey 3
Keith's Orpheum
John Steel

JOHN J. KEMP
Theatrical Insurance
55 JOHN STREET, NEW YORK CITY
Phone: Bowling Green 2100

W H Armstrong Co
Clara Norton
Wood & White
Quixey 4
Lunatic Chinks
(Others to fill)
Moss' Regent
Eddie Miller Co
Lemaire Haynes Co
Sultan
Steed's Septet
(Two to fill)
24 half
Hilton & Norton
Conway & Martin
"Springtime"
(Others to fill)
Keith's 81st St.
Mosconi Bros
Ray E Hall & Bro
Faber & Bernet
Klitter & Reaney
Dallas Walker
Meehan's Dogs
Keith's H. O. H.
24 half (16-19)
Farrell Taylor Co
Brennan & Garce
Gilbert Wells

Cassino Tires & W
Hershel Henders
Hounded
Kha-Ryan Co
Pearson Nipor & P
Unusual 2
Rose & Warner
Thaler's Circus
Moss' Flatbush
Belle Baker
Glen & Jenkins
Hurt Roscoe Co
Ella & Lee
4 Readings
Rama 2
Keith's Greenpoint
24 half (16-19)
Howard & Sadler
Brennan & Rule
Raymond & Mason
Mullen & Francis
Jimmy Carr Co
Malla Bart Co
1st half (20-22)
Hawthorne & Cook
Rudell & Dunagan
Ella Williams
"Hemlock Troupe"
Richard & West

Pearson, Newport & Pearson

Next Week (March 20), Colonial, N. Y.
Direction: HARRY J. FITZGERALD

Spencer & Williams
Gregory T.
(One to fill)
24 half
Reckless & Arley
Burke & Durkin
Angel & Fuller
B. F. Keith's
Ernest Ball
Thos Wise Co
Creole Flash Plate
Wilbur & Adams
Henry & Moore
Lester Bros
McLellan & Carson
CLEVELAND, O.
Hippodrome
Wood & Wyde
Clara Howard
Wayne & Warren
Blossom Seeley Co
Dancin' McDonaids
10th St.
Jane & Miller
Gene Greene
Hayataka Japs
Bushman & Bayne
Peggy Carhart
COLUMBUS, O.
B. F. Keith's
Joe Towle
The Harbors
Wilson Sisters
Norton & Nicholson
Singer's Midgets
DETROIT
Temple
4 Cassin Melios
Vincent O'Donnell
Johnny Burke
Victor Moore Co
Foley & Letura
The Canins
Ben Welch
Barbie
EASTON, PA.
Able O. H.
Chas Keating, Co

1st half
Francis Roder 2
M. Romaine 2
B & J Crighton
Hobbs Clark & D
CHESTER, PA.
Adgement
Williams & Taylor
Brennan & Winnie
LOUISVILLE, KY.
Mary Anderson
Margaret Taylor
Du For Boys
"Dreams"
Al Hernan
Gallagher & Shean
Raymond Bond Co
Keith's National
(Nashville split)
1st half
Lord & Fuller

LOUIS McNUTT

(4 CAMERONS)
Touring, Orpheum Circuit
Next Week (Mar. 20), Princess, Montreal

BATON ROUGE
Columbia
(Sharepost split)
1st half
Ward & Doolley
Grace Dora
Paul Hill Co
Leary & Prince
Gladys Deimar Co
BERMINGHAM
Lyric
(Atlanta split)
1st half
Nancy Trotter
Horton Gorge Co
Jose Heather Co
Rudell & O'Donnell
"Four of Us"

ATLANTA
Lyric
(Birmingham split)
1st half
Van Horn & Inez
Dobby Henshaw Co
"Cotton Pickers"
Wainley & K'ling
Herbert Lloyd Co
BALTIMORE
Maryland
Fisher & Gilmore
Vaughn Comfort
Daphne Pollard
"Artistic Treat"

LOUIS McNUTT

(4 CAMERONS)
Touring, Orpheum Circuit
Next Week (Mar. 20), Princess, Montreal

BATON ROUGE
Columbia
(Sharepost split)
1st half
Ward & Doolley
Grace Dora
Paul Hill Co
Leary & Prince
Gladys Deimar Co
BERMINGHAM
Lyric
(Atlanta split)
1st half
Nancy Trotter
Horton Gorge Co
Jose Heather Co
Rudell & O'Donnell
"Four of Us"

ATLANTA
Lyric
(Birmingham split)
1st half
Van Horn & Inez
Dobby Henshaw Co
"Cotton Pickers"
Wainley & K'ling
Herbert Lloyd Co
BALTIMORE
Maryland
Fisher & Gilmore
Vaughn Comfort
Daphne Pollard
"Artistic Treat"

LOUIS McNUTT

(4 CAMERONS)
Touring, Orpheum Circuit
Next Week (Mar. 20), Princess, Montreal

BATON ROUGE
Columbia
(Sharepost split)
1st half
Ward & Doolley
Grace Dora
Paul Hill Co
Leary & Prince
Gladys Deimar Co
BERMINGHAM
Lyric
(Atlanta split)
1st half
Nancy Trotter
Horton Gorge Co
Jose Heather Co
Rudell & O'Donnell
"Four of Us"

ATLANTA
Lyric
(Birmingham split)
1st half
Van Horn & Inez
Dobby Henshaw Co
"Cotton Pickers"
Wainley & K'ling
Herbert Lloyd Co
BALTIMORE
Maryland
Fisher & Gilmore
Vaughn Comfort
Daphne Pollard
"Artistic Treat"

LA MAZE TRIO

Next Week (March 20-22), Prince,
Houston; (23-26), Princess, San Antonio,
Texas.

North & Halliday
Herman Timberg
JACKSONVILLE
Palace
(Savannah split)
1st half
Heras & Willis
Edna Bennett
Sullivan & Myers
Coley & Jaxon
Andrieff 3
JERSEY CITY, N.J.
B. F. Keith's
24 half (16-19)
Thos J Ryan Co
Donovan & Lee
Wm O'Leary Co
Frank Mullane
Kane & Grant
Dare Bros
(Others to fill)
1st half (20-22)
Lester & Taylor
Edith Shannon Co
Gilbert Wells

Herbert Brooks
Jack Norton Co
Cecil Weston Co
Laurie Devine
NEWARK, N. J.
Proctor's
24 half (16-19)
Elizabeth Brice
Kavanaugh & E
Murdock & Kendy
(Others to fill)
1st half (20-22)
Harry Fox Co
Anderson & Burt
Berlo Girls
(Others to fill)
24 half (23-26)
Jessie Reed
Whitfield & Ireland
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
McShane & H'w'y

Chapman & Ring
Willie Solar
U S Jazz Band
24 half
Jewell & Raymond
Miller & Anthony
Thornton & Hoyer
J C Mack Co
(One to fill)
RICHMOND
Lyric
(Norfolk split)
1st half
Reynolds & White
Miller & Capman
Linton Bros Rev
Noel Lester Co
ROANOKE
Roanoke
(Charlottesville split)
1st half
Paul & Pauline
Davis Trio
Bradley & Ardine
Meehan & Newman

Jack Reddy
Spirit Mardi Gras
(Two to fill)
TOLEDO, O.
B. F. Keith's
Musical Hunters
Murray & Gorish
McGrath & Deeds
(Two to fill)
WASHINGTON
B. F. Keith's
Adolphus
Leon Varvara
Grant Mitchell Co
D D H?
Tempest & Watson
The Stanleys
Marion Harris
Williams & Wolfus
YONKERS, N. Y.
Proctor's
Chaire Vincent Co
DeVoe & Hosford
Bouncer's Circus
(Others to fill)
24 half
Juliette Deke
Eddie Leonard
V & E Stanton
Belle & Eva
Follis Girls

Maker & Redford
Shaw & Lee
Mabel Ford Rev
(One to fill)
24 half
WORCESTER, MASS.
Pall
Redmonds & Wells
Bob Murphy Co
A Friedland Co
(Two to fill)
24 half
B & H Skatell
Poster & Japs
Frank Lawlor Co
Rucker & Winfred
Klown Rev

BOSTON-B. F. KEITH
BOSTON
Dancing Kennedy
Jeanne La Cross
"Telphume Tangle"
Donovan & Lee
Cevone Troupe
Gordon's Olympia
(Scollay Sq.)
Jim Doherty
Corbett & Nell
Corinne Tilton Rev

BOSTON-B. F. KEITH

Toschaw's Cats
(One to fill)
24 half
Fargo & White
Holmes & La Ver
Davis Roth
McDonald 3
Donatelli 3
(One to fill)
LAWRENCE
Empire
Van & Tyson
Florence Brady

BOB CARRIE

"BROADWAY TO THE ORIENT"

(Two to fill)
Gordon's Olympia
(Washington St.)
Stagpole & Spier
Harry Beresford Co
Texas Comedy 4
Charles Adams
(One to fill)
Howdoin Sq.
Corradini's Animals
Choy Ling Foo Tr
HOWARD
Casting Campbell
Barrett & Cunniss
BANGOR, ME.
Bijon
24 half
Al Carp
Van & Tyson
Millard & Marlin
Chandon 3
(Two to fill)
BROCKTON
Strand
The McBe
Willie Smith
Robinson & Pierce
Rose & Moon
24 half
Camilla's Birds
Moratti & Harris
Charles Irwin
Stary Record
FALL RIVER
Empire
Camilla's Birds

"Little Cottage"
Fargo & White
Chandon 3
24 half
Teach's 4 Aces
Fred Bower Co
Robinson & Pierce
Roy & Arthur
(One to fill)
LYNN, MASS.
Olympia
Jarrow
The Leo Groh
Bert Fitzgibbons
"Marry Me"
24 half
Rose & Moon
Anger & Baker
Rowland & Meehan
"Little Cottage"
MANCHESTER
Palace
Adonis Co
Gillen & Mulcahey
Holmes & La Ver
Kernan Cripps Co
Roy & Arthur
White Bros
Florence Brady
Kernan Cripps Co
Val Harris Co
"Springtime"
NEW BEDFORD
Olympia
The Leo Groh

Official Dentist to the N. V. A.

DR. JULIAN SIEGEL

1403 B'way (Putnam Bldg.) N. Y.

CHICAGO-KEITH CIRCUIT

Tom Davies Co
Speaker Lewis

LEXINGTON, KY.
Ben All
B & T Payne
Wanzer & Palmer
"Blue Bird Revue"
Fern & Marea
Lutes Bros
Clowland
Grant Gardner
Kenny Mason & S

DANVILLE, ILL.
Terrace
Lohe & Sterling
DeWinters & Ross
Conn & Hart
Princeton 5
(One to fill)
DAYTON
B. F. Keith's
Ollie Young & A
Fries & Wilson
Swift & Kelly
"One on Aisle"
24 half
Wanzer & Palmer
"Blue Bird Revue"
Fern & Marea

PAIDULAC, KY.
Orpheum
Marlette's Maniline
Illa Grannan
Warren & O'Brien
Datto Fries Co
24 half
Monarch 4

HARRY- LANG and VERNON
"Who Is Your Boss"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

DETROIT
LaSalle Gardens
Palmer's Dora
Lyle & Virginia
Harry Bond Co
3 Flying Nelsons
24 half
Fries & Wilson
Speaker Lewis
(Others to fill)
HTINGTON, IND.
Huntington
Foster & Jogg
Laney & Pearson
24 half
Cecil Gray
Mang & Snyder

KALAMAZOO
Regent
The Sterlings
LaRocco Bros

SHUBERT CIRCUIT
This Week, March 13
NEW YORK CITY
Winter Garden
Hanneford Family
Tadlin & Newell

ED. DAVIDOW and RUFUS LeMAIRE

PRESENT
VERA COLE
PRIMA DONNA AL JOLSON'S "BOMBO"

103 BROADWAY
TELEPHONE BRYANT 841-842

CHAS. J. FREEMAN

BOOKING WITH ALL
INDEPENDENT CIRCUITS

Suite 417, Romax Bldg.
245 West 47th Street
NEW YORK
PHONE: BRYANT 8917

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke & Oatman
Black & White
LOWELL
B. F. Keith's
Will J Ward
Bevan & Flint
Valda & Co
Levolos
The Coma-Packs
Marcelle Pallett
Hal Johnson Co
MOBILE
Lyric
(N. Orleans split)
1st half
Adams & May
Sabbott & Brooks
Gilfoyle & Lange
Lew Wilson
Selbini & Grovial
MONTREAL
Princess
(Sunday opening)
Jean Granes
Hugh Herbert
Gertrude Hoffman
MAUDE-
POWERS and WALLACE
"GEORGIA ON BROADWAY"
Direction: ROSALIE STEWART
This Week (Mar. 13) B. F. Keith's Riverside, N.Y.
Next Week (Mar. 20) B. F. Keith's Palace, N.Y.

ADAMS & Griffith
Eddie Hume Co
Cooke

ALLEN BRONSON
Concha Piquero
Bob Nelson
Fred Santley Co
General Pico
Ryan & Lee
Masters & Kraft Co
Frank Jerome

BROOKLYN
Crescent
Three Chums
Rudolph
Mathews & Ayres
Kings Syncope
Ray Hughes & P
Leona La Mar
Allice Lloyd

3 FALCONS

"COLLEGE COMIQUES"
NOW PLAYING KEITH & ORPHEUM
Direction: PETE MACK

Donald Sisters
The Pickfords

BALTIMORE
Academy
Mason & Keeler
Ben Linn
Joe Fenton
Gardie Price
Vardon & Perry
F & M Hughes

BOSTON
Majestic
Alexander Carr Co
Bobby O'Neill Co
Gen Ed La Vine
Brendel & Bert
Ernest Evans Co
Nip & Fletcher
Bernard & Townes
Jovannah de Rajah

CHICAGO
Apollo
(Sunday opening)
Peggy Marsh Co
"Chuckles of 1921"
White Way 3
Mullen & Correll
Robinson & La Triska
Rial & Lindstrom

CHICAGO
Majestic
Midred Harris
Lillian Shaw
May Wilch Co
Jed Dooley Co
DeHaven & Nice
Bronson & Baldwin
Pressler & Klais
Lance & Inez
Mignon Bros
Gaulter's Toyshop

Palace
Juggling Nelsons

HOLMES and LEVERE

"THEMSELVES"
Also Throwing the "Dummy" This Week
(Mar. 13), Keith's Theatre, Portland, Me.
Direction: HARRY FITZGERALD

Howard & Clark
William O'Hara
Whiting & Burt
McKay & Ardine
Harry Holman Co
Neal Abel
Will Mahoney
Harry Langdon
The Sharrocks
Carlton & Ballew

State Lake
Kitty Doner
B & B Wheeler
Allen Stanley
Paul Decker
(Others to fill)

CALGARY, CAN.
Orpheum
(20-22)
(Same bill plays
Edmonton 23-26)
Peggy Parker
Melhinger & Meyer
"Young America"
Princeton & Wats'n
4 Ortons
Taylor Howard & T

DENVER
Orpheum
Vera Gordon
Lyndell & Macy
Inna Bros
Ben Bernie
Adams & Barnett
Nathane Bros
Falenberg's Bears

DES MOINES
Orpheum
(Sunday opening)
Blanche Sherwood
Ford & Goodrich
Emerson & Baldwin
J. B. Johnson Co
Fred Lindsay
Sallie Fisher
Boyce Combe

DULUTH
Orpheum
(Sunday opening)

Walter Newman
in "PROFITTEERING"
Keith World's Best Vaudeville
Direction: W. S. HENNESSY

3 Melvins
Rodero & Marconi
Travers & Douglas
Jimmy Lucas
D Humphreys Co
Fenton & Fields

KANSAS CITY
Main St.
Ernie & Ernie
Clark & Lloyd
Clark & Berkman
Morris & Campbell
J. & J. Gibson

Orpheum
Beatrice Sweeney
Wm Gaxton Co
Cameron Sis
Harry Deit
Beverly
Vernon Siles
Janis & Chaplow

Jack Kennedy
Lew Brice Co

NEW ORLEANS
Orpheum
Santos-Hayes Rev
Stone & Hayes
Lyons & York
Ritter & Krappie
Parker & Son
Mattylee Lippard

OAKLAND, CAL.
Orpheum
(Sunday opening)
Pat Rooney Co
Harry Kahne
Ann Gray
Crawford & Edick
Davis & Belle
Klino

OMAHA, NEB.
(Sunday opening)
4 Camerons
Claudius & Scarlet
Doyle & Cavanaugh
Ledy Kids
Kearson & Baldwin
Ledy, Tarn Mel
3 Melvins
Hurlio

PORTLAND, ORE.
Orpheum
(Sunday opening)
Adelstein & Hughes
Jim Cullen
The Duttons
Van Hoven
3 Haley Sis
Bill Genevieve & W
Oliver & Oip

SACRAMENTO
Orpheum
(20-22)
(Same bill plays
Fresno 23-26)
"The Storm"
Nash & O'Donnell
Daniels & Walters
Shriner & Fz'm's
Monahan Co
Eastock's School

SALT LAKE
Orpheum
4 Marx Bros
Pedestrianism
Howard's Ponies
Kearson & O'Rourke
Ward Bros
Lang & Vernon

SEATTLE
Orpheum
(Sunday opening)
Van & Corbett
McConnell & W
Berk & Saun
Sealo
Chabot & Tortoni
Princess J. Tai
Block & Dunlop

SIOUX CITY, IA.
Orpheum
(Sunday opening)
Al Worman
Eddie Roy
Lloyd & Rubin
Ruth Howell 2
Cook & Rosevear
Mason & Shaw
Lydia Barry
Heiten Keller

THE STANLEY AGENCY

INSURANCE
MRS. FRANK G. STANLEY
1000 BROADWAY, NEW YORK
1000 BROADWAY, NEW YORK

Leo Zarrell Co
SAN FRANCISCO
Orpheum
(Sunday opening)
Puckridge & Casey
Mrs. S. S. Co
R & D Dean
Pinto & Boyle
Raymond Wilbert
Weston's Models
Rudy Norton
Hal Skelly
Lois Bennett

ST. LOUIS
Orpheum
Fritz Scheff
A & F Steidman
"Profiteering"
Worden Bros
Lane & Harper

NEW YORK CITY
State
Norman Bros & J
Fletcher & P'squale
C & D Jennings
M. Tallaferro Co
Gordon & Gates
Arnaut Trio
2d half
Flying Howards
Earl & Matthews
"Big Three"
Robert & Boyne
Frank Terry
Hazel Green Co
(One to fill)

American
Blinn & Gill
J & B Brewster
LaHoen & Dupprece
Harry & Layton
Dave Harris
Redford & W'ch't'r

MEMPHIS
Orpheum
Toney & Norman
"Highlowbrow"
Bernard & Garry
Jordan Girls
(Others to fill)

MILWAUKEE
Majestic
Beasle Clayton Co
Rockwell & Fox
Geo McFarlane
Claudia Coleman
Al Herman
Hughes 2
Demarest & Clette
Flying Mayos
Palace
Dugan & Raymond
Ledy & Haynes
4 Lamy Bros
Jack Hanley
(Others to fill)

MINNEAPOLIS
Hennepin
(Sunday opening)
Sully & Thomas
Carson & Willard
Muldoun Fiklin & R
Kellam & O'Dare
Monroe & Grant
McWaters & Tyson

Orpheum
(Sunday opening)
3 Hegans
Raymond & Sch'n
Dave Scholler
Trixie Friganza
Hasso

Greeley Sq.
The Hiraminos
Connors & Clifford
Henry Frey
Dance Evolution
2d half
Spoor & Parsons
Regal & Mack
Bigelow & Clifton
(One to fill)

Delaney St.
Lydia Japs
"Big Three"
Miller Packer & S
White Black & U

Lincoln Sq.
Diaz Monkeys
Cooper & Lane
Barnes & Worsley
Chaifonts Sis
2d half
Kennedy & Nelson
J & B Brewster
Will Stanton Co
Lucky & Harris

3rd Ave.
Cornell Leona & Z
Connors & Boyne
Stevens & Lovejoy
(One to fill)

2d half
Kane Morey & M
Mabel Whitman Co
Wilson & Kelly
Wm Weston Co

Palace
Milo & Blum
Billy S. Hall Co
Margie Conte
Sunbeam Follies
(One to fill)

2d half
Wallman
Morley & Mack
Green & Byron
Cardo & Noll
Snyder Melino Co

Fulton
3 Kanawawa Boys
Mabel Whitman Co
Kibel & Kane
Frank Terry
"Honeycomb Inn"
2d half
Cornell Leona & Z
Miller Packer & S
Lella Shaw Co
Morse & Fields
Arnaut Trio

Warwick
Brown's Dogs
Gray & Byron
Elsie White
Ada Sisters
(One to fill)

Wright & Gannu
Jean Boyell
Hughes Clark
St. Clair Twins Co
(One to fill)

Gates
Lydia Piffex Co
Robert Gies
B Burton Co
Amores & Jeanette
Patton & Marks Co

ULIS and LEE

PLAYING KEITH CIRCUIT
Direction: AL STRIKER
H. B. MARINELLI OFFICE

Victoria
Lind Bros
Olive Bayes
Wilson & Kelly
Wm Weston Co
2d half
Chaifonts Sis
Feln & Tennyson
Barnes & Worsley
White Black & U

Lincoln Sq.
Diaz Monkeys
Cooper & Lane
Barnes & Worsley
Chaifonts Sis
2d half
Kennedy & Nelson
J & B Brewster
Will Stanton Co
Lucky & Harris

Greeley Sq.
The Hiraminos
Connors & Clifford
Henry Frey
Dance Evolution
2d half
Spoor & Parsons
Regal & Mack
Bigelow & Clifton
(One to fill)

Delaney St.
Lydia Japs
"Big Three"
Miller Packer & S
White Black & U

Lincoln Sq.
Diaz Monkeys
Cooper & Lane
Barnes & Worsley
Chaifonts Sis
2d half
Kennedy & Nelson
J & B Brewster
Will Stanton Co
Lucky & Harris

3rd Ave.
Cornell Leona & Z
Connors & Boyne
Stevens & Lovejoy
(One to fill)

2d half
Kane Morey & M
Mabel Whitman Co
Wilson & Kelly
Wm Weston Co

Palace
Milo & Blum
Billy S. Hall Co
Margie Conte
Sunbeam Follies
(One to fill)

2d half
Wallman
Morley & Mack
Green & Byron
Cardo & Noll
Snyder Melino Co

Fulton
3 Kanawawa Boys
Mabel Whitman Co
Kibel & Kane
Frank Terry
"Honeycomb Inn"
2d half
Cornell Leona & Z
Miller Packer & S
Lella Shaw Co
Morse & Fields
Arnaut Trio

Warwick
Brown's Dogs
Gray & Byron
Elsie White
Ada Sisters
(One to fill)

Wright & Gannu
Jean Boyell
Hughes Clark
St. Clair Twins Co
(One to fill)

Gates
Lydia Piffex Co
Robert Gies
B Burton Co
Amores & Jeanette
Patton & Marks Co

2d half
Anita Diaz Monks
Kennedy & Martin
M Tallaferro Co
Gordon & Gates
J & B Aiken

ATLANTA
Grand
Slegrist & Darrell
Chamberlain & E
Allen's Minstrels
Small & Sheppard
1 Kingsbury Co
2d half
Bender & Herr
Bart Doyle
Frank Cornell Co
Cameo Revue
(One to fill)

BALTIMORE
Hippodrome
Will & Blundy
Grindell & Esther
M Russell Co
J. W. Gilbert Co
Ethel Gilmore Co

BIRMINGHAM
Bijou
Williams & Daisy
Ubert Carlton
Wahl & Francis
Weston & Elina
Dance Follies

2d half
Slegrist & Darrell
Chamberlain & E
Allen's Minstrels
Small & Sheppard
1 Kingsbury Co

BOSTON
Orpheum
Just Friends
Dutiel & Covey
Purdy Silvers & F
Arundt the Clock
Anthony & Arnold
3 Belmonts

2d half
Kawana Duo
Kennedy & Kramer
Great Howard
Dora Hilton Co
Al Shavne
Phina Co

BUFFALO
State
Roof Garden Trio
Flo Ring
Reiff Bros
Jack Powell 5
Furman & Brown
Hubert Dyer Co

CHICAGO
McVieker's
Howard & Bruce
Manning & Hall
Driscoll Long & H

LOS ANGELES
State
Prevost & Golet
Norton & Wilson
Paul Abbott Co
Arthur Deagon
Jack Martin 3

MEMPHIS
Loew
Mills & Miller
Olive Wright Co
A Sullivan Co
Murray Livingston
Class & Jazz Rev
2d half
Williams & Daisy
Ubert Carlton
Wahl & Francis
Weston & Elina
Dance Follies

MONTREAL
Loew
Aronty Bros
Mills & Smith
Josie Flynn Co
Marston & Manley
La Sova & Gilmore

NEWARK, N. J.
State
Lambert
Howard & Brown
Carl & Inez
Barron & Burt
"In Argentina"

NEW ORLEANS
Crescent

Morton Bros
Willing & Jordan
Burns & Klein
Songs & Scenes

2d half
King Bros
King & Jones
Martin & Courtney
Hudson & Jones
B LaBar & Beaux

Wigwam
Wilbur & Grille
La Rose & Adams
Hilla Willard Co
Jimmy Lyons
Fred La Helne Co

2d half
Alvin & Alvin
Morton Bros
Willing & Jordan
Burns & Klein
Songs & Scenes

SAN JOSE, CAL.
Hippodrome
Alvin & Kenny
The McNaughtons

MARCH 25, 1922

BRYANT 1543

THIRTY-THREE

WEST 46th STREET

NEW YORK

E. HEMMENDINGER, Inc.
Jewellers to the Profession

NUF SED

Kerr & Ensign
Downing & Lee Co

DAYTON
Dayton
Diamond & D'Gher
Lehr & Bell
Jas Grady Co
Alma Carline Co
Melody Festival
2d half
Swain's Animals
McGowan & Knox
Old Black Joe Lind
Evans & Sidney
Anker 3

FRESNO, CAL.
Hippodrome
Raymond & Lite
Lillian Boardman
Marriage & Div'ce
Bryant & Stewart
The Anselmths

2d half
J & A Keeley
Harry Gilbert
"Money Is Money"

HAMILTON, CAN.
Loew
Hill & Quinell
A & J. Wilson
P & G Hall
Crescent Comedy 4
Dancing Whirl

HOBOKEN, N. J.
Loew
Flying Howards
Gates & Lee
Demarest & Wms
St. Clair Twins Co
2d half
Sig Franz Co
Davis & Lyon Sis
Margie Coate
"Step Lively"

HOLYOKE, MASS.
Loew
Ziegler Duo
Herman & Briscoe
"Mary's Day Out"
Roy La Pearl
Jack Collins Co

2d half
Zeno Mol & G
Lize Trevette
Geo Stanley & S
Tom Melroe Co
J Walsh & Girls

KANSAS CITY
Loew
Chas & Adrienne
Melville & Stetson

OTTAWA, CAN.
Loew
Summers Duo
Robinson McCabe 3
Lester Deyard Co
Bayes & Fields
Dancing Surprise

PITTSBURGH
Lycium
Muscle Rowells
Lain & Green
Wardell & Doncourt
Harry White
Four Faldrens

PORTLAND, ORE.
Hippodrome
Margot & Francois
Mammy
The Chatte
McCmk & Winchill
Great La Polette Co

PROVIDENCE
Emery
Kawana Duo
Kennedy & Kramer
Great Howard
Dora Hilton Co
Al Shavne
Phina Co

2d half
"Just Friends"
Du Tiel & Covey
Fred Silvers & F
"Around the Clock"
Anthony & Arnold
Three Belmonts

SACRAMENTO
Hippodrome
Foley & Spartan
Mann & Mallory
Homer Miles Co
Josephine Harmon
"Getting It Over"

2d half
Turner Bros
Ulla & Clark
Hodge & Lowell
Riley Feeney & R
Elizabeth Smith Co

ST. LOUIS
Loew
Swain's Animals
McGowan & Knox

ALTON, ILL.
Hippodrome
Ah Sid
Karl Emmy's Pets
2d half
Monroe Bros
(One to fill)

ATLANTA
Orpheum
Primo Velly
Hall & West
Reno Sis & Allen
Beatty & Evelyn
Hernandez Circus

BEAVERDALE, ILL.
Apollo
Dailey & Bros
James Fulton Co

BIRMINGHAM, ILL.
Majestic
Morton Bros
Mary Dore
Hyman Bros Band
2d half
Mass & Bros
Perone & Oliver
(One to fill)

C'DE RAPIDS, IA.
Majestic
Taylor Macy & H
"Flirtation"
Jack Ingles
Amaranth Sisters

CHAS BURKHARDT CO
Rosa Wise Co
Zensler & Smith
2d half
Edmond & Leona
"Fascination"
Gaulter's Toy Shop
(One to fill)

Kedzie
La France Bros
Rodero & Marconi
Moody & Duncan
Billy Beard
2d half
Gordon & Gordon
Sully & Thomas
Monroe & Gratton

Rings & Rainbow
Al Lester Co

MUSCATINE, IA.
Grand O. H.
Raines & Avey
M Delight & Beys
Gordon & Day

NORFOLK, NEB.
Auditorium
Carlos & DeFrees
Cook & Rosevear
Roach & McCurdy
Three Boys
2d half
Monroe & Gratton

"In Wrong"
Hart Wagner & E
Jonla's Hawaiians
2d half
Leon & Mitai
Bob Mills
Jas Kennedy Co
Guy Bartlett 3
Brower Trio

LONDON, CAN.
Loew
Curry & Graham
Collins & Pillard
Eadie & Wamsden
2d half
DeLyons Duo
Dave Thursty
Waldron & Winsl'w

L'G BEACH, CAL.
State
Harry Bentel
Murphy & Klein
J B Totten Co
Race & Edge
Francis Ross & D
2d half
Raymond & Lyte
Lillian Boardman
Marriage & Div'ce
Bryant & Stewart
The Anselmths

LOS ANGELES
State
Prevost & Golet
Norton & Wilson
Paul Abbott Co
Arthur Deagon
Jack Martin 3

SAN ANTONIO
Princess
J & J Mura
Hallen & Goff
"Let's Go"
Grace Cameron Co
Franchini Bros

2d half
G & L Garder
J & M Feiler
Gaylord & Langdon
Tyler & Crolius
La Maza 3

SAN FRANCISCO
Hippodrome
Alvin & Alvin

Herbert Denton Co
Riverside Trio
Jackson Taylor Co
2d half
Wilbur & Grille
La Rose & Adams
Hilla Willard Co
Jimmy Lyons
Fred La Reine Co

SALT LAKE
State
Stanley & Elva
Fliske & Fallon
Al Lester Co
Eddie Cassidy
"One Two Three"
2d half
Les Silvas
Boyd & King
"Innocent Eve"
Holden & Herron
Strasle's Seals

SEATTLE
Palace
Ella La Vail
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Teaches

SP'GTLD, MASS.
Loew
La Fleur & Portia
Gertz & Duffy
"Brother Mithro"
Taylor & Francis
Carl Nixon's Revue
2d half
Ziegler Duo
Herman & Briscoe
"Mary's Day Out"
Roy La Pearl
Jack Collins Co

STOCKTON, CAL.
State
King Bros
King & Rose
Martin & Courtney
Hudson & Jones
B La Barr & Beaux
2d half
Foley & Spartan
Mann & Mallory

148 West 46th Street, New York City

BAG

Morton Bros
Willing & Jordan
Burns & Klein
Songs & Scenes

2d half
King Bros
King & Jones
Martin & Courtney
Hudson & Jones
B LaBar & Beaux

Wigwam
Wilbur & Grille
La Rose & Adams
Hilla Willard Co
Jimmy Lyons
Fred La Helne Co

2d half
Alvin & Alvin
Morton Bros
Willing & Jordan
Burns & Klein
Songs & Scenes

SAN JOSE, CAL.
Hippodrome
Alvin & Kenny
The McNaughtons

GUS SUN CIRCUIT
ALBANY
Majestic
Mathews & Murd'k
Jim Curry
Coral Comedy 4
Ford & Spears
(One to fill)

2d half
Howe-Mathews Co
J Sutherland Co
(Three to fill)

ASHEVILLE, N. C.
Pack
Melroy Sisters
(Two to fill)

BUFFALO
Lafayette
Alex Sparks Co
Morey Senna & D
"Yo Song Shop"
Otto & Hammer
Adams & Guhl
Melody Girls

OAKLAND, CAL.
State
J & A Keeley
Harry Gilbert
"Money Is Money"
2d half
Alvin & Kenny
The McNaughtons
Herbert Denton Co
Riverside Trio
Jackson Taylor Co

ALTON, ILL.
Hippodrome
Ah Sid
Karl Emmy's Pets
2d half
Monroe Bros
(One to fill)

ATLANTA
Orpheum
Primo Velly
Hall & West
Reno Sis & Allen
Beatty & Evelyn
Hernandez Circus

BEAVERDALE, ILL.
Apollo
Dailey & Bros
James Fulton Co

BIRMINGHAM, ILL.
Majestic
Morton Bros
Mary Dore
Hyman Bros Band
2d half
Mass & Bros
Perone & Oliver
(One to fill)

C'DE RAPIDS, IA.
Majestic
Taylor Macy & H
"Flirtation"
Jack Ingles
Amaranth Sisters

ALTON, ILL.
Hippodrome
Ah Sid
Karl Emmy's Pets
2d half
Monroe Bros
(One to fill)

ATLANTA
Orpheum
Primo Velly
Hall & West
Reno Sis & Allen
Beatty & Evelyn
Hernandez Circus

BEAVERDALE, ILL.
Apollo
Dailey & Bros
James Fulton Co

BIRMINGHAM, ILL.
Majestic
Morton Bros
Mary Dore
Hyman Bros Band
2d half
Mass & Bros
Perone & Oliver
(One to fill)

C'DE RAPIDS, IA.
Majestic
Taylor Macy & H
"Flirtation"
Jack Ingles
Amaranth Sisters

ALTON, ILL.
Hippodrome
Ah Sid
Karl Emmy's Pets
2d half
Monroe Bros
(One to fill)

ATLANTA
Orpheum
Primo Velly
Hall & West
Reno Sis & Allen
Beatty & Evelyn
Hernandez Circus

BEAVERDALE, ILL.
Apollo
Dailey & Bros
James Fulton Co

BIRMINGHAM, ILL.
Majestic
Morton Bros
Mary Dore
Hyman Bros Band
2d half
Mass & Bros
Perone & Oliver
(One to fill)

C'DE RAPIDS, IA.
Majestic
Taylor Macy & H
"Flirtation"
Jack Ingles
Amaranth Sisters

ALTON, ILL.
Hippodrome
Ah Sid
Karl Emmy's Pets
2d half
Monroe Bros
(One to fill)

ATLANTA
Orpheum
Primo Velly
Hall & West
Reno Sis & Allen
Beatty & Evelyn
Hernandez Circus

BEAVERDALE, ILL.
Apollo
Dailey & Bros
James Fulton Co

BIRMINGHAM, ILL.
Majestic
Morton Bros
Mary Dore
Hyman Bros Band
2d half
Mass & Bros
Perone & Oliver
(One to fill)

C'DE RAPIDS, IA.
Majestic
Taylor Macy & H
"Flirtation"
Jack Ingles
Amaranth Sisters

CHAS BURKHARDT CO
Rosa Wise Co
Zensler & Smith
2d half
Edmond & Leona
"Fascination"
Gaulter's Toy Shop
(One to fill)

Kedzie
La France Bros
Rodero & Marconi
Moody & Duncan
Billy Beard
2d half
Gordon & Gordon
Sully & Thomas
Monroe & Gratton

Rings & Rainbow
Al Lester Co

MUSCATINE, IA.
Grand O. H.
Raines & Avey
M Delight & Beys
Gordon & Day

NORFOLK, NEB.
Auditorium
Carlos & DeFrees
Cook & Rosevear
Roach & McCurdy
Three Boys
2d half
Monroe & Gratton

EDDIE VOGT

VACATIONING

Address, care of American Express Co,
Haymarket, London, England

3 White Kuhns
Loew
Wonder Girl
Emmons & Colvin
Briscoe & Rauh
Mel Klee
Tess Sherman Co
Gavin & Wood
Austin & Delaney
K & L Sterling
Edith Clifford
Joefson's Co

STOCKTON, CAL.
State
King Bros
King & Rose
Martin & Courtney
Hudson & Jones
B La Barr & Beaux
2d half
Foley & Spartan
Mann & Mallory

DAVENPORT, IA.
Columbia
Fred Hughes
Simpson & Dean
Margo Waldron Co
Gordon & Day
(Two to fill)

2d half
Austin & Cole
Dougal & Leary
Baxley & Porter
"Flirtation"
Mel Klee
Amaranth Sis

DUBUQUE, IA.
Majestic
Mudge Morton 3
Raines & Avey
Winton Bros

ST. LOUIS, ILL.
Erber's
3 Hamel Sis
York & Maybelle
Melton & Renn
Stanley Tripp & M
Bower Walter & C
Ben Nee One
Five Chaplins

FT. SMITH, ARK.
Jole
Nippon Duo
Frisch Rector & T
H B Toomer Co
DeWitt Young & Sis

G'D ISLAND, NEB.
Majestic
Frank Gardner Co

Lawrence Johnston
Guett Kramer & G
Buddy Walton
Billie Gerber Rev
Three Boys
Roach & McCurdy
(Two to fill)

PEORIA, ILL.
Orpheum
Butler & Parker
Al Abbott
B Phillips Co
(Three to fill)

2d half
Billy Arlington Co
Kraemer & Boyles
(Four to fill)

QUINCY, ILL.
Orpheum
DeWinters & Rose
Lester
Edith Clifford Co
2d half
Brockman & How'd

Hamlin & Mack
2d half
Hector
Haydn G'dwin & R
Guett Kramer & G
(Others to fill)

HASTINGS, NEB.
Empress
Walter & Brant
Wayne M'hall & C
Taylor Macy & H
Wright Dancers

ST. JOE, MO.
Electric
Harmon & Co
Holman & Berry
2d half
Ray O Lite
Jean Gibson Co

ST. LOUIS
Columbia
Gladys Greene Co
Holiday & Willette
Five Chaplins
Lewis & Rogers

2d half
Wilfrid DuBois
York & Maybelle
3 Hamel Sis
Melton & Renn
K Emmys's Pets

SIOUX CITY, IA.
Orpheum
Fenton & Fields
Mason & Shaw
Eddie Foy Co
Al Wohlman
(Two to fill)

2d half
L. & E. Dyer
Cook & Rosevear
Helen Keller
Lydia Barry
Lane & Hendricks
Ruth Howell 2

SIOUX FALLS
Orpheum
Jack George 2
(Others to fill)

2d half

ALBANY
Majestic
Mathews & Murd'k
Jim Curry
Coral Comedy 4
Ford & Spears
(One to fill)

2d half
Howe-Mathews Co
J Sutherland Co
(Three to fill)

ASHEVILLE, N. C.
Pack
Melroy Sisters
(Two to fill)

BUFFALO
Lafayette
Alex Sparks Co
Morey Senna & D
"Yo Song Shop"
Otto & Hammer
Adams & Guhl
Melody Girls

OAKLAND, CAL.
State
J & A Keeley
Harry Gilbert
"Money Is Money"
2d half
Alvin & Kenny
The McNaughtons
Herbert Denton Co
Riverside Trio
Jackson Taylor Co

ALTON, ILL.
Hippodrome
Ah Sid
Karl Emmy's Pets
2d half
Monroe Bros
(One to fill)

ATLANTA
Orpheum
Primo Velly
Hall & West
Reno Sis & Allen
Beatty & Evelyn
Hernandez Circus

BEAVERDALE, ILL.
Apollo
Dailey & Bros
James Fulton Co

BIRMINGHAM, ILL.
Majestic
Morton Bros
Mary Dore
Hyman Bros Band
2d half
Mass & Bros
Perone & Oliver
(One to fill)

C'DE RAPIDS, IA.
Majestic
Taylor Macy & H
"Flirtation"
Jack Ingles
Amaranth Sisters

ALTON, ILL.
Hippodrome
Ah Sid
Karl Emmy's Pets
2d half
Monroe Bros
(One to fill)

ATLANTA
Orpheum
Primo Velly
Hall & West
Reno Sis & Allen
Beatty & Evelyn
Hernandez Circus

BEAVERDALE, ILL.
Apollo
Dailey & Bros
James Fulton Co

BIRMINGHAM, ILL.
Majestic
Morton Bros
Mary Dore
Hyman Bros Band
2d half
Mass & Bros
Perone & Oliver
(One to fill)

C'DE RAPIDS, IA.
Majestic
Taylor Macy & H
"Flirtation"
Jack Ingles
Amaranth Sisters

ALTON, ILL.
Hippodrome
Ah Sid
Karl Emmy's Pets
2d half
Monroe Bros
(One to fill)

ATLANTA
Orpheum
Primo V

CABARETS

(Continued from page 11)

whiskies across the border and carried it down the state past watchful eyes. The gauntlet had been run and the bootleggers were just breathing a sigh of relief when the engine of their automobile showed signs of trouble. They brought it to the village garage in Coeymans, N. Y., and turned it over to the proprietor for repair. In addition to being an automobile mechanic, the proprietor was a justice of the peace, and he placed them under arrest. They were turned over to the district attorney and committed to jail in default of bail. The car and its contents have gone to that limbo from which no rum runner's possessions ever return.

The chief of police of Seattle has been given autocratic power over the city's cabarets. The Common Council granted the chief full authority, including the revocation of licenses at will.

Rum Running is getting to be a systematized trade along the Canadian border. Nor is it strictly confined to the border, but operates 60 miles away on both sides. Booze cars coming out of Canada are taxed \$150 each. That amount must be paid before they go in, and a limited time is granted them to come out with immunity. The cars are checked up by numbers while in Canada. Through new means of transporting in automobiles, a car especially rigged can carry as much as 31 cases. The \$150 "fee" is irrespective of quantity. Scotch in Canada is bringing from \$60 to \$65 a case. It must be purchased from bootleggers there in case lots, as the Canadian liquor law restricts purchases of liquor to one quart a day by one person from a Government-licensed store. The bootleggers, otherwise wholesale dealers, sell at an advance over the single-bottle price through taking the chance of selling in lots. The single-bottle price runs from \$3.30 to \$4.90, according to the brand. Often the \$3.30 Scotch equals the \$4.90 to the drinker who would rather buy by the taste than by the title.

The \$3 covert charge per plate in the Broadway restaurants is becoming

general for Saturday nights. Some of the cabarets are making the \$3 charge on Friday and Saturday nights. Two dollars is the covert charge the remainder of the week. The \$3 charge was started in the Salvin restaurants. The Salvin group operate 12 New York covert charging restaurants.

"The Plantation," as now, is the Folies Bergere that was. It's the same location at Broadway and 50th street, but with a different setting and a colored revue. The cabaret is draped as a southern plantation. One must come through a gate at the entrance and immediately inside the big room is a log cabin where a Mammy cooking waffles presides. A picket fence surrounds the dancing floor and that is also where the 45-minute show occurs. The tables have red cloth tops, there is good music by Lieut. Tim Brynn's band of 10 pieces in pickaninny costume; there is Sam Salvin, who runs the restaurant; Eddie Pidgeon, who so handsomely publicizes; Christo and John, those two good-looking headwaiters, probably the smoothest pair on Broadway, and Lew Leslie, the booking agent, who "conceived and staged" this entertainment for a cabaret. As a matter of fact, Leslie did everything in and about the revue that was to be done; laid it out, engaged the people, and put it on with two weeks' rehearsals. It's not a cheap production, for the costuming ran into quite a little money for that type of show, much more, said Mr. Salvin, than he anticipated.

A \$2 covert is charged at the Plantation. Yet there may be a big portion of New York's restaurant-going and all-night population that will see in this Plantation and its show something different, a novelty in its way and worth watching while killing time.

The featured principal is Florence Mills, the star of "Shuffle Along." Miss Mills does not intend going on the road, it is said, with the show and may have given in her notice to stick with the Plantation revue. She does a couple of blues in the revue, in that bearish way of her's and no other singer, white or col-

ored, has been able to give the same earnestness to. Then, there are six chorus girls, colored vamps, selected for their looks and figures. You see their looks when in their expensive and elaborate vamp costumes and their figures in the final number, when the girls are in tights. They look real good, even under the darkened skin and lowered glow of the colored atmospheric lighting system, that is quite effective. Edith Wilson has a number or two; also Juanita Stinette, who, with Chappie Chappelle (Chappelle and Stinette), are also featured on the billing. Chappelle is fine number leader here, besides his individual singing and dancing along with the partnership (duo) material. Arthur "Strut" Payne, U. S. Thompson and Lew Keane are also among the principals, while there is a male chorus of three or four, besides the six girls. A soloist is Johnnie Dunn, a crack cornetist, reported as from St. Louis. He does a jazz cornet bugle call at the opening, altogether new around here.

The melodies run to southern airs, starting off with "Ole Black Joe," while there are current pops of the ballad and rag sort, with another first class number entitled "Hawaiian Night in Dixieland." The vamp bit, which is the class of the show, is called "I Want to Be Vamped in Georgia."

The show is called "Night-time Frolics in Dixieland." Roy Turk wrote the special lyrics and Russell Robinson the special music.

The biggest liquor haul upstate for some time was made by federal prohibition agents in Troy last week, when a \$7,000 Daniels car and several hundred bottles of White Horse Scotch whisky, valued at \$3,600, were seized and the owner of the machine arrested. The inside story may be interesting. The bootlegger, who hailed from Providence, R. I., had plunged his last nickel on the booze and the car, the latter a custom-made affair. He had taken out a section of the back seat and packed in the liquor; the bottles were so heavy that they weighed down the gasoline tank, which kept bumping along on the ice and snow of the roads until it finally sprung a leak.

The driver was in a dilemma. The car could not be fixed at any but a garage giving Daniels service, and there are not many such establishments in the section. He finally discovered a Daniels service station in Troy and drove in the machine for repairs. Prohibition agents working around Troy got wind of the "load," spread a cordon around the garage, waited until the Rhode Islander drove out on the street, arrested him, and seized the car. The bootlegger was arraigned before a United States commissioner, and immediately declared that the garage proprietor had "squealed," but that "he won't have that agency long after I get home." The garage owner issued a denial of the rum runner's charge that he had "peached," and the agent in charge of the Troy prohibition office informed newspapermen that no "tip" had been given; that the car had been trailed from below the border, and that his force had been on the lookout for it in Troy and Albany. Despite the latter statement, it is said in authoritative circles that someone played Cary.

The bootlegger could not give a real estate bond and was committed to jail, but later waived for the action of the United States District court and gave a surety company bond.

"Booze" inspection federal agents on passenger trains from Canada is now reported to be most rigorous. Formerly a person's clothing was not touched. Saturday night a train from Ottawa was stopped long enough at the border for inspectors to examine every passenger, even to "frisking" for bottles possibly concealed under wearing apparel. The examination included women as well as men. After the inspectors two colored men working for the federal bureau went through the cars peering under seats and thrusting rods into seat cushions in a search for smuggled booze.

Jack Goldberg's black and tan dancing place in the black belt of Harlem was raided Saturday night, with about 75 people taken for improper dancing. Goldberg was formerly in the Loew booking office. He has had his Harlem place, called "Shuffle In" for some time. The patrons arrested were held at the station house overnight, which gave the papers Monday morning a chance to print their full protest against the official action. Goldberg's "Shuffle In" on a good week is said to make between \$1,500 and

AMONG THE WOMEN

By THE SKIRT

Jennie Dolly at the Palace this week does a clever bit with an Apache song, dressed in black velvet. One side hung long while the other showed a red bloomer. Rosie Dolly wore a full black skirt, tight bodice and red apron. Their opening dresses were of fluffy red tulle tucked the length of the skirt. The transparent bodice and skirts revealed gold braids. The Mosconis walked away with a decided hit. Verna Mosconi appeared in a silver sequin frock edged with green maribean. A full red skirt was emboldered in gold with the bodice of gold also. A third dress was of black with silver ribbons.

Marion Harris in a figured silk bodice had the skirt made of red feathers. A cloak was of silver and black sequins.

Betty Pierce (with Bobby Higgins) was in a peach colored taffeta trimmed with green ribbons. Pink silk pajamas were worn under a blue chiffon negligee.

The Fifth Avenue show first half was rather an indifferent affair, but good or bad show, this house is always filled. The Murdock and Kennedy act had the girl in a black lace dress jetted, made in panels and wide sleeves. Her hat was bright red. The woman with Farrel, Taylor Co. was in black panne velvet. A sequin gown of blue and black had a large brilliant ornament.

Dena Caryl (with Thornton Flynn) wore pale pink taffeta over trimmed with gold lace. Vivian Oakland (with John T. Murray) was badly dressed throughout the act. Lella McIntyre is now attired in a flowered frock on a white background.

The girls of the Cavanaugh-Everett act appear in dresses of pink silk with blue ribbons. A hooped skirt dress has mauve with blue overdress. Green skirts made full were attached to silver bodices. One girl wore a fussy dress of tangerine colored chiffon, combined with black fur.

The blood-curdling melodrama, "Bull Dog Drummond," running at the Knickerbocker, is amusing. But no more so than A. E. Matthews' English trousers, worn with a wide tan belt.

Mary Robson as the she-villain had a beautiful evening gown of green brocade draped tightly about the figure. A tailored coat suit was of a burnt onion shade.

Dorothy Tetley was simply dressed in blue, made in one piece with long hanging sides. Another simple dress had a white top and green skirt.

The Lew Kelly show at the Columbia this week is very mild. After the first set of costumes worn by the chorus, the others didn't look so good. Of white and black with much silver embroidery, the effect was beautiful. Another set of costumes were of black satin.

For the first act finale were grey nurse-maid dresses. The second act opening had the girls as artists, in long pants and loose coats of velvet in all color schemes.

Kathrine Clare, with a voice suited to the Irish songs she sings, wore a dress of gold fringe in many rows with a green beaded overdress. Dolly Barringer and Evelyn Hayn both effect the soubrette type of dress. Both girls looked well and their dresses were the usual models in taffeta with a grey suit and a purple velvet pants and coat out of the ordinary.

NEWS OF THE DAILIES

A boy was born in the reception room of the Metropolitan theatre, Brooklyn, Sunday night during the performance. Mrs. Agnes Jacobs was the mother.

Wallace McCutcheon, actor and dancer, is still missing, with a general police alarm having been sent out. McCutcheon, who gained the rank of major during the war in the British Royal Flying Corps, has been sought by his family and friends since last October, when he left the Lambs Club stating he was going on a short journey. One theory advanced is that he may have suffered a loss of memory due to shrapnel wounds about the head which made necessary a silver plate inserted in his skull. He was at one time married to Pearl White.

Keith's Royal, Bronx, was robbed of \$5,400 Saturday night during the performance when two men gained entrance to the treasurer's office at the back of the first balcony on the pretense they had found a pocket-book and wanted to turn it in.

The publishers who recently issued their new Theatre Diagram Book have made a record of the number of orchestra seats in the 67 leading theatres in New York, showing that there are 26,762 seats, averaging 469 for each house. It is also

estimated that there are, including balconies and galleries, 50,000 seats, which make a possible weekly attendance of 400,000 for eight performances, in the theatrical year of 40 weeks 16,000,000 available admissions, and at the present average price of \$2 a ticket totals an income of \$100,000 a performance, \$800,000 for the week and \$32,000,000 for the season.

According to figures made public last week, there are 6,000,000 phonographs in use in the United States; 100 manufacturers, against 286 when production was at its peak, in 1920; 95 per cent. of the machines are sold on the installment plan and 90 per cent. of these purchasers complete their payments. It was also estimated the average purchase of records is about 35 to each machine, with one of the largest individual collections known belonging to a New York banker having a total of 2,100. It was also stated Caruso's records had jumped 200 per cent. in sales since his death.

The New York dailies thought last week they had another "Taylor mystery" in the murder of John Brunen in his home near Camden, N. J. Brunen was a carnival man, interested with the Doris and Ferrar show. He was shot while seated at a table in his home, the murderer

(Continued on page 32)

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, March 13.
Editor Variety:
The article in last week's Variety did not state the facts.

We were sent by Rufus Lemaire to step into the White's "Scandals" show to do our specialty, with the understanding Mr. Clayton was to replace George Lemaire and Mr. Lennie to play other parts throughout the show.

We did our specialty Friday night and Saturday matinee. Our act went very big (which any member of the company will corroborate). Mr. Lemaire then withdrew his

resignation, as we were informed by Al Lee, White's manager, who paid us, and he gave this as the reason for Mr. White not being able to use us.

Your statement Mr. White did not like Mr. Clayton's work in parts assigned to him is, in view of the reason given for our not staying with the show, erroneous, as we never received any parts whatsoever and had no rehearsal.

Clayton and Lennie.

New York, March 14.
Editor Variety:

Variety last week said I was fined \$500 in the case against me in Chicago. That was untrue. The case was dismissed against me.

The facts were brought out in the trial that any number of propositions were made to me to settle the case for a cash consideration, which I refused to do. Jack Wilson.

INCORPORATIONS

Sam Raymond's Theatres Corp., Manhattan; Directors: Sam Raymond, Lillian Raymond and Benjamin Halperin; attorneys, S. W. Levine, 261 Broadway.

Selznick News, Inc., New York County; capital, \$1,000; attorneys, Konta, Kirchwey & Michael, 120 Broadway.

Housman Comedies, Manhattan; capital, \$40,000; attorney, Walter J. Rose, 27 William street.

De Lipski, Inc., Manhattan; theatres and advertising; capital, \$320,000; attorney, H. E. Skinner, 253 Broadway.

Lafayette Players' Corporation, Manhattan; stage attractions; capital, \$50,000; attorney, Meyer Levy, 165 Broadway.

New Hamilton, Inc., Manhattan; theatres and restaurants; capital, \$10,000; attorney, Joseph W. Umans, 277 Broadway.

Jack Snyder Publishing Co., Manhattan; musical; capital, \$1,000; attorney, R. H. Ernest, 33 Park Row.

World in Wax Muses, Inc., Manhattan. Promoters: Timothy McKeever, Hattie McKeever and Isidore Goodman; capital, \$8,575; attorney, S. S. Left, 200 Fifth avenue.

Motion Picture Poster Co., New York County; capital, \$10,000; attorney, Leonard Bronner, 305 Broadway.

Williamsburg Photoplays Corp., Manhattan; capital, \$10,000; attorneys, Reit & Kaminsky, 305 Broadway.

United States Exposition Corp., Manhattan; capital, \$100,000; attorney, Manny Flechner, 1545 Broadway.

Lexingtonia Holding Corporation, Manhattan; theatres and construction; capital, \$1,000; attorneys, Stern & Reubens, 149 Broadway.

Certified Pictures Corporation, Manhattan; capital, \$10,000; attorney, Henry Pearlman, 63 Park Row.

Kibel Amusement Co., Brooklyn; rides and devices; capital, \$10,000; attorney, Harry Mesard, 305 Broadway.

Alma Productions, Inc., Manhattan; pictures; capital, \$1,500; attorney, Edward Cahn, 29 West 24th street.

Film Guild, Inc., Manhattan; capital, \$50,000; attorney, Solomon Goodman, 120 West 42d street.

12 East 86th St. Corporation, Manhattan; theatres, hotels and garages; capital, \$500; attorney, Charles P. Northrop, 31 Nassau street.

Rotary Projector Corporation of the State of Delaware; theatrical and pictures; capital, \$1,000,000; attorney, Charles Theil, 2072 Valentine avenue, Brox.

JUDGMENTS

Eddy Brown; M. Helman; \$274.20. Matilda Fitzpatrick, also known as Madam Cronin; H. Most; \$97.65. Sally Fields; H. E. Keller; \$95.60. Lillian Lorraine; N. Y. Fleischmann Stores Co.; \$86.03.

Philip Bartholmae; E. J. MacGregor; \$1,637.55.

Morris M. Kashin; Craftsmen Film Labs, Inc.; \$569.87.

Demetrious Boras; Forty-eighth St. Labs, Inc.; \$116.99.

Franklyn D'Ziuba; M. D'Ziuba; costs, \$77.94.

Martin Sampter; Pacific Bank; \$218.43.

Joseph Lamy; Republic Laboratories, Inc.; \$5,774.28.

Oliver M. Morosco; Charles H. Tuttle; \$3,000.

Same; Same; \$20,574.03.

Bankruptcy Petition American Burlesque Association, Inc., of 701 Seventh avenue (involuntary petition filed).

Satisfied Judgment Oscar and Arthur Hammerstein; Metropolitan Opera Co.; \$127; May 13, 1914.

Florence C. H. Harlan, formerly Florence C. H. Belcher, adm'x; H. N. Nelson; costs, \$138.40; \$2,575; Feb. 15, 1922.

Bankruptcy Petition Exceptional Pictures Corp. of 1540 Broadway.

Jules Daiber; W. Beck; \$298.20. Percival Knight; J. F. Montague; \$116.56.

Evelyn Nesbit; S. Solomon et al.; \$107.32.

Clifton R. Isaacs, Inc.; L. Platon; \$366.70.

Donald H. Walk; Lady Grace Mackenzie; \$121.91.

American Cinema Corp.; Philadelphia Poster Adv. Co.; \$363.15.

P. W. Pictures, Inc.; S. Brown; \$222.20.

E. Ray Goetz; M. Cronin; \$1,421.40. Behemians, Inc.; Western Union Tel. Co.; \$49.45.

Edward Rosenfeld; Plaza Music Co.; \$720.95.

Harry T. Hanbury; V. J. Smith; \$152.90.

Norman Trevor; Ehrlich Galleries, Inc.; \$115.42.

Satisfied Judgment Frances White; M. Mallard; \$238.65.

Sam Shannon; M. H. Walton; \$294.67.

Attachment U. S. Moving Picture Corp. of Delaware et al.; Russell Clark Sales Syndicate et al.; \$1,250.

Bankruptcy (Involuntary) Knickerbocker Photo Play Corp., 230 West 35th street.

VAUDEVILLIANS!

FIND OUT WHERE YOU STAND

BE PROPERLY REPRESENTED

GET YOUR FULL VALUE

CALL ON OR WRITE ME

JENIE JACOBS

Booking and placing acts for next season with

SHUBERT VAUDEVILLE

Play or pay contracts—30 consecutive weeks—Same salary every week—May get you 40 next season in Shubert vaudeville.

I WILL KEEP YOU WORKING on the best time at the best money

Don't go at it haphazard—Have an agent who can find out whether the Shuberts can use you in their vaudeville or productions—If you don't know who I am ask some one—There's lots of vaudeville in sight for next season—More than you think—And Shubert Vaudeville looks like the best—I don't want to waste your time and you don't want to waste mine, but it won't do any harm to either of us to talk this next season thing over—It's important to all acts in vaudeville, big and small—You may be the very act the Shuberts want—I'll find that out for you if you say so—And how much they will pay you—That's the way to locate your stage value.

Whether I may have booked you before, on other circuits, or whether I have never booked you, I now want to book you.

Make everything out of vaudeville you can make while you are in it. Let me help you, as your agent, for vaudeville, productions or pictures.

JENIE JACOBS

114 WEST 44th STREET, NEW YORK CITY

BRYANT 2062
BRYANT 0564

The HANNEFORD FAMILY and "POODLES"

TERMINATING A SUCCESSFUL SEASON IN SHUBERT VAUDEVILLE

AT THE WINTER GARDEN, NEW YORK, THIS WEEK (MARCH 13)

OPENING WITH SELLS-FLOTO CIRCUS AT THE COLISEUM, CHICAGO, APRIL 8th

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on page:

BALTIMORE	37	NEWARK	35
BOSTON	38	NEW ORLEANS	30
BUFFALO	30	PHILADELPHIA	37
CLEVELAND	39	PITTSBURGH	39
DETROIT	35	PORTLAND, ORE	39
HAVANA	35	ROCHESTER	35
INDIANAPOLIS	35	SEATTLE	35
KANSAS CITY	37	SYRACUSE	37
MONTREAL	39	TORONTO	35
		WASHINGTON	35

BUFFALO

By SIDNEY BURTON

Shea's Court Street, for the first time in the memory of most local theatregoers, inaugurated a new advertising stunt this week by tacking cards throughout the downtown section of the coming week's bill. The innovation occasioned much comment along local Rialto, which has heard varying rumors of the Court Street's business past few weeks. Business has been fluctuating. Recent boost in scale met with general adverse criticism. Theatre now carrying heaviest bills in years and measuring up to highest standards of vaudeville.

Irene Castle in person at the Hip with "French Heels," turning in overflow houses and probably record-breaking week. Said to be drawing \$3,000 for self and \$1,000 for picture. The act called for special stage, necessitating remodeling Hip platform and proscenium at outlay of \$600.

Variety's recent estimate of a \$3,000 average weekly bill for Lafayette Square now appears about \$1,000 too high. Management said to be planning to cut bill to \$1,800 a week, with six acts to fill. Recent bookings appear to justify the latter figure. House this week inaugurated

new policy of complete change of bill Sunday from week-day card. Will play special Sunday acts recruited around town, and feature picture for Sundays only. Plan has been tried before unsuccessfully.

Peculiar feature of local business is that matinees are holding up better than nights. Season said to be lower prices and large number of unemployed. Men seem to be in majority in most of matinee audiences.

Rumors about town this week have Gayety burlesque going into continuous policy on Casino-Boston plan shortly. House has been among the Columbia leaders this season, an innovation directed toward keeping it in the front.

Current at local houses: "The Tavern," with Normal Hackett, at Majestic; "Red Pepper," at Shubert; "Peacock Alley," at Loew's; "Queen of Sheba," at Strand; "Orphans of Storm" (3d week), at Criterion; "French Heels," at Hip; "Stage Romance," at Lafayette; Palace, "Wild Honey."

The withdrawal of Charlie Bowe from participation in the affairs of the Monument Theatres Corporation will be hailed with regret in theatrical circles. Bowe's identification

with Buffalo theatres dates back to the early days of the old Academy of Music. For several years past he has managed the Olympic for the Slotkin interests. In his retirement Buffalo theatredom loses one of its most picturesque figures as well as probably its most widely known character to the profession at large.

A troupe calling itself the Mecca Company and purporting to come from Buffalo was booted out of Middleport, N. Y., when attempting to stage a vaudeville performance at the town hall in that village. Two men and two girls left, leaving two other girls of the company stranded. The women, when found at Casey's hotel, gave their names as Hazel Hughes and Ruth Miller. They were provided with funds to get back to Buffalo. An audience of about 30 people greeted the opening performance. The first act, a singing and dancing turn, was booted off the stage, and a mind reading act predicting the future prosperity of Middleport was the signal for riot and a rush. The manager is said to have been one Perry Stevens, who disappeared with the evening's receipts.

NEW ORLEANS

By O. M. SAMUEL

TULANE. — Lou Tellegen in "Blind Youth."

SHUBERT - St. CHARLES. — Dark.

LYRIC. — Bennett's Colored Carnival.

STRAND. — "Her Husband's Trade-mark" (film).

LIBERTY. — "Way Down East" (film).

TUDOR. — "Queen of Sheba" (film).

Lou Tellegen is playing "Blind Youth" for the third time at the Tulane this week.

The Shubert-St. Charles has been unable to secure suitable attractions and remains dark.

As people here are now neglecting the supper shows, the Palace and Loew's are going to arrange to start them at a later hour. The plan looks like a good one.

The Joe Gorham revue, "The Cave Follies of 1922," picked up an easy date on the way up to open at the Walton Roof, Philadelphia. The revue is stopping off at Greenville, S. C., for two days, and will be paid for a week. The engagement is a social one for several of the elect of the town.

Rather indifferent show at Loew's first half, with the auditors displaying little enthusiasm. The program needed a punch of some sort to atone for the improper framing of most of the numbers, which gave an unfinished tone to the whole. Business was capacity, notwithstanding the advent of the Lenten season. Jean and Jeanette did much better than most of the painters

that have appeared at Loew's recently. They were given quite a rousing hand. Hallen and Goff seemed embryonic beginners in the vineyards of vaudeville. They proceeded very pianissimo, and the audience was just about the same. The pair require tutoring. "Let's Go" had the railroad station drop, with the dining car in full stage. It ran up and down. The feminine member, comporting a la Suratt, was the animated entity. The finale appealed as being weak. Much is made of a dope bit that has no place in modern vaudeville theatres. Grace Cameron told all about herself and wished herself well. Had she thought less about herself and more about material, she might have achieved success. As it was she received scant response. To make it worse she inserted an uncalled-for speech telling the crowd how glad she was to be back. Franchini Bros. performed their hand-to-hand stuff in clean-cut manner but the feats ran to the conventional. If the boys would seek out a routine they might land somewhere. They were watched listlessly, because of the familiarity of moments of the sort.

The central interest at the Orpheum this week is Valeska Suratt in Jack Lait's "The White Way." Everything else is subsidiary. Although several of the numbers held merited appeal, the general impression was marred to an extent by several repeaters who have trod their accustomed paths too long. Laura and Billy Dreyer opened graciously. It is a neat act for the position and was generally accredited. Ed Morton had a hard time of it. His selections were not half bad, but the crowd did not warm to him. He displayed wisdom in not trying to force matters.

Bowers, Walters and Crocker do not change with the years. There were those out front who feared for the old act, but it sold advantageously. The trio are as peppy as they were 15 years ago.

Harry Lester Mason might have done well, save for the guttural inflection employed. His patter is studded with several laughs, but the harsh intonations retarded their appeal.

Miss Suratt dominated her position in Lait's regally presented offering, the crowd avidly hanging on every word and piece of business and ultimately bestowing prodigious reward. Suratt is an institution as far as this city is concerned.

Kramer and Boyle seemed surprised as the crowd inclined towards them and showed it plainly when they found the gang ahead of them with the laughs. They did just enough and were spotted nicely for results.

Galletti's Baboons were watched right up to the end, Simians being especially liked at the Orpheum, while the opposite is the case with dogs. The routine is the same, but still entertaining.

Redundant vaudeville at Palace first half, most of the turns running

to unnecessary length, obliterating all semblance of speed. Should have been over when Cecile Weston bowed in, and there was another turn to follow.

Callan and Matthews ruined their chances by taking up the time of two acts. The patter used now could go out. Stuff like the favorite flower being buckwheat and the Ford assault only creates distemper. The final dance seemed superfluous. Miss Matthews beamed for the exit, and when there was only concentrated silence she gave the mob the dirty look. Herbert Brooks jazzed up his card fare, selling it for a ten-strike and stealing the show.

Jack Norton and Co. disclosed a skit that follows many of the same sort. The city fellow recuperating at the health farm and capitulating to the rural lass, intermediately remarking of his exploits with the rank and file of females, has been ground out in countless shooting galleries. The crowd treated it as just a sketch. At the end Norton walked far down to give himself plenty bow room.

Cecile Weston did well considering she was appearing under a handicap. Her selections, though, were nothing to brag about. Songs grow old in a hurry, about ten weeks being the life of a popular stage number now.

Laurie Devine, billed as a versatile beauty, did different things efficiently. She might have been better received opening. The framing of her act would seem to argue an opening spot.

Business was not so large as usual, several empty rows being noticeable in the balcony.

VARIETY

SHUBERT
VAUDEVILLE

NUMBER

IN MAY

It will commemorate the

FIRST SEASON

OF

SHUBERT
VAUDEVILLE

Advertisements for the Shubert Number will now be accepted at any Variety office.

SINGING

ERNIE YOUNG

OFFICE

EARLE AND MULLEN

DANCING

"A Little of This and a Little of That"

DIRECTION OF
GEORGE MENCE

TALKING

DELICIOUSLY PRESENTED

TICKETS NOW ON SALE AT

THE GEO. M. COHAN THEATRE FOR

CHARLES B. LAWLOR

AUTHOR OF "THE SIDEWALKS OF NEW YORK"

BENEFIT

SUNDAY EVENING, MARCH 26th

AT THE GEO. M. COHAN THEATRE, NEW YORK

PRICES, INCLUDING TAX: \$2.75, \$2.20, \$1.65; BOX SEATS, \$3.30 and \$4.40

MAIL ORDERS SUPPLIED

Address MISS ALICE LAWLOR, 217 West 106th Street, NEW YORK CITY

JOSEPH HART Presents
"THE DARLING OF THE SCREEN"

BESSIE BARRISCALE

(IN PERSON)

In a Novelty Protean Playlet, "PICKING PEACHES," by HOWARD HICKMAN

Produced Under the Personal Direction of CARRIE DE MAR and FRED E. HAND

AT B. F. KEITH'S PALACE, NEW YORK, NEXT WEEK (MARCH 20)

BILLS NEXT WEEK

(Continued from Page 27)

SPRINGFIELD, ILL.
Majestic
Ben Harney
"Indoor Sports"
White Kuhens
(Three to fill)
2d half
F & M Britton
Robt Fallon
Ed Janis Rev
Joe Bennett
Jennier Bros
(One to fill)

TERRE HAUTE

Hippodrome
Jennier Bros
Nada Norrine
Conn & Hart
Ed Janis Rev
Frank Farnon
Emil Farnberg
2d half
L'Artique Co
Marsh & Williams
Tarzan
Rose Ellis & R

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages
(Saturday opening)
"Derby Day"
Hibbitt & Malle
Craig & Holtsworth
Kuma 4
Ford & Price
Charles Rogers

WINNIPEG

Pantages
Male Jesta Mole
Mask & Lane
(Others to fill)

REGINA, CAN.

Pantages
(20-22)
(Same bill plays
Saskatoon 23-25)
Taps & Taps
"Street Urchin"
Nelson & Madison
Cinderella Revue
Daval & Symonds
4 Errettos

GT FALLS, MONT.

Pantages
(21-22)
(Same bill plays
Helena 23)
Farrell & Hatch
Fountain Rev
Lady Alice's Pets
Dunley & Merrill
Miller Kint & C
Moran & Wiser

BUTTE, MONT.

Pantages
(18-21)
(Same bill plays
Anaconda 22,
Missoula 23)
Henry & Mayo
Tom Kelly
Francis Frank
Stanley & Caffrey
"Country Village"

SPOKANE

Pantages
Joe Thomas Co
Willis Bros
La Pine & Emery
Cornish & Cornish
Bkpl Kennedy & R
"Petticoats"

LOS ANGELES

Pantages
Aerial Roovers
B & E Adair

SAN FRANCISCO

Pantages
(Sunday opening)
Pasquall Bros
Del Bally Japs
3 Senators
Jack Hallen Co
King & Irwin

OAKLAND, CAL.

Pantages
(Sunday opening)
Zara Carmen 3
Gertrude Saunders
Lillie J Faulkner
Burns & Wilson
Different Revue

TOPEKA, KAN.
Grand
Primo Velly
Hall & West
Reno Sis & Allen
Al Beatty & E
Berzack's Circus
2d half
Sawyer & Eddie
Thelma
Frances Parks Co
(Two to fill)

TULSA, OKLA.

Orpheum
Anderson & Graves
Harto & Clark
Zuhn & Dreis
Schitt's Manikins
2d half
Taket's Bros
Colvin & Wood
Gilroy Haynes & M
Dooley & Storey
Clifford Wayne 3

SALT LAKE

Pantages
Dunbar & Turner
Shaw's Animals
Mabel Harper
Larry Reilly Co
Swan & Swan
El Cota

OGDEN, UTAH

Pantages
(23-25)
Tybelle Sis
Chic Supreme
Tumbling Demons
Virginia L Corbin
Fulton & Burt
DENVER
Pantages
Smith's Animals
Craig & Cato
Bennee & Baird
Lunatic Bakers
Sampson & Leonit
Ferris Hartman Co
COLORADO SPRGS
Pantages
(20-22)
(Same bill plays
Pueblo 23-24)
Class Manning & C
Hayden G'win & R
Dance's Humphreys
Al Fields
Dr Pauline

KANSAS CITY

Pantages
Federick & Devere
Saida Santley
Johnson Fox & G
Glasgow Maids
F & T Hayden
Isakawa Bros
ST. LOUIS
Empress
La Toy's Models
Loretta Carlson

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
Chong & Moy
Annette
Gaulier Br'klayers
Moran & Mark
Pearl Regay Co
Jack Rose
Kara

FT. WORTH, TEX.

Majestic
F & E Carman
Margaret Ford
L & J Archer
M & Montgomery
"Dress Rehearsal"
Barclay & Chain
Anderson & Yvel

HOUSTON, TEX.

Majestic
The Rios
Wheeler & Potter
C' Blackwell Co
Jack Clifford
Sammy Lee & Co
Bessie Browning
Robbie Gordons

LITTLE ROCK

Majestic
Bennett Sis
Nippon Duo
Tracey & McBride
Ben Smith

SAN DIEGO

Savoy
"Spider's Web"
Merced & Snozer
Oklahoma
Holland & Oden
"Romantic Tcher"
Ward & Gory

LEG BEACH, CAL.

Pantages
Wyoming 3
Green & Dunbar
Aleko
Pan American 4
Al Sweet's Hussars
Mendocinos

SPORTS

(Continued from page 9)

simply a matter of Gibbons waiting for a chance to set himself for the delivery of one finishing punch and Greb refusing to allow that opportunity.

It doesn't seem possible Gibbons is as bad a fighter as he appeared at the Garden, but rather does it seem he might have been "stale," with another solution, offered by some of the boys along the street that the Minnesota youth is not a "money" fighter. His nervousness previous to the start gives that some weight. Either way Gibbons had his chance in that second round to close the evening's entertainment but passed it up. A statement of Greb's after the fight was that he didn't know what he was doing following a terrific jolt to the stomach in the second, but simply put his left glove forward and Gibbons stayed away.

The fight was a benefit for the Milk Fund and the receipts reported at \$117,500.

One bill in the New York State Legislature designed to tax race tracks almost to death has been abandoned and another has been introduced prohibiting turf gambling. The tax bill was introduced by Assemblyman Betts of Wayne county, who proposed that race tracks be taxed on their receipts. The racing associations, at a hearing last week, showed that they were already paying more than 45 per cent. of their net incomes in taxes, and as membership corporations were entitled to the same privileges as any other legal business. That stopped the tax plan of legislating the tracks out of existence. Mr. Betts admitted that the first bill was dead, but proceeded to introduce another adding a new section, No. 296-a, to the membership corporation law, absolutely prohibiting all race track betting. Violation is punishable by a year's imprisonment and no fine provided for.

Al Mayer producer of "Shuffle Along" has purchased a race horse which he has named after the colored musical show. The horse is by "Luke McGlucke" out of "Black Macart" and will race in the colors of the Weedon stable.

The original six-day bicycle contestants for vaudeville, Grenda, McNamara and Goulet, will shortly sail for Europe for the purpose of entertaining in like races. As a result, Carmen, Kaiser and Madden have been secured to succeed them for vaudeville. Carmen, in the recent six-day race at the Garden, is the holder of the world's motor pace title, while Kaiser, teamed with Taylor, finished second and Madden, partner to Goulet, finished fifth. The trio of pedal pushers will operate an entirely different apparatus this year. In lieu of each member being assigned a special section on a platform equipped with three separate bicycles, each will have a specially prepared nickel plated cycle, stationed at different sections of the stage and in the middle a trio of toy bicycles with "dummies" attached, will provide the amusement.

The past week the six-day grind at the Garden catered to the saps once more. It used to be an annual event, but the sucker crop is so

SPORTS

(Continued from page 9)

plentiful since the war that the promoters pull one every few months. Brocco, probably one of the poorest riders in the field, was one of the biggest "draws" on account of his personal following among the Italians in Greater New York, although Brocco is a Frenchman. The promoters, sensing that Brocco was outclassed without a partner, penalized 14 of the 16 teams a lap early in the week for bad pick-ups during a sprint, spotting Brocco and his partner, and Grenda and McNamara a lap on the field, and insuring the Italian vote sold for the rest of the week. The saps ate it up and nearly tore down the building the rest of the race.

The inside thrill last week among the boxing fraternity was Johnny Buff's "run out" of a match with Joe Lynch, to be staged at the Garden for the bantamweight title. Eddie Mead, manager of Lynch, after acceding to Buff's demands for a \$30,000 guarantee, sat around the Garden for 12 hours waiting for Lew Diamond, Buff's manager. Mead had a certified check for \$30,000 ready to turn over to Diamond when the articles were signed. Diamond, hearing Mead was on hand with the money, experienced a rush of common sense to the head. With a vivid picture of the last Lynch-Buff battle in his mind, he informed a palpitating public the Lynch bout was off, as Buff had an infected thumb. Mead sent photographs of the check to the sporting editors of the New York dailies. Did they print them? They did not.

Three Toronto theatrical managers will accompany the local baseball club on its Southern training trip. They are Lawrence Solman, of the Royal Alexandria; Allie London, of the Princess, and Edward H. Robins, actor-producer.

Benny Leonard joined the sore-hand gang and in interviews announced he wouldn't box Charley White on account of an injured hand and barred Lew Tandler for personal grievances against the south paw. Almost after side-step-

ping these two dangerous contenders, comes word Leonard has accepted a match with Johnny Dundee in Milwaukee and that Leonard is coming in at catch-weight. Did the New York dailies in their sporting department, comment on this sudden change of plans? They did not!

Louis White, son of the late Charlie White, noted third man in famous ring battles, is an expert camera man for the Fox News Service. Louis blossomed out as a referee and officiated at Madison Square Garden early in the season. He has not given up the padded mitt game, and has applied for a new referee's license. He may go abroad for the summer, having received an offer to referee in Paris.

Boxing up-State was dealt another black eye Monday night, when Willie (K. O.) Loughlin and Ralph Schappert, meeting in the feature bout of the Collar Athletic Club in Bolton Hall, Troy, N. Y., hugged, hauled and pulled one another around for 12 disgusting rounds. It was one of the worst fights ever staged in Troy and that is saying a lot, for Troy has long held the reputation of being a place where any pugilistic crime short of murder can be perpetrated. Three clean blows were not struck throughout the entire contest. Many of the fans walked out in the early rounds, while those who remained hooted, jeered and whistled "The Death March. The two "gladiators" simply refused to do anything but wrestle. At the end of the "fight," the judges called it a "draw," but the only thing it drew was the wrath of boxing lovers who paid their good money to see the farce. And to make matters worse, the semi-final, a ten-round affair, turned out to be a ripe lemon.

WANTED
Immediate Good Stock Location
Rental or Percentage Basis.
Send Particulars Quick.
J. ELLIS KIRKHAM
229 West 46th Street, New York

GIBSON AND BETTY
IN
"A COUNTER PROPOSAL"
By HARDY GIBSON and PAUL GERARD SMITH

VARIETY, Week, March 10.

Gibson and Betty had the class of the show, together with a vehicle that merits performance before the best audiences in vaudeville. They open before a hotel lobby drop, depicting a drug store and magazine counter. Gibson enters nattily dressed, dives for the drug store and comes back stewed. He flirts with Miss Betty, who is at the magazine counter, and then both go to work tooth and nail. Gibson has a musical comedy juvenile's appearance about him, and tops it with talent in dancing and singing. Miss Betty is a bunch of sunshine, with an abundance of personality, looks and figure. They both look like living fashion plates.

The past week the six-day grind at the Garden catered to the saps once more. It used to be an annual event, but the sucker crop is so

plentiful since the war that the promoters pull one every few months. Brocco, probably one of the poorest riders in the field, was one of the biggest "draws" on account of his personal following among the Italians in Greater New York, although Brocco is a Frenchman. The promoters, sensing that Brocco was outclassed without a partner, penalized 14 of the 16 teams a lap early in the week for bad pick-ups during a sprint, spotting Brocco and his partner, and Grenda and McNamara a lap on the field, and insuring the Italian vote sold for the rest of the week. The saps ate it up and nearly tore down the building the rest of the race.

The inside thrill last week among the boxing fraternity was Johnny Buff's "run out" of a match with Joe Lynch, to be staged at the Garden for the bantamweight title. Eddie Mead, manager of Lynch, after acceding to Buff's demands for a \$30,000 guarantee, sat around the Garden for 12 hours waiting for Lew Diamond, Buff's manager. Mead had a certified check for \$30,000 ready to turn over to Diamond when the articles were signed. Diamond, hearing Mead was on hand with the money, experienced a rush of common sense to the head. With a vivid picture of the last Lynch-Buff battle in his mind, he informed a palpitating public the Lynch bout was off, as Buff had an infected thumb. Mead sent photographs of the check to the sporting editors of the New York dailies. Did they print them? They did not.

Three Toronto theatrical managers will accompany the local baseball club on its Southern training trip. They are Lawrence Solman, of the Royal Alexandria; Allie London, of the Princess, and Edward H. Robins, actor-producer.

Benny Leonard joined the sore-hand gang and in interviews announced he wouldn't box Charley White on account of an injured hand and barred Lew Tandler for personal grievances against the south paw. Almost after side-step-

ping these two dangerous contenders, comes word Leonard has accepted a match with Johnny Dundee in Milwaukee and that Leonard is coming in at catch-weight. Did the New York dailies in their sporting department, comment on this sudden change of plans? They did not!

Louis White, son of the late Charlie White, noted third man in famous ring battles, is an expert camera man for the Fox News Service. Louis blossomed out as a referee and officiated at Madison Square Garden early in the season. He has not given up the padded mitt game, and has applied for a new referee's license. He may go abroad for the summer, having received an offer to referee in Paris.

Boxing up-State was dealt another black eye Monday night, when Willie (K. O.) Loughlin and Ralph Schappert, meeting in the feature bout of the Collar Athletic Club in Bolton Hall, Troy, N. Y., hugged, hauled and pulled one another around for 12 disgusting rounds. It was one of the worst fights ever staged in Troy and that is saying a lot, for Troy has long held the reputation of being a place where any pugilistic crime short of murder can be perpetrated. Three clean blows were not struck throughout the entire contest. Many of the fans walked out in the early rounds, while those who remained hooted, jeered and whistled "The Death March. The two "gladiators" simply refused to do anything but wrestle. At the end of the "fight," the judges called it a "draw," but the only thing it drew was the wrath of boxing lovers who paid their good money to see the farce. And to make matters worse, the semi-final, a ten-round affair, turned out to be a ripe lemon.

WANTED
Immediate Good Stock Location
Rental or Percentage Basis.
Send Particulars Quick.
J. ELLIS KIRKHAM
229 West 46th Street, New York

GIBSON AND BETTY
IN
"A COUNTER PROPOSAL"
By HARDY GIBSON and PAUL GERARD SMITH

VARIETY, Week, March 10.

Gibson and Betty had the class of the show, together with a vehicle that merits performance before the best audiences in vaudeville. They open before a hotel lobby drop, depicting a drug store and magazine counter. Gibson enters nattily dressed, dives for the drug store and comes back stewed. He flirts with Miss Betty, who is at the magazine counter, and then both go to work tooth and nail. Gibson has a musical comedy juvenile's appearance about him, and tops it with talent in dancing and singing. Miss Betty is a bunch of sunshine, with an abundance of personality, looks and figure. They both look like living fashion plates.

The past week the six-day grind at the Garden catered to the saps once more. It used to be an annual event, but the sucker crop is so

plentiful since the war that the promoters pull one every few months. Brocco, probably one of the poorest riders in the field, was one of the biggest "draws" on account of his personal following among the Italians in Greater New York, although Brocco is a Frenchman. The promoters, sensing that Brocco was outclassed without a partner, penalized 14 of the 16 teams a lap early in the week for bad pick-ups during a sprint, spotting Brocco and his partner, and Grenda and McNamara a lap on the field, and insuring the Italian vote sold for the rest of the week. The saps ate it up and nearly tore down the building the rest of the race.

The inside thrill last week among the boxing fraternity was Johnny Buff's "run out" of a match with Joe Lynch, to be staged at the Garden for the bantamweight title. Eddie Mead, manager of Lynch, after acceding to Buff's demands for a \$30,000 guarantee, sat around the Garden for 12 hours waiting for Lew Diamond, Buff's manager. Mead had a certified check for \$30,000 ready to turn over to Diamond when the articles were signed. Diamond, hearing Mead was on hand with the money, experienced a rush of common sense to the head. With a vivid picture of the last Lynch-Buff battle in his mind, he informed a palpitating public the Lynch bout was off, as Buff had an infected thumb. Mead sent photographs of the check to the sporting editors of the New York dailies. Did they print them? They did not.

Three Toronto theatrical managers will accompany the local baseball club on its Southern training trip. They are Lawrence Solman, of the Royal Alexandria; Allie London, of the Princess, and Edward H. Robins, actor-producer.

Benny Leonard joined the sore-hand gang and in interviews announced he wouldn't box Charley White on account of an injured hand and barred Lew Tandler for personal grievances against the south paw. Almost after side-step-

ping these two dangerous contenders, comes word Leonard has accepted a match with Johnny Dundee in Milwaukee and that Leonard is coming in at catch-weight. Did the New York dailies in their sporting department, comment on this sudden change of plans? They did not!

Louis White, son of the late Charlie White, noted third man in famous ring battles, is an expert camera man for the Fox News Service. Louis blossomed out as a referee and officiated at Madison Square Garden early in the season. He has not given up the padded mitt game, and has applied for a new referee's license. He may go abroad for the summer, having received an offer to referee in Paris.

Boxing up-State was dealt another black eye Monday night, when Willie (K. O.) Loughlin and Ralph Schappert, meeting in the feature bout of the Collar Athletic Club in Bolton Hall, Troy, N. Y., hugged, hauled and pulled one another around for 12 disgusting rounds. It was one of the worst fights ever staged in Troy and that is saying a lot, for Troy has long held the reputation of being a place where any pugilistic crime short of murder can be perpetrated. Three clean blows were not struck throughout the entire contest. Many of the fans walked out in the early rounds, while those who remained hooted, jeered and whistled "The Death March. The two "gladiators" simply refused to do anything but wrestle. At the end of the "fight," the judges called it a "draw," but the only thing it drew was the wrath of boxing lovers who paid their good money to see the farce. And to make matters worse, the semi-final, a ten-round affair, turned out to be a ripe lemon.

WANTED
Immediate Good Stock Location
Rental or Percentage Basis.
Send Particulars Quick.
J. ELLIS KIRKHAM
229 West 46th Street, New York

GIBSON AND BETTY
IN
"A COUNTER PROPOSAL"
By HARDY GIBSON and PAUL GERARD SMITH

VARIETY, Week, March 10.

Gibson and Betty had the class of the show, together with a vehicle that merits performance before the best audiences in vaudeville. They open before a hotel lobby drop, depicting a drug store and magazine counter. Gibson enters nattily dressed, dives for the drug store and comes back stewed. He flirts with Miss Betty, who is at the magazine counter, and then both go to work tooth and nail. Gibson has a musical comedy juvenile's appearance about him, and tops it with talent in dancing and singing. Miss Betty is a bunch of sunshine, with an abundance of personality, looks and figure. They both look like living fashion plates.

SPORTS

(Continued from page 9)

simply a matter of Gibbons waiting for a chance to set himself for the delivery of one finishing punch and Greb refusing to allow that opportunity.

It doesn't seem possible Gibbons is as bad a fighter as he appeared at the Garden, but rather does it seem he might have been "stale," with another solution, offered by some of the boys along the street that the Minnesota youth is not a "money" fighter. His nervousness previous to the start gives that some weight. Either way Gibbons had his chance in that second round to close the evening's entertainment but passed it up. A statement of Greb's after the fight was that he didn't know what he was doing following a terrific jolt to the stomach in the second, but simply put his left glove forward and Gibbons stayed away.

The fight was a benefit for the Milk Fund and the receipts reported at \$117,500.

One bill in the New York State Legislature designed to tax race tracks almost to death has been abandoned and another has been introduced prohibiting turf gambling. The tax bill was introduced by Assemblyman Betts of Wayne county, who proposed that race tracks be taxed on their receipts. The racing associations, at a hearing last week, showed that they were already paying more than 45 per cent. of their net incomes in taxes, and as membership corporations were entitled to the same privileges as any other legal business. That stopped the tax plan of legislating the tracks out of existence. Mr. Betts admitted that the first bill was dead, but proceeded to introduce another adding a new section, No. 296-a, to the membership corporation law, absolutely prohibiting all race track betting. Violation is punishable by a year's imprisonment and no fine provided for.

Al Mayer producer of "Shuffle Along" has purchased a race horse which he has named after the colored musical show. The horse is by "Luke McGlucke" out of "Black Macart" and will race in the colors of the Weedon stable.

The original six-day bicycle contestants for vaudeville, Grenda, McNamara and Goulet, will shortly sail for Europe for the purpose of entertaining in like races. As a result, Carmen, Kaiser and Madden have been secured to succeed them for vaudeville. Carmen, in the recent six-day race at the Garden, is the holder of the world's motor pace title, while Kaiser, teamed with Taylor, finished second and Madden, partner to Goulet, finished fifth. The trio of pedal pushers will operate an entirely different apparatus this year. In lieu of each member being assigned a special section on a platform equipped with three separate bicycles, each will have a specially prepared nickel plated cycle, stationed at different sections of the stage and in the middle a trio of toy bicycles with "dummies" attached, will provide the amusement.

The past week the six-day grind at the Garden catered to the saps once more. It used to be an annual event, but the sucker crop is so

plentiful since the war that the promoters pull one every few months. Brocco, probably one of the poorest riders in the field, was one of the biggest "draws" on account of his personal following among the Italians in Greater New York, although Brocco is a Frenchman. The promoters, sensing that Brocco was outclassed without a partner, penalized 14 of the 16 teams a lap early in the week for bad pick-ups during a sprint, spotting Brocco and his partner, and Grenda and McNamara a lap on the field, and insuring the Italian vote sold for the rest of the week. The saps ate it up and nearly tore down the building the rest of the race.

The inside thrill last week among the boxing fraternity was Johnny Buff's "run out" of a match with Joe Lynch, to be staged at the Garden for the bantamweight title. Eddie Mead, manager of Lynch, after acceding to Buff's demands for a \$30,000 guarantee, sat around the Garden for 12 hours waiting for Lew Diamond, Buff's manager. Mead had a certified check for \$30,000 ready to turn over to Diamond when the articles were signed. Diamond, hearing Mead was on hand with the money, experienced a rush of common sense to the head. With a vivid picture of the last Lynch-Buff battle in his mind, he informed a palpitating public the Lynch bout was off, as Buff had an infected thumb. Mead sent photographs of the check to the sporting editors of the New York dailies. Did they print them? They did not.

Three Toronto theatrical managers will accompany the local baseball club on its Southern training trip. They are Lawrence Solman, of the Royal Alexandria; Allie London, of the Princess, and Edward H. Robins, actor-producer.

Benny Leonard joined the sore-hand gang and in interviews announced he wouldn't box Charley White on account of an injured hand and barred Lew Tandler for personal grievances against the south paw. Almost after side-step-

ping these two dangerous contenders, comes word Leonard has accepted a match with Johnny Dundee in Milwaukee and that Leonard is coming in at catch-weight. Did the New York dailies in their sporting department, comment on this sudden change of plans? They did not!

Louis White, son of the late Charlie White, noted third man in famous ring battles, is an expert camera man for the Fox News Service. Louis blossomed out as a referee and officiated at Madison Square Garden early in the season. He has not given up the padded mitt game, and has applied for a new referee's license. He may go abroad for the summer, having received an offer to referee in Paris.

Boxing up-State was dealt another black eye Monday night, when Willie (K. O.) Loughlin and Ralph Schappert, meeting in the feature bout of the Collar Athletic Club in Bolton Hall, Troy, N. Y., hugged, hauled and pulled one another around for 12 disgusting rounds. It was one of the worst fights ever staged in Troy and that is saying a lot, for Troy has long held the reputation of being a place where any pugilistic crime short of murder can be perpetrated. Three clean blows were not struck throughout the entire contest. Many of the fans walked out in the early rounds, while those who remained hooted, jeered and whistled "The Death March. The two "gladiators" simply refused to do anything but wrestle. At the end of the "fight," the judges called it a "draw," but the only thing it drew was the wrath of boxing lovers who paid their good money to see the farce. And to make matters worse, the semi-final, a ten-round affair, turned out to be a ripe lemon.

WANTED
Immediate Good Stock Location
Rental or Percentage Basis.
Send Particulars Quick.
J. ELLIS KIRKHAM
229 West 46th Street, New York

GIBSON AND BETTY
IN
"A COUNTER PROPOSAL"
By HARDY GIBSON and PAUL GERARD SMITH

VARIETY, Week, March 10.

Gibson and Betty had the class of the show, together with a vehicle that merits performance before the best audiences in vaudeville. They open before a hotel lobby drop, depicting a drug store and magazine counter. Gibson enters nattily dressed, dives for the drug store and comes back stewed. He flirts with Miss Betty, who is at the magazine counter, and then both go to work tooth and nail. Gibson has a musical comedy juvenile's appearance about him, and tops it with talent in dancing and singing. Miss Betty is a bunch of sunshine, with an abundance of personality, looks and figure. They both look like living fashion plates.

The past week the six-day grind at the Garden catered to the saps once more. It used to be an annual event, but the sucker crop is so

plentiful since the war that the promoters pull one every few months. Brocco, probably one of the poorest riders in the field, was one of the biggest "draws" on account of his personal following among the Italians in Greater New York, although Brocco is a Frenchman. The promoters, sensing that Brocco was outclassed without a partner, penalized 14 of the 16 teams a lap early in the week for bad pick-ups during a sprint, spotting Brocco and his partner, and Grenda and McNamara a lap on the field, and insuring the Italian vote sold for the rest of the week. The saps ate it up and nearly tore down the building the rest of the race.

The inside thrill last week among the boxing fraternity was Johnny Buff's "run out" of a match with Joe Lynch, to be staged at the Garden for the bantamweight title. Eddie Mead, manager of Lynch, after acceding to Buff's demands for a \$30,000 guarantee, sat around the Garden for 12 hours waiting for Lew Diamond, Buff's manager. Mead had a certified check for \$30,000 ready to turn over to Diamond when the articles were signed. Diamond, hearing Mead was on hand with the money, experienced a rush of common sense to the head. With a vivid picture of the last Lynch-Buff battle in his mind, he informed a palpitating public the Lynch bout was off, as Buff had an infected thumb. Mead sent photographs of the check to the sporting editors of the New York dailies. Did they print them? They did not.

Three Toronto theatrical managers will accompany the local baseball club on its Southern training trip. They are Lawrence Solman, of the Royal Alexandria; Allie London, of the Princess, and Edward H. Robins, actor-producer.

Benny Leonard joined the sore-hand gang and in interviews announced he wouldn't box Charley White on account of an injured hand and barred Lew Tandler for personal grievances against the south paw. Almost after side-step-

ping these two dangerous contenders, comes word Leonard has accepted a match with Johnny Dundee in Milwaukee and that Leonard is coming in at catch-weight. Did the New York dailies in their sporting department, comment on this sudden change of plans? They did not!

Louis White, son of the late Charlie White, noted third man in famous ring battles, is an expert camera man for the Fox News Service. Louis blossomed out as a referee and officiated at Madison Square Garden early in the season. He has not given up the padded mitt game, and has applied for a new referee's license. He may go abroad for the summer, having received an offer to referee in Paris.

Boxing up-State was dealt another black eye Monday night, when Willie (K. O.) Loughlin and Ralph Schappert, meeting in the feature bout of the Collar Athletic Club in Bolton Hall, Troy, N. Y., hugged, hauled and pulled one another around for 12 disgusting rounds. It was one of the worst fights ever staged in Troy and that is saying a lot, for Troy has long held the reputation of being a place where any pugilistic crime short of murder can be perpetrated. Three clean blows were not struck throughout the entire contest. Many of the fans walked out in the early rounds, while those who remained hooted, jeered and whistled "The Death March. The two "gladiators" simply refused to do anything but wrestle. At the end of the "fight," the judges called it a "draw," but the only thing it drew was the wrath of boxing lovers who paid their good money to see the farce. And to make matters worse, the semi-final, a ten-round affair, turned out to be a ripe lemon.

WANTED
Immediate Good Stock Location
Rental or Percentage Basis.
Send Particulars Quick.
J. ELLIS KIRKHAM
229 West 46th Street, New York

GIBSON AND BETTY
IN
"A COUNTER PROPOSAL"
By HARDY GIBSON and PAUL GERARD SMITH

SHAPIRO-BERNSTEIN

TAKE PLEASURE IN ANNOUNCING THAT THEIR PHILADELPHIA OFFICE, 25 SOUTH 9th STREET, IS NOW, IN CHARGE OF,

WILLIE PIERCE

MUSIC MEN

(Continued from page 22)

Directors authorized a substantial reduction in the retail price of gramophones, with a view to stimulating demand. This reduction, while of assistance in moving finished inventory, served to reduce our gross profits and added to our net loss, which amounted in the year to \$4,678,626.

"As of December 31, 1921, all commitments and inventories were written down to actual replacement value and adequate reserves established, in order that a true picture of the situation might be had and a conservative statement of the company's assets obtained. The net charges to surplus account amounted to \$10,920,844. This, combined with our operating loss for the year, caused a reduction of \$15,599,470 in our surplus account, as compared with December 31, 1920."

Edna Gladstone is handling publicity for Jack Mills.

Harvey Schloeman is now of the Berlin, Inc., professional staff.

Dave Ringle although connected with the McKinley Music Co. for several years has been placing most of his songwriting efforts. Now that he delivered the "Wabash Blues," his firm has placed him under a one year exclusive contract.

A South Halsted street, Chicago, music dealer employed "ballyhoo" methods to good purpose in exploiting the sheet music and record and roll sales of a song by sending an Arab dressed as a "sheik" promenading through the Loop. In usual "sandwich man" fashion the title of the selection was placarded on his person, fore and aft.

As a result of the "aggressions of the Consolidated Music Corporation and its affiliated publishers" to quote the complaints there are now pending four Supreme Court suits against the various music roll companies by Agnes M. Rochford, who sues them as assignees of Gilbert H. Montague, an attorney, for serv-

ices rendered. The court this week granted leave to the plaintiff to consolidate these actions into one. In one suit the Pianostyle Music Co., Republic Player Roll Corp., Connorized Music Co., Q. R. S. Music Co., Bennett & White, Inc., Standard Music Roll Co., Vocalstyle Music Co., U. S. Music Co., Rythmodik Music Corp., Imperial Player Roll Co. and Universal Music Co. are joint defendants to the extent of \$5,249.09. A second suit has these same defendants, constituting the National Association of Music Roll Manufacturers, being sued for \$1,480.35 for services rendered in connection with the word right copyright law. Miss Rochford is also suing the Standard Music Roll Co. and the Pianostyle Music Co. individually for \$1,022.04 each on the attorney's assigned claim.

Lew Brown has severed his connections as staff writer with the Broadway Music Corporation.

KEITH EFFICIENCY PLAN

(Continued from page 6)

double the salary the act originally wanted for the big time.

Considerable consternation is reported existing among the Keith booking men since the efficiency man assumed charge. One of his first investigations was followed by an order to artists' representatives and booking men regarding the speeding up of contracts. When contracts are issued to the agent for the artist's signature and not returned promptly, the act will be cancelled. An investigation of this condition placed the blame for delays equally upon the agent and bookers.

Another practice that will not be tolerated, according to the story, is the evading of the rule that all booking men must see new acts, by electing one booker to "catch" the act and then using his "report" as to whether the turn is desirable when offered by the act's agent. This evil more than any other single factor is said to be responsible for the dearth of so-called small time acts that find it next to impossible to secure a big time showing. If the booking men or his assistant who is catching the act by proxy for the entire booking staff doesn't see it favorably, the turn is up against a stone wall.

An example of the wide difference of opinion that may exist among bookers over a single turn may be found in an act recently produced for Bobby Higgins and Co., "Oh Chetney." The sketch is an inoffensive farce with excellent comedy situations. Two out of town managers and one local booker were the exceptions who pronounced the turn clean and not suggestive. The turn has been out seven weeks, four played in the New York big time houses. This week it is at the Palace, New York, following which the producer will send it to the storehouse if the salary is not set. All this despite the clean bill of health the head of the Keith organization gave the act after witnessing it at a local house.

Another example of inefficient "reporting" is said to be McLaughlin and Evans, a man and woman talking and dancing turn, that caught on immediately with a "slang specialty." The act was a big hit in several of the two-a-day neighborhood houses and was reported as asking \$300 for big time. The booking men hesitated, with the turn subsequently booked into the Palace,

New York. On the strength of the Palace showing the team demanded \$400 and have been routed at that figure.

A production turn recently playing the New York big time had appeared in two local houses with the act's agent unable to obtain "action" on it. He complained the booking men said they had not seen the act though it had played for "show" salary in the two New York big time theatres for that express purpose. A Keith executive started an inquiry, according to the story, when it was found that of all the booking men and managers in that office, but two people had seen the turn. One was virtually an office boy, who reported adversely, and the other the manager of a cut salary New York house, who had booked it into his theatre at the cut price he named. That cut salary had been accepted as the value of the act, with the office bookers agreeable to booking it at the cut without seeing it. The producer informed the executive he could not possibly play the turn at the cut salary amount, itemizing his expenses in proof the act cost him more. He was then promised, if playing another "show" engagement, the act would be seen.

Not so long ago a male single applied to the Keith office for an engagement. He was bluntly told he might be played as a single for the same salary previously paid him, \$200. The single replied that was some years ago, that since then he had played in legit productions and now had an idea for a production act he would like to explain; that he had received \$450 alone in Broadway productions and could not return for the \$200, as it would not support him. The answer was his production idea did not interest; that he thought more highly of his services than the booking men, and he could take \$200 or leave it.

The same act went to the opposition circuit with his production idea and is now receiving \$2,200 weekly, besides taking one of the opposition's leading box office records for the season.

The "report" system is due for immediate revolutionizing. A new form of report which requires the bookers and agents to "review" an act and turn in a written constructive criticism, telling the possibilities of the act reviewed, its big time qualities, if any, and what econo-

mies are possible, such as dispensing with the set where a special set is used, or the saving of a mechanic's salary or the elimination of a piano player or accompanist without injuring the act.

Another innovation will be the distribution of special assignments to employees of the booking office, with particular attention being paid to "new acts," which will be distributed weekly. Any act covered, whether listed or not will be reviewed intelligently and in detail on the new form of "report" insisted upon.

NEWS OF THE DAILIES

(Continued from page 23)

evidently having fired through a window. Brunen lived in the isolated house on a country road with his wife and daughter. He was said to have been in fear of numerous enemies through many anonymous letters warning him, arising from circumstances connected with his traveling carnival career. Some years ago Brunen sold out his interest in a carnival, but about two years ago started a 30-car outfit under the Doris & Ferrari title. Brunen is said to have known Taylor in New York. The papers likened the Brunen murder to the Taylor and Elwell murders through the similar circumstances surrounding each.

The automatic phones upon which you get your own number have begun to make their appearance in New York, the first to get the installations being the Pennsylvania, Academy and Walker exchanges. The company estimates it will be 10 years before the new system is completed.

Charles Chaplin is suing the Western Features Productions Co. to restrain the concern from releasing two films which he alleges contain a character impersonation of himself. The actor, involved, is Charles Amador billed, according to the suit as "Charles Aplin."

Carolyn Arnold, who appeared in the original company of "Lightnin'", was married March 8 to Donald

Louis, Count D'Oyley eldest son, of Paris, France. Miss Arnold has retired from the stage. The bride is 23 and the groom, 21.

When the "Olympic" steamed into New York harbor March 8 she was met by eight tugs, besides the Government boats, all manned by members of the photographic companies in quest of the pictures of Princess Mary's wedding. Unwinding a bit of red-tape "the boys" managed to get hold of the prints and rush them, by water, to waiting automobiles held in readiness on the shore.

Ben Alt Haggin is being sued by Frances & Co., Inc., a dressmaking firm, for \$3,917, said to be due on clothes supplied to Haggin's former and present wives and their children.

The F. F. Proctor theatre, in Plainfield, N. J., has been purchased from the Stillman estate by Walter Reade. The theatre property was held at \$200,000.

Mrs. Grace Gaylor Clark, wife of William Judson Clark, vice-president of the Westchester Lighting Co. and formerly an actress, died at her home in New Rochelle March 9. Her last professional appearance was with Frances Starr in "The Rose of the Rancho." She was also one of the founders and president of the Century Theatre Club of New York.

The John Doe inquiry into the collapse of the American, Brooklyn, November 29, which resulted in the death of seven workmen revealed that no permit for the construction of the building had been issued. Many new buildings are erected before the plans on file have been approved by the Building Department. The Inspector detailed to oversee the

GANS AND PERKINS

IN

"The Two Southern Mammys"

JACK—

—JOE

FOX AND EVANS

In "After the Opera"

Eastern Representative: JENIE JACOBS

Western Representative: MIKE LEVY

THE ORIGINAL

BOB "BOZO" ARCHER

The Man Who Made the Piano Movers Famous

AT PRESENT IN VAUDEVILLE IN HIS OWN ORIGINAL PANTOMIME SKIT ENTITLED

"THE NEW JANITOR"

Address ARCHER and BELFORD, Care of Jack Flynn, Palace Theatre Bldg., New York

BEAUMONT
NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

NOW IN OUR
NEW QUARTERS
Next to the N. V. A. Club House
225 WEST 46th STREET
SAME PHONE: BRYANT 9448
NEW YORK
In Personal Charge of MR. BEAUMONT HIMSELF

BEAUMONT
NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

RADIOGRAM!

TO EVERYBODY

IN SHOW BUSINESS

WILFRID DUBOIS

"The Jongleur Superbe"

IS ENJOYING A

Solid season's booking with solid future bookings over the Keith and Orpheum Circuits.

P. S.—"Sounding the Tocsin for a Better Spot Than Opening or Closing

ALMA NEILSON

AND COMPANY

in "BOHEMIA"

Direction LEW GOLDER

AT B. F. KEITH'S HAMILTON, NEW YORK, NEXT WEEK (MARCH 20)



Alma Neilson

construction on the American knew nothing of the objections made to the plans by Examiner Failla and no one supervised the inspector.

The dailies gave considerable space to the wedding of Robert Savage, a prep school student, and Geneva Mitchell appearing in "Sally" and the "Midnight Frolic," mostly because of the boy's prominent family.

The new Capitol, Brooklyn, has been sold by the Maine Building Corporation to the Teiman Amusement Co. The property was held at \$300,000.

An effort to convert Broadway will be made during this Lent by the New York Federation of Churches through noontime revival services in theatres situated in or around the theatrical district. The first will be held at the Palace, March 20, with Bishop Herbert Shipman as preacher. A similar series of meetings will open March 27 at the Orpheum, Brooklyn, and

at the Riverside, Broadway and 96th street. The meetings are to continue until Easter.

Helen Spater, known in burlesque as Claire Rene, pleaded guilty in the Queens County Court to a charge of abandoning her five-months old daughter. She declined to give the name of the child's father. She was locked up after her arrest, March 9, her attorney being unable to raise the fixed \$500 bail.

R. H. Burnside will be the Friars guest at a dinner in the Monastery, April 2. The Friars committee is working on the big Friars Frolic for late in May. The Friars Frolic in the club house of March 5 is to be repeated this coming Sunday night at the 48th Street theatre.

Judge Learned Hand, in the United States District Court, dismissed the libel action for \$500,000 against the Chicago Opera Association, brought by Johanna Galski, because of lack of jurisdiction. Mme. Galski brought suit Feb. 6, alleging damage through statements made at the time her contract with the company was rescinded.

Eleanor Fitzgerald, business manager and treasurer of the Provincetown theatre, appeared in the Essex Market court, New York, Monday, to answer two summonses charging violation of the Sunday law and operating a theatre without a license. The complainant was Policewoman Annie Green. The hearing has been adjourned until March 21.

Joseph E. Austin, city building inspector of New Haven, and held by Coroner Mix as criminally responsible, with two others, for the death of a man in the Hialto theatre fire, Nov. 27, last, was discharged on the complaint of manslaughter after a hearing. The court found no evidence of neglect of duty on Austin's part.

A special showing of "Six Cylinder Love" was given Monday to an audience which included 1,000 blind persons. The performance was given under the auspices of the Matilda Ziegler Magazine for the Blind.

At the opening of each act an oral description of the stage setting was given. Fritz Kreisler played three selections as a prologue to the entertainment.

The International Film Co. has added 38,000 square feet to its studio in Harlem.

Borough President Connolly of Brooklyn has brought before the Board of Estimate a suggestion to establish a broadcasting radio station to supply useful knowledge and healthful entertainment to the people, and recommends that a committee be appointed by the Mayor to make a thorough investigation into the matter.

A. W. Randall and W. N. Guthrie, business manager and rector, respectively, of St. Mark's-in-the-Bowwerie, are attempting a new way to bring the plight of the poor before the public by having moving pictures taken of the bread line with prominent persons of the theatrical and financial spheres acting as hosts.

The New Law Theatre Corporation have leased, for 10 years, the two-story theatre building on Second avenue, near First street.

SOUTH AFRICA

(Continued from page 23)

Allah, "The Man from Toronto," "The Faithful Heart" and "Abraham Lincoln."

Pierce and Roslyn created something of a riot at the Tivoli during their four nights, Jan. 20-24 (due to the late arrival of the mail steamer). Their clever work held the audience. They are booked for a return.

The morality film, "The End of the Road," was rejected by the Cape Town Board of Censors, and the narrow-minded attitude has caused adverse comment. One of the members of the board, Rev. Dr. McClure, in a sermon in his church, stated he was the only one in favor of passing the film; the others considered it dangerous.

The South African Government has been cleverly hoaxed. An African stated he was the representative of an American film company. He proposed to take scenic and industrial pictures in natural colors, to bring about immediate overseas distribution of the pictures for exhibition through the medium of the World's Film Exchange, and to provide the authorities with a copy of each picture free of cost. The bait caught, and this gent was granted free railway passes and a railway coach; also catering for himself and associates. Up to the present no free copies have been received by the authorities, and the whole affair looks like a frame-up to get something for nothing. The full fare value of the concessions enjoyed by the party amounts to about £600, and with other details is stated to be about £1,000. This

affair has caused no little shake-up in administrative quarters.

The Stoll Film Co. of London is entering South Africa. The local papers through the country carry its advertisement. This move is likely to prove of benefit to the public, as it will insure competition on the part of the African Films, Ltd. According to information, the Stoll Co. has already started operations.

Ruby Miller, the English actress, will bring over a company in June to tour under the direction of the African Theatres. Included in the list of plays will be "The Edge of Beyond."

Commencing Feb. 14, following bill will open at the Tivoli: The Jollity Seven, costume comedy party; Benson Gray, novelty act; Harem and Scarer, comedy; Charles Hanbury, assisted by Fred Lynne, in "His Wedding Eve." The Dempsey-Carpentier fight film will be screened.

Johannesburg

HIS MAJESTY'S—Horace Hodges and Cox in "Skittles," week Feb. 6; business good.

STANDARD—"Chu Chin Chow," return visit; doing capably.

EMPIRE—Week Feb. 6, George Graves and his company; Arthur Ferris, character comedian; Lalla Selbini and Bert Albert; Monica Daly and Frank Marr at the piano; Anna Brady and Laurie Dunn, burlesque artists; Murphy and Mack, comedy act; Bros. Walsh, vocal; Betancourt, specialty; Dempsey vs. Carpentier film; business good.

ORPHEUM—Week Feb. 6, Henry De Bray, assisted by May Vivian, dancing; the Fanjacks, equilibrists; pictures.

NEW BIJOU—Week Feb. 6, "Twin Beds."

Durban (Natal)

THEATRE ROYAL—Sir Frank Benson and his cast are in farewell season, playing "The Wandering Jew."

CRITERION—Week Jan. 30, Niblo and Doris, Lily Deuville, Arthur Beresford; pictures.

EMPIRE—Pictures.
HIS MAJESTY'S—Pictures.
POP BIO—Pictures.

The big strike has upset amusements slightly, for in spite of curtailed lighting of the town and no trains running, the public found ways to visit the theatres and halls.

Reports state that business has been good all around.

Jess Sweet, the clever comedian with "Chu Chin Chow," has left for Australia to join the company Ada Reeve is taking over there. At the conclusion of his engagement down under he will return to South Africa with a company selected by him for the African Theatres.

PARIS

Paris, March 1.
The majority of the legitimate people have joined the new Actors' Union, recently organized at a meeting in the Theatre des Varietes, and so withdrawn from the groups affiliated to the Labor Federation.

After two and a half centuries, Moliere and the Catholic Church are to be reconciled, some members of the Comedie Francaise troupe proposing a religious ceremony for the repose of the actor's soul. It is stated the priests refused the last sacrament to the dying playwright, and he was interred in unconsecrated ground owing to his disreputable calling of a play actor. The archbishop suggests the service be held in the St. Eustache church in the parish where Moliere died, in the actual edifice where his remains should have been carried had he been an ordinary mortal in Louis XIV days.

"Le Chasseur," five act piece by Pierre Mortier, will follow the successful melo "La Flamme," by Charles Mère, at the Ambigu later in the season. But business with La Flamme remains exceptionally good, considering the present theatrical crisis due according to the ment taxes.

SOPHIE TUCKER

NIGHTLY in the CRYSTAL ROOM and PARADISE Supported by Her Own Idea of Vaudeville, Consisting of A DAZZLING BILL OF UNIQUE ACTS

THE BEST DINNER \$2 Served 6 to 9 Daily NO COVER with CABARET

"THE PARADISE" formerly

REISENWEBER'S

COLUMBUS CIRCLE & 58th St.

Use the Old-Time Solid

ALBOLENE

and Prevent Make-up Poisoning

Remove your make-up with McKesson & Robbins Solid Albolene. Cuts the grease paint instantly. Absolutely free from water.

The same splendid and dependable product you use to buy back in 1914

At all druggists and supply stores generally



In 1/2 and 1 lb. packages only.

McKesson & Robbins Incorporated NEW YORK

COVERS FOR ORCHESTRATIONS AND LEATHER BRIEF CASES.

ART BOOKBINDING CO. 119 WEST 42d STREET NEW YORK CITY

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all Lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York. Phone: Stuyvesant 6136-6137.

PRINCESS KALAMA

Assisted by BILLY KAO

Offering Her Original South Sea Jazz Dance for the Third Successful Week with Sophie Tucker's Revue At REISENWEBER'S, Columbus Circle—Vaudevillians, Come Up and Renew Old Friendships

HARRY—JACK REED and BLAKE

OFFER VERSATILITIES OF 1922

Opening Loew's Boulevard, New York, March 23, with all Loew's New York City theatres following. Direction: ABE I. FEINBERG

A NEW SIDEWALK BALLY-HOO!!

ORIGINAL

AGAIN SOMETHING WORTH COPYING—BUT THIS TIME PROTECTED AND COPYRIGHTED

MAX TEUBER'S SHADOW STUNT

Shown in a Showmanlike Manner So as to Bring the Crowds from the SIDEWALKS Into the LOBBY and Then to the BOX OFFICE
IN ORDER TO SEE "SHADOWLAND"

AT B. F. KEITH'S 81st STREET, NEW YORK, THIS WEEK (MARCH 13)

NOTES

Frank Wolf, Sr., of Philadelphia, has taken over Washburn's Chester, Pa. The house will continue vaudeville and pictures. Leon M. Washburn retired last Saturday because of ill health. Washburn had four of the original "Stetson's Uncle Tom's Cabin" on tour and also handled a number of carnivals.

Chad and Monte Huber, while playing in Elmira, N. Y., was given an old race horse by Tom Doyle, the Elmira horseman. Chad Hubert once rode for Doyle at Oakland, Calif.

W. C. Fields states Charles Austin is doing Fields' subway scene ("Follies") in the Harry Day Revue at the Palladium, London. Steps have been taken to enjoin it on Fields' behalf.

Alleging the Pennsylvania Railroad on Feb. 13, 1919, was negligently responsible for the damage and destruction of sundry theatrical properties, Martin M. Sampter has brought Supreme Court proceedings against James C. Davis, director-general of railroads as agent under Section 206, of the Transportation Act of 1920. Davis is involved through his appointment following the relinquishment of active railroad control by the Federal Government March 1, 1920. The property in question was entrusted to the Pennsylvania Railroad for transport from Butler, Pa., to Oil City, Pa.

Al Jolson will head the pageant and vaudeville show at the Knickerbocker, New York, March 19, in the

WANTED: MANAGER

For large combination vaudeville and picture theatre in Greater New York; must be thoroughly experienced; good salary. WRITE FULL PARTICULARS.

Box 141, Variety, New York

Interest of the Israel Orphan Asylum, New York. Judge Gustave Hartman is president of the charitable organization.

D. D. H., the monologist, will make a flyin' trip to London, sailing May 16. He will play but two weeks in the English metropolis, returning here to open at the Brighton, Coney Island, in June.

Billy Harris has severed his partnership with Joe La France in their vaudeville act.

A promoting company has been organized to erect a theatre in Lynbrook, Long Island, for which a site has been selected. Stock is being offered for sale by the new corporation with the idea of backing the project with local capital. It is reported the company has raised \$140,000 to date and is announcing the house will play vaudeville booked through the Fox office.

J. J. McNevin resigned as manager of the Boro Park, Brooklyn, last week to become associated with the John Robbins' office.

The Theatrical Agents and Representatives' association will hold its first annual ball at the Hotel Astor, March 22.

Fred M. Schaeffer, formerly manager of the Audubon, New York, is in charge of the new Lafayette, Buffalo.

Garrison Jones, vaudeville dancer (Jones and Elliott), has filed an answer to Anthony Dorn's City Court suit for \$600, the defendant stating he satisfied Dorn's any and all contractual claims by the presentation of a gold watch which the plaintiff accepted. Dorn says he was engaged as pianist for the act on an oral agreement to receive one-third of the gross salary, the

engagement being severable only on four weeks' notice. Dorn charges summary dismissal Feb. 3, 1922, and asks for \$600 in lieu of the four weeks' notice. Jones is being represented by O'Brien, Malevinsky & Driscoll.

O. S. Hathaway, owner of the Stratton, Middlebury, N. Y., has discontinued vaudeville at his other house, the Show Shop feeling three vaudeville houses in a town of 18,000 inhabitants were too many. The Stratton is a split week house and beginning last Monday increased the number of acts from four to seven.

The Opera House, Kingston, N. Y., installed a pop vaudeville bill Monday, playing three acts and pictures each half. The house has been playing travelling attractions and pictures. The vaudeville will be supplied by the Keith office.

The Herald Square, Steubenville, O., playing dramatic stock for the past three months, returned to vaudeville Monday with pop vaudeville booked by the Keith Exchange. The house plays five acts each half week.

The drive for the aid of the Jewish War Sufferers, scheduled to end in the Keith houses with a midnight show at the Palace, New York, March 18, has been extended to March 25. Two benefits were staged last Sunday night at the Liberty and Times Square, New York.

The "Promenaders," the Shubert unit featuring Jimmy Hussey, taken off last week after playing the Winter Garden, New York, reopened at the Belasco, Washington, last Sunday.

H. B. Marinelli is marketing some of his horticultural prize winners from his Montvale, N. J., gardens. The international booker has named several of the carnations after Mme. Sarah Bernhardt, Mme. Olga Petrova, "Souvenir of Gaby Deslys," etc.

Rose Cardiff, one of the "Tickle Me" choristers at the Wieting, Syracuse, started something upstate with a letter sent to County Judge William Farnum, stating she is ready to undertake a general campaign against the judges and magistrates who permit women appearing before them as prisoners or co-respondents to record themselves as "actresses." Miss Cardiff's letter said, in part: "We do not make any absurd claim that our profession is more saintly than another. But those of us on the stage know that at least 90 per cent of such women brought before you are not connected with the stage. The genuine chorus girl has little time to protect herself from such libels."

The Bruno Weise Family and the Three Johns returned from Europe

I WANT PERFORMERS
to know that my photos are clear, sparkling and full of pep. Reproductions from any photo with every detail preserved and every defect of original corrected.
Results guaranteed. Double weight paper. Standard lobby size, 8x10, \$3 for 25; \$10 per 100.
Photo postals, up to four photos on one card, \$1.75 for 50; \$12.50 for 500.
Sample, any size, \$1, credited on first order. Lettering photos 5c per word.
Submit your own idea of slides, large paintings and mounted photos for prices. Prompt service.
V. BARBEAU REPRO. CO.
OSWEGO, N. Y.

Sunday to be in readiness for the circus season. Both acts open with the Ringling Brothers-Barnum and Bailey show at Madison Square Garden, March 23.

The Vine and Temple suit, with Frederick E. Goldsmith, their attorney, for breach of contract against the Shubert Advanced Vaudeville, Inc., is due for trial late this week before Judge Callahan in the City Court. They ask \$2,000 for breach of contract, having played 11 out of 20 contracted weeks. The Shuberts a couple weeks ago examined Vine and Temple as to their date at the Hespie, Jersey City, during a lay-off week. The defendants' contend it is "opposition."

The Hannaford Family will temporarily desert vaudeville, joining the Sells-Floto Circus.

EVELYN BLANCHARD C.M.
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.

DETROIT

By JACOB SMITH

The Woodward Players in "Nightie Night" at the Majestic this—their 9th—week. Next, "Smilin' Through."

Will Rogers and Ziegfeld "Follies" at New Detroit doing capacity this week. Next, "O'Brien Girl." Prices \$2.50 top.

Lew Fields proves he can play a repeat to just as big business as his first appearance. He is at the Shubert-Detroit this week with "Snapshots of 1921," a different show than when he appeared earlier this season. On the same bill are McConnell and Simpson, also repeat; the Gaudsmiths; Desert Demons; Carl McCullough; Bell Story, repeat, and Klein Brothers.

Grace George in "The Exquisite"

SECOND NOTICE

D. D. & E.

in "UP FOR AIR"

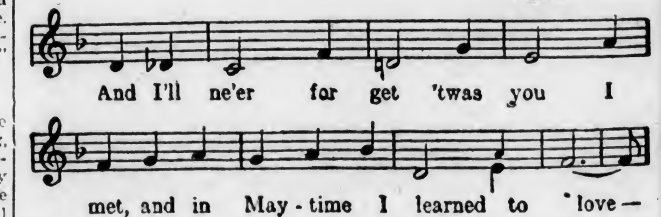
\$1,000 FOR THE ACT

FOR ADVERTISING

Broadway's Greatest Song Sensation

"In Maytime I Learned to Love"

By JACK SNYDER

Sing the Refrain with
Vaughn Comfort

It's a Wonderful Waltz
Ballad, the Best Ever
Written

"IN Maytime I Learned to Love" is easily the most popular song of the season. You have only to hear Vaughn Comfort sing it to realize its wonderful melody. From the Atlantic to the Pacific "In Maytime I Learned to Love" is a favorite that sways the emotions.

Professional Copies Now
Ready

Orchestrations in All Keys



Vaughn Comfort

JACK SNYDER Pub. Co.

1658 Broadway, New York City

"THE RELIABLE OFFICE"

SAMUEL
BAERWITZ

160 W. 46th Street

Suite 202-203

NEW YORK

VAUDEVILLE MANAGER AND PRODUCER

P. S.—Ask Stever, and Lovejoy

At SHUBERTS' WINTER GARDEN, NEW YORK, NEXT WEEK (MARCH 20)

IRENE

TERESE

RUBINI and ROSA

INTRODUCING BROADWAY TO THEIR MELODIOUS NOVELTY

"VERSATILITY SUPREME"

Management DAVIDOW & LE MAIRE

Hour" at the Garrick this week; \$2.50 top. Business just fair.

"The Man Who Came Back" at the Shubert-Michigan. Arthur Ahlley and Adda Gleason head the cast.

At the photoplays: "Orphans," Adams, two shows daily at \$1.25 top evenings; "Fool's Paradise," holding over for second week at Broadway; "Peacock Alley" at Capitol; "World's Champion" at Madison; "Ashamed of His Parents" at Washington.

D. W. Griffith appeared in person at the Adams on Sunday and Monday, twice daily. Lillian and Dorothy Gish are appearing Monday and Tuesday afternoon and evening.

Arthur Phillips of Chicago was arrested Saturday charged with bringing into Michigan pictures of the Dempsey-Willard fight. He did not try to show the films publicly. The arrest was made by Lieut. Royal A. Baker, in charge of picture censorship. Phillips pleaded guilty before United States Commissioner Stanley Hurd and was released on \$1,000 bond pending trial. Jacob Neiberger was arrested last week for attempting to cross the state line with the Dempsey-Carpenter fight films. He was given the same dose as Phillips.

Lester Potter, head of the amusement censorship in Detroit, declares if producers would get together and have a bloomer or tights that would reach two or three inches above the knees, they would be permitted to go on with bare knees. He does not consider this indecent, but says he will not tolerate any bareness of the thighs.

Abe Warner passed through here Saturday on his way to the coast.

While in Detroit he consulted with C. Howard Crane, architect, on plans for his new theatre and office building to be erected in New York City.

HAVANA

The need locally in the way of entertainment is for a good musical show. The Cuban metropolis can also use two or three good vaudeville houses, the continual query at the hotels by visiting American tourists running to that field. What show business there is here gets a more than good break, although the picture houses that book one or two acts in conjunction are palling on the natives and transients. It runs too much to the Spanish dance and castanet thing. The real hit in town currently are Saivo and Gertrude, an American dancing team, at the Plaza Hotel, the only roof garden that entertains American people with class American acts. The Casino is also doing big business with Malini, a magician, the prime attraction. The other hotels all have first-rate jazz band entertainers. The races are as prosperous as last year, which means very good.

An addition of 200 rooms to the Hotel Sevilla, to be erected on the Prado with 125-foot frontage, may be the result of the visit here of John McE. Bowman, the New York hotel proprietor. American and Cuban capital will be engaged.

The Mayor of Havana has rescinded his edict against boxing with the warning to the promoters that the sport must be kept clean. The pastime is now under the direction of a commission of prominent Cuban sportsmen. A pugilistic aspirant will not be permitted to combat unless his physical condition is declared O. K. The natives like the sport, but scandal has killed it several times.

The Evening News of Havana, the local English daily, estimates 35,000 tourists have visited the island since the first of the year. Some place the estimate nearer 50,000. The hotel accommodations are sufficient, but the entertainment angle is neglected. In addition to more shows, the tourists would appreciate the American drug store and soda fountain to offset the fire-water.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat—"Honeydew," all week. Fanchon and Marco cancelled at English's, leaving it dark all week with the "Follies" next week. Hope Hampton in person at the Circle with her movie, "Stardust" the first four days.

Local photoplay house managers are being asked to play music on

an approved list of the Indianapolis Federation of Parent-Teacher clubs as part of the Federation's "better music" movement.

Manager Nelson Trowbridge of the Murat declined to discuss the results of the try-out of Shubert vaudeville last week. It is understood, however, that attendance was not disappointing, especially when compared with lean houses which have greeted most legitimate bills at both of the legitimate houses this winter.

NEWARK, N. J.

The local almshouse got into politics and publicity last week. Frank Smith, manager of the Rialto, who seldom overlooks a bet, took Eddie Dowling and "Sally, Irene and Mary" for a performance at the almshouse, with the result that he landed a story in the "News" in the middle of a political article on the front page, another story in the "News" the next night and an editorial in the "Ledger." Incidentally he brought cheer to a large number of unfortunates, with such a pleasing outcome that the mayor appointed Mr. Smith, Mr. Golding of Proctor's and Mr. Miner of Miner's a standing committee to see that entertainment is regularly provided for the poor. It would seem that this is an innovation worthy of imitation in other cities.

The Goodwin has "Foolish Wives" next week, holding it indefinitely. The Goodwin seats about 600. Admission will be tilted from 40 to 50 cents. Among other things, Maude George, white wig and all, will appear in the various department stores and talk and sell goods.

Business at the Broad, the only legitimate house here, has held up very well. Fay Bainter did \$16,000 last week at \$2.50 top. Miss Bainter holds the house record at that top (though scaled higher) of \$18,000. The house is booked solid until the end of May, and as it has long booked both sides, Newark gets the cream of the legitimate.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"The Bad Man," first half; "Smilin' Through," second half.

FAY'S—Dance Studio, Jack Cronin, Kuhn Sisters, The Scrantons, "Straight," Just Friends; Jack Holt in "The Grim Comedian," film feature.

GAYETY—"Harvest Time," FAMILY—"Nat Fields" musical comedy stock.

PICTURES—"Back Pay," Star; "A Man's Home," Rialto.

One effect of the recent opening of Kilbourn Hall at the Eastman School of Music is that music recitals and concerts are being held frequently, these being of a very high order.

Following the purchase of Loew interests in Rochester last week, the only announcement made public gives the names of George W. Todd's associates in the deal and also states that George E. Simpson will continue as general manager. The Loew interests in the Regorson corporation, operator of the Regent, Piccadilly and Star; the real estate

of the Piccadilly; 57½ per cent of the stock of the East Avenue Amusement company, owner of the Regent, on a land lease, and a lot in South Clinton avenue purchased at a cost of \$260,000 two years ago and on which Loew intended to build a vaudeville house, were sold to a group of Rochester men headed by Mr. Todd, but this was the only name mentioned.

His associates, according to the announcement, are: Edward Bausch, vice president of the Bausch and Lomb Optical company; James E. F. Gleason, vice president of the Gleason Machine Works, and Libanus M. Todd, president of the Todd Photocograph company.

It is said the Regent may be made a vaudeville house. It is only a few hundred feet from the Eastman house and it is thought that it might be badly hit as a movie house by the new theatre. The Piccadilly and Star are within a block of each other. The Star is now the highest priced picture house, although the Piccadilly is larger and more modern. What will happen to these houses is unknown, but it is certain that at least one house, probably the Piccadilly, will continue as at present. The pictures now being shown at the Star are likely to be shown at the new Eastman house, as they represent the best available. It is significant that the Gordon interests, representing the ownership of the Star (formerly the Gordon), were not purchased by the new syndicate.

SEATTLE

BLUE MOUSE—"Four Horsemen back again; played last fall for three weeks at advanced prices; business fine.

COLUMBIA—"Tracked to Earth"; business good.

STRAND—"Saturday Night," second week.

LIBERTY—"The Law and the Woman"; business good.

COLISEUM—"Under the Lash"; hit.

COLONIAL—"Jackie"; business fair.

WINTER GARDEN—"The Gilded Lily"; business fair.

METROPOLITAN—"The Bat." Following shows announced: "Wait Till We're Married," "Deceased," "Irene," Kolb and Dill, "Greenwich Village Follies," Chauncey Olcott, "Bringing Up Father," Gall Curch, Percy Granger, "Abraham Lincoln," Elsie Janis, "The Great Lover," "The Unloved Wife," "Dear Me," Walter Hampton.

WOODWARD—"Scandal," stock.

EDWARD GROPPER, Inc.

THEATRICAL WARDROBE TRUNKS

HOTEL NORMANDIE BLDG., 5 E. cor. 35th & B'way, N. Y. C.

PHONE: FITZROY 3845

WILKES—"Buddies," stock.

One of the most elaborately staged cafe revues ever seen in Seattle is at the Butler. It is produced by Elmer Floyd. Margaret Priester does an Oriental dance. In the ensemble are Floyde dancing debutantes (10), including Cleo Rockley, Lilian Jones, Billie Deftly, Revay Howard, Nancy Zann, Viola Lee, Larice Fox, Clarice Pinard, Marie Dowling.

TORONTO

The sister of Ambrose Small, missing millionaire theatrical magnate, and the police are engaged in a squabble, the former contending the Rosedale ravine dump has not been explored far enough in an effort to find Small's body. The contention arises from an interview by a local janitor who stated he saw four men bury something at this dump at the time of Small's disappearance.

Aline Kruger, of the Sothern-Marlowe company, met with a painful accident while alighting from the train on the company's arrival here. She stepped on an iron plate used to protect the freshly laid asphalt on the platform and in falling severely wrenched her right knee, sustaining other internal injuries. Gertrude Hoffman, on the same train, narrowly escaped a similar accident.

James Fulton, manager of the "Golden Crooks" company, arriving in Toronto from Detroit, still showed signs of his accident of last week which resulted in a broken rib. He is progressing favorably and will be around shortly.

JAMES MADISON'S WEEKLY SERVICE

registers my definite purpose to provide successful comedians with a high standard of new, witty laughs—and all absolutely original. Each issue contains a really funny monologue, double routines for 2 males and male and female, an up-to-the-minute parody, gag, wine cracks, etc. JAMES MADISON'S WEEKLY SERVICE is at once the highest-priced and most economical SERVICE in the world. For every dollar you pay me, you will get a hundred back in extra laughs—and that means more salary. Terms are ONE YEAR (52 ISSUES) \$50 3 MOS. (13 ISSUES).....\$15 SINGLE COPIES.....\$2

My suggestion is that you start with a 3 months' trial subscription, beginning with No. 1, so you can keep a complete file; 6 numbers are now ready. I will send any 2 for \$3; any 3 for \$4; or the first 6 for \$7.

JAMES MADISON
1493 Broadway New York
I also write all kinds of exclusive acts to order.

EDDIE MACK TALKS:

No. 74

ALTERATION SALE

During the alterations now taking place we are selling the latest in styles at a special discount figure.

Natty Spring styles combined with unusual values are making this sale most noteworthy.

EDDIE MACK

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

H & M TRUNKS

AT FACTORY PRICES
From the Following Agents:

S. NATHANS
531 7th Ave., New York
1664 Broadway, New York

M. SUGARMAN
453 Washington St., Boston

BARNES TRUNK CO.
75 W. Randolph St., Chicago

J. M. SCHWEIG
Fifth Ave. Arcade, 232 Fifth Ave., Pittsburgh

Kansas City Trunk Co.
18-21 East 12th Street, Kansas City, Mo.

VICTOR TRUNK CO.
24 Ellis St., San Francisco

Herkert & Meisel T. Co.
918 WASHINGTON ST., ST. LOUIS

REHEARSAL HALL and BANQUET HALL

To Rent—Large Commodious Hall; Size 23-100; With Piano.

Any Hour, Day or Night, Except Sunday. Absolute Privacy. Reasonable Rates.

U. S. I. RESTAURANT, 108 WEST 45th ST., N. Y. CITY; Bryant 5669.

Get **VARIETY** every week
by Subscribing for it

The surest way. You don't have to depend upon newsstands if a regular subscriber to Variety.

Subscription, \$7 yearly; \$3.50 six months.

Foreign, \$8 yearly; \$4 six months.

FRANCIS RENAULT

Parisienne Fashion Plate, Has Signed Thursday, Friday and Saturday of This Week to Pose for James Hargis Connelly. Mr. Connelly Will Devote These Three Days to Mr. Renault Making All His Photos for His Shubert Engagement with the New "Passing Show."

JAMES HARGIS CONNELLY, Maker of "Photographs of Distinction"

508 FINE ARTS BLDG., 410 So. Michigan Blvd. (Phone Wabash 9479), CHICAGO

BURLESQUE ROUTES

(March 20—March 27)

"Big Jamboree" 20 Empire Albany
27 Gayety Boston.
"Big Wonder Show" 20 Gayety St
Louis 27 Park Indian. ois.
"Bits of Broadway" 20 Casino
Boston 27 Columbia New York.
"Bon Ton Girls" 20 Columbia Chi-
cago 27 L. O.
"Bowery Burlesquers" 20 Gayety
Pittsburgh 27 L. O.
"Broadway Scandals" 20 Howard
Boston.
"Cuddle Up" 20 Majestic Jersey
City 27 Empire Providence.
"Dixon's Big Review" 20 Olympic
New York.
Finney Frank 20 Gayety Roches-
ter 27-29 Bastable Syracuse 29-31
Grand Utica.
"Flashlights of 1922" 20 Empire
Newark 27 Casino Philadelphia.
"Follies of Day" 20 Casino Phila-
delphia 27 Hurtig & Seamon's New
York.
"Follies of New York" 20 Majestic
Scranton.
"Folly Town" 20 Casino Brooklyn
27 L. O.
"Garden Frolics" 20 Palace Balti-
more 27 Gayety Washington.
"Girls de Looks" 20 Gayety Wash-
ington 27 Gayety Pittsburgh.
"Girls from Joyland" 23-25, Em-
pire Fall River.
"Golden Crook" 20 Gayety Mont-
real 27 Gayety Buffalo.
"Greenwich Village Revue" 20
Gayety Detroit 27 Gayety Toronto.
"Harvest Time" 20-22 Bastable
Syracuse 23-25 Grand Utica 27 Em-
pire Albany.
"Hello 1922" 20 Lyric Dayton 27
Olympic Cincinnati.

Howe Sam 20 Miner's Bronx New
York 27 Orpheum Paterson.
"Jazz Babies" 20 Lyric Newark:
"Jingle Jingle" 20 Park Indianap-
olis 27 Star & Garter Chicago.
"Keep Smiling" 20 Empire Toledo
27 Lyric Dayton.
Kelly Lew 20 Empire Brooklyn
27 Empire Newark.
"Knick Knacks" 20 L O 27 Hy-
perion New Haven.
"London Belles" 20 Gayety Tor-
onto 27 Gayety Montreal.
"Maid of America" 20 Hurtig &
Seamon's New York 27 Empire
Brooklyn.
Marion Dave 20 Gayety Boston
27 L. O.
"Pace Makers" 20 Empire Ho-
boken.
"Peek-a-Boo" 20 Gayety Kansas
City 27 Gayety St. Louis.
Reeves Al 20 Gayety Omaha 27
Gayety Kansas City.
Reynolds Abe 20 L O 27 Star
Cleveland.
Singer Jack 20 Orpheum Paterson
27 Majestic Jersey City.
"Some Show" 23-25 "Jama Spring-
field."
"Sporting Widows" 20 L O 27
Palace Baltimore.
"Step Live y Girls" 20 Columbia
New York 27 Casino Brooklyn.
"Tit for Tat" 20 L O 27 Gayety
Omaha.
"Town Scandals" 20 Star Clevel-
and 27 Empire Toledo.
"Twinkle Toes" 20 Star & Garter
Chicago 27 Gayety Detroit.
Watson Billy 20 Gayety Buffalo
27 Gayety Rochester.
Williams Mollie 20 Hyperion New
Haven 27 Miner's Bronx New York.
"World of Frolics" 20 Empire
Providence 27 Casino Boston.

Evans Burrows Co
Feeley Lowe
Floyd Walter
Ferry Will
Field Arnold
Fisher W
Ford Ray
Fox Valentine
Francis Kittle
Fridkins John
Gordon Grace
Gulran Pex
Harris Geo
Harmon Hart E
Harvey Orland
Hayes Sid
Haywood E
Heaton Mrs D
Hibbard Fred
Hilton Edith
Hoban Chas
Hoban Walter
Holloway Arthur
Hoyt Francis
Hymer John
Jetter Phyllis
Kemp Stuart Mrs
Kennedy Marcela
Kent Stapleton
King Gus
King Jessie
King Margaret
LaMore Harry
Lawrence Pam
Lee Bobbie Miss
Lewis Eva
Linn H
Lloyd & White's
Lorraine Oscar

Lowell Harry
Mack Al
Mahy Fleurette
Major W
May Viola
Meade Ann
Meehan Meryl
Mercereau Verna
McFadden Louise
McFadden Will
Pescatore
Peyser Dave
Phellis James
Rice Dave
Rice Sam
Rich Nan
Roche Geo
Rogers Harry
Ross Sam
Rubini Jan
Rutan's E
Stevens Millie
Stath Peggy
Ston B
Thompson Harry
Totuska Toge
Tripp Geo
Valadons Les
Van Gus
Vox Valentine
Wallace Mabel
Walsh J
Walton Billy
Waters Dorothy
Whitfield & Ireland
Whitfield Jay

CHICAGO OFFICE

Alice Miss
Adair Alma
Allard Beatrice
Ambler W C
Antenore Millie
Armstrong Florence
Ardell Bros
Alexander Bros
Allen Edna
Avey Charlotte
Austin Bob
Busch Tripp & B
Braase Stella
Burgee W S
Bray O L
Barbee Beatrice
Burton Richard
Burt Vera
Binns & Burt
Barnes Stuart
Ealy H C
Bayer Robert C
Beck Valeria
Bailey Bill
Brown Betty
Burnette & Lee
Brache Louis
Bollinger Robert
Bogdonoff Mme Tr
Brown George
Blake Helen
Byron Chas
Belmont Belle
Bielington A F Mrs
Chaffale Ruth
Corbely Madell
Calvert Marguerite
Carpenter Bert
Cavanas Two
Carr Trio
Cavanaugh E Mrs
Cortelli Anthony
Carr Alexander
Chamberlain H J
Crone Miss
Day George
Davenport Paul
De Onsonne Nellie
Davitt & Duval
Dainty Marie
Davis McCloy
Dissell R H
Devoy & Dayton
Earle Billie
Esposito Frank
Forman Ada
Faranacci Rickey
Finlay Bob
Floretti Gustave A
Fox Eddie "Bozo"
Griffith June
Genuing Gene
Great Howard
Green John Tracy
Garden Rose
Gelzer John
Gorman Eugene F
Herman Lew
Harkins L A
Holloway Arthur
Hagan red
Hambrough Larry
Hackett Margaret

Valli Arthur
Verona Countess
Wilton May
Wastika & study
Ware Archie
Wilkes Ruth
Yoni & Fuji
Wise John E
Walter Anne
Wanter & Palmer
Williams Jos J
Zenita

WASHINGTON, D. C.

By **HARDIE MEAKIN**
Belasco (Shubert)

A show that started finely and then drifted away to nothing more than a mess of unrehearsed material at this house the current week. A better first half has not been offered here, but the Jimmy Hussey revue that comprises the entire second half did an awful flop. Lipinski's Dogs open and, although a repeat, scored. Burns and Foran, second, are two capable dancers and saved proceedings when later working in the Hussey act. Buddy Doyle, in blackface, and repeating, again went over well. Hanlon and Zambunis give a clever bit of pantomime in the next position, also going big in the latter half.

Florence Rayfield did some singing in a fairly acceptable manner in the next spot, only to be laughed from the stage when again appearing for a number with Hussey's act, because of the chorus which worked behind her knowing nothing of what they were supposed to do. Without reason Henry Stimmel with a bevy of chorus girls is interjected next to do one number about a cameo girl. Due to difficulties in getting together with the orchestra this died, but Stimmel retrieved himself later.

The show got under way again with the advent of Ethel Davis, a natural comedienne whose recitative method of delivery put her songs across to many calls. The Raths next, and their demonstration justifies their selection for the important spot. They appeared here a few weeks ago.

Intermission was followed by Jimmy Hussey and his newly arranged act. The old familiar bits such as the courtroom scene, the bedroom bit, etc., went over as well as ever before and his few moments alone naturally were also productive of big results, but when getting into anything that the chorus had to work in, well, adjectives fail to properly describe it.

Considerable interest is being aroused in the appearance of the play, "The Unloved Wife," at the Shubert-Garrick this week, due to the advertising of matinees for ladies only. Lowered house scale to a \$1 top. Olga Petrova next week in "The White Peacock."

The National has "The O'Brien Girl." Sousa and his band appeared at this house Monday afternoon

before an overflow house. The Cincinnati Orchestra and Tom Burke are two future concert attractions listed. Next week "Mr. Pim."

Poll's is housing Sinclair Lewis' "Main Street," with Alma Tell and McKay Morris. A good week is indicated.

The Cosmos vaudeville bill continues to attract big business.

The Loew vaudeville bill at the Strand consists of Ashley and Dorney, Ione, Kingsbury and Company, Bender and Herr, Bart Doyle, Frank Cornell and company in "Flivering."

The Gayety, with a change of policy, is offering "The Bowery Burlesquers" as the main attraction, with vaudeville and pictures. The policy is continuous.

The Capitol has "The Mischief Makers."

Loew's Columbia, "Fool's Paradise"; Loew's Palace, Wallace Reid in "The World's Champion"; Moore's Rialto, "The Last Trail"; Crandall's Metropolitan still remaining closed.

Keith's—To the Annan Brothers must go the credit for arousing the most enthusiasm of the new bill. Florence Reed in her costume sketch, "A Royal Rendezvous," although the cat is not what could be termed a striking novelty, interests.

The Four American Aces gave a remarkable exhibition of casting. Caits Brothers, with a rather boring opening, scored though with dancing. Rice and Werner created laughter, followed by Margaret Young, whose chorus girl bit proved effective. Thelma and Marjorie White, two juveniles registered a solid hit. Leon, with illusions, earned a speech.

On 34th Street

A. RATKOWSKY
INC.

FURS

A chance to buy advance models in the most stylish pelts for the coming season at below the wholesale prices.

Special Discount to the Profession

Furs Repaired and Remodeled

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Adams & Gamble
Abern Chas
Alberts Nat
Anderson Bob
Astle June
August Geo
Avery West Mrs
Bailey Cliff
Baldron Joe
Bauman Wm
Beeman Chic
Bernard Miss L
Birmingham V
Black J
Blackwell Irene
Bonelle Bettie
Bonner Arthur
Brown's Dogs
Brown H
Brown H
Brown Peggy
Burke & Lillette

Burnett Billy
Cardiff Ed
Charlie Flo
Claire Doris
Clarke Bobbie
Corbin Gilmora
Cornell Chris
Crisp Sisters
Cristy Kenneth
Crokins Alice
Cudde Herbert
Cuthbert Rupert
Dalton Nancy
DeMille Goldie
Douglas Dorothy
Douglas Harry
Dunn Geo
Edwards Rene
Elwyn Jane



Beautify Your Face
You must look good to make good. Many of the "Profession" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Fees reasonable.

F. E. SMITH, M. D.
347 Fifth Avenue
N. Y. City Opp. Waldorf

H & M PROFESSIONAL TRUNKS
Prices Reduced, \$55 Up

Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.
Used trunks and shopworn samples of all standard makes always on hand.
SAMUEL NATHANS SOLE AGENT FOR H & M TRUNKS IN THE EAST
1664 Broadway, N. Y. City
Phone: Circle 1873
531 Seventh Ave., N. Y. C.
Phone: Fitz Roy 0620
OLD TRUNKS TAKEN IN EXCHANGE OR REPAIRED

Forman Ada
Faranacci Rickey
Finlay Bob
Floretti Gustave A
Fox Eddie "Bozo"
Griffith June
Genuing Gene
Great Howard
Green John Tracy
Garden Rose
Gelzer John
Gorman Eugene F
Herman Lew
Harkins L A
Holloway Arthur
Hagan red
Hambrough Larry
Hackett Margaret

Russell F & B
Rose Harry
Rely Evelyn
Rogers Wilson
Reno Sis & Allen
Rajah J A
Ryan Elsa
Ray Hazel
Stanton Charles
Small Johnny & Co
Seney Vincent & Co
Summers Cecil B
Simms Willard
Stanley Rose
Steger Lillian
Selmer Jack
Spahman A Mrs
Todd Sadie

MINERS MAKE UP

Est. Henry C. Miner, Inc.

Yandis Court

241 WEST 43rd STREET, NEW YORK

Desires to Inform Its Many Patrons That a New House-keeper Has Been Installed
WE CATER STRICTLY TO THE PROFESSION

GROUND HAS BEEN BROKEN

on the northeast corner of 8th Ave. and 43d Street for THE HOTEL CLAMAN, 14-story building, containing 875 rooms with baths, for men exclusively. This hotel will have one of the largest and pretentious lounging rooms. Service will rank with the best. Ready about January, 1923. Rates as low as \$9.00 weekly—no higher than \$14.00.

Address: THE FORTY EIGHTH STREET CO., 241 West 43d St., N. Y.

AT B. S. MOSS' BROADWAY, NEW YORK, NEXT WEEK (MARCH 20)

JAMES

BREVARD

GREEN AND BURNETT

Offering "THE TWO HOD-CARRIERS," by JAMES GREEN (Fully Protected)

BOOKED SOLID, B. F. KEITH VAUDEVILLE

Direction MORRIS & FEIL

THE NEWEST IDEA IN NOVELTY SONGS—WATCH FOR OUR FUTURE ANNOUNCEMENTS

"OVER THE RADIOPHONE"

(PLEASE LET ME TALK TO MY MAMMY)

Lyric by RICHARD W. PASCOE

Music by WM. F. HOLLIDAY

COPYRIGHTED AND PUBLISHED BY

JEROME H. REMICK & CO.

457 W. Fort St., Detroit, Mich.

219 W. 46th St., New York City

634 State Lake, Chicago

BALTIMORE

AUDITORIUM.—Dark.
FORD'S.—"A Bill of Divorcement."
LYCEUM.—Dark.
CENTURY.—"A Husband's Trade-mark"—film.
NEW.—"A Game Chicken"—film.
PARKWAY.—"A Bride's Play"—film.
WIZARD.—"Polly of the Circus"—film.
RIVOLI.—"My Boy"—film.
STRAND.—"The Four Horsemen"—film.
BOULEVARD.—"The Four Horsemen"—film.
PALACE.—"Gerard's Big Show"—burlesque.
GAYETY.—New Ting Lin, Foo—burlesque.
GARDEN.—Pickard's Seals, Four Hickey Girls, James Bradbury and Co., Rodger Gray and Co., "Carnival of Venice," "Desert Blossom" (film).
LOEW'S HIPPODROME.—Vaudeville and "A Stage Romance."
MARYLAND.—Keith Vaudeville—Singer's Midgets, second week. Good all around show, including D. D. H. Effie Shannon and Jessie Busley, Grace Nelson, Handers and Mills, Patrice and Sullivan, Paul Nolan and Co., Hart and Diamond.
ACADEMY.—Shubert Vaudeville—Straight vaudeville bill this week, headed by George Price. All numbers are entertaining, despite the continued fault of repeating. On the bill are Ben Linn, Vardon and Perry, Frank and Mazie Hughes, Mason and Keeler, Joe Fanton and Co., "Not Guilty" (film).

The Playhouse is advertised for sale at public auction and at the same time advertises an indoor circus for the week of March 27.

The Lyceum is booked to open with dramatic stock April 17. It is understood the Marshall Stock Co. will begin a six weeks' engagement.

Daylight saving is being pushed by the local papers here.

A measure was introduced in the lower house of the Legislature at Annapolis calling for a larger censor

JOHN KEEFE

"The Corn-Fed Boob"

ORPHEUM CIRCUIT — NOW

REHEARSAL HALLS (NEW) UNITY HALL

REDECORATED AND WITH BETTER FACILITIES THAN EVER.
LARGE AND SMALL HALLS BY DAY OR HOUR.

341 West 47th Street, New York

PHONE: 3719 LONGACRE

H. HICKS & SON

675 Fifth Avenue, at 53d Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing

TAMS

OF EVERY DESCRIPTION, FOR EVERY OCCASION.
FOR HIRE—MADE TO ORDER.
THE LARGEST COSTUME ESTABLISHMENT IN THE WORLD.
We furnish Everything for Motion Picture Productions, Masquerade, Amateur and Professional Shows, Pageants, Etc., Etc.; Wigs, Make-Up Materials, Make Up People and Professional Coaches.
(MUSICAL and DRAMATIC)

TELEPHONE: LONGACRE 1913-14-15

ARTHUR W. TAMS
MUSICAL LIBRARY, INC.

KANSAS CITY

By WILL R. HUGHES

SHUBERT.—"Passing Show of 1921."
GRAND.—Drama Players in "39 East."
GAYETY.—"Wonder Show."

Typical March weather, which for Kansas City means all kinds, probably had something to do with the terrible slump in business last week. Walter Hampden at the Shubert failed to get 'em started until the latter part of the week, the lovers of the classics evidently having got the fill. Robert Mantell was here for a week at the Grand earlier in the season, and Sothern and Marlowe at the Shubert a short time ago. Among the six vaudeville houses the Orpheum held up and got the breaks.

The Shubert has the "Passing Show of 1921" current, with Willie and Eugene Howard. Following comes Lionel Barrymore in "The Claw." Heavy advance sale anticipated.

The combined posts of the Veterans of Foreign Wars of this city have secured the picture, "Powder River," the official motion picture showing the 89th, 91st, 42d, 35th, 2d and 1st divisions in real action in France, for presentation at the Empress next week. The pictures will be given in addition to five acts of vaudeville, and the proceeds go to the local posts.

Hope Hampton will appear in person at the Royal next week in connection with her picture, "Star Dust."

The change of policy at the Mainstreet whereby but three vaudeville shows are given daily, all acts working in all shows, has proved satisfactory.

Fred G. Weis, manager of Loew's Garden, was called to New York this week by the death of his mother. During his absence the house is managed by Emil Umann, assistant manager.

William Nolte has joined the Drama Players stock here.

F. W. Elliott, formerly treasurer of the Empress, Denver, has been transferred here as manager of the

local Empress, which, like the Denver house, is owned by Bonhls & Tammen.

J. Bertram, who has been managing the Orpheum, Salt Lake, this season, is now in charge of the Mainstreet, Kansas City.

This has been a week of reports and rumors, mostly regarding the Empress theatre and its future policy. One of the first stories to break was that a representative of the Burlesque Booking Offices was here with a view of taking the house over for that circuit. Next it was reported the Drama Players, now in stock at the Grand, were dickering with the representatives of Bonhls & Tammen, the owners, for a lease on the house. Again it was reported that the bookings for the house would shortly be switched from Pantages Chicago office to the Shuberts' Chicago office. None of the reports could be confirmed; in fact, all were denied by the Empress management, although it is claimed that the first two stories came from a person intimately associated with the owners. A representative from the Shuberts' Chicago office was here during the week, but it is claimed his visit was one of inspection and that nothing definite was done as to new booking arrangements for any of the houses.

Manager Tommie Taaffe, of the Century, where wrestling matches have been a feature every Thursday night for some time, thought he was the original hard-luck manager when he was compelled to hire an extra property man to place the mat for the wrestlers. When told the following story of Will Irwin's experience in Wichita, Kan., he decided that there were others who got caught by the sage hands' union rules in addition to himself. When Irwin was about to appear on the stage at the Forum theatre recently he asked City Manager Elliott, who manages the house, whether there was water to be had during the lecture. "Yes," was the reply, "and I'd like to see you drink it all. There's a pitcher full of it on the table beside which you will speak, and that pitcher of water is costing the city \$7. We'd like to have our money's worth out of it." "The city has to hire a certain number of stage hands for every performance at the Forum. One is a property man who draws \$7 for the night. His job at a lecture is said to be getting the pitcher of water."

PHILADELPHIA

By ARTHUR B. WATERS

Manager Walter Leslie of the Casino announces a change of policy commencing Monday, when, in addition to the burlesque shows, vaudeville and pictures will be included.

Fred G. Nixon-Nirdlinger has leased the Apollo, Atlantic City, from Joseph Fralinger for 10 years, together with an apartment building and stores; in fact, the entire Apollo theatre block. This house was originally built by Fred Nixon-Nirdlinger's father, the late Samuel F. Nixon, and has been operated by the Nixon interests ever since.

The annual memorial exercises for Stanley V. Mastbaum, founder of the Stanley Company of America, with which is combined the celebration of his birthday, will be held at the Eaglesville Sanitarium, near Norristown, N. J., Sunday afternoon, April 2, starting at 2:30 o'clock.

Shubert Vaudeville. Vast difference of opinion on the "Pins and Needles" revue, this week's bill at the Chestnut Street opera house. The general verdict was dismal. Both performances Monday (though

especially at the matinee) found large percentages of the audience drifting out with the show about half over. Most of the very English humor was completely lost on the Shubert regulars. The papers treated the show kindly, but generally contented themselves by saying that the revue was "revolutionary" in style. Joe Daniels, now dancing with Edith Kelly Gould instead of Pilcer, received some kind criticisms, and Jimmy Nervo and Teddy Knox were praised in spots. It is understood that the previous intention had been to send "Pins and Needles" from here to the Alvin, Pittsburgh, playing it straight, but that is doubtful.

B. F. Keith's. Williams and Wolfus, local favorites, just about grabbed all first honors in sight this week. Their "Soup to Nuts" act was new and their company increased, and they went big. Moore and Jane also won approval and many laughs. Florence Walton was liked by some, but the regulars seemed a bit bored by her dancing act. A newcomer here, Huston Ray, was a wonder at the piano. Leo Donnelly and Millicent Hanley had a clever novelty. The bill, as a whole, had rather more than average fun, and looks good for a profitable week.

SYRACUSE, N. Y.

By CHESTER B. DAHN

WIETING.—First half, dark; last half, "The Bad Man"; all next week, "The Unloved Wife."

BASTABLE.—First half, "Big Jamboree." Hunks of wreckage of previous seasons are mixed with some new stuff, but resulting show far from entertaining. Chorus one of poorest to play here this season. Last half, dark.

B. F. KEITH'S.—Florenz Ames and Adelaide Winthrop in "Alice in Blunderland" have a mighty fine travesty-satire. The burlesque Russian drama is a gem, but the income tax travesty won the biggest hand at Monday's matinee. One shudders to think, however, what the censor would have done had Adelaide essayed the taxpayer rather than the revenue collector. The supporting acts include Loretta Irene Rogers, of this city, who makes her debut as a vaudevillean. Next season she is booked for the Keith circuit. Before that time she needs must make radical changes in her program. The present material is fine for a refined Sunday school entertainment or a concert recital, but it lacks the life and punch that vaudeville success demands.

STRAND.—First part, "Love's Redemption"; last half, "Lavender and Old Lace."

ROBBINS ECKEL.—First part, "Under the Lash"; last half, "Exit the Vamp."

EMPIRE.—All the week, Jackie Coogan's "My Boy." With the box office value enhanced by the fact Jackie is a Syracuse product, this looks like a record week for the Empire.

SAVOY.—First part, "Too Much Wife"; last half, "Homespun Vamp."

CRESCENT.—First part, "The

Sheik," return date; last half, "The Hell Diggers," likewise return Syracuse engagement.

Margot Asquith, lecturing here Wednesday, had a capacity house at the Wieting. The local engagement was under the Syracuse Blind Association. The appearance of Mrs. Asquith was originally planned for Mizpah Auditorium in the First Baptist Church. According to a story published in "The Herald" here, the shift to the Wieting came simultaneously with the uproar over Margot's anti-prohibition comments. This report was denied by the Blind Association.

The vaudeville unit traveling over the one night stand circuit in Northern New York failed to play the Gralyn, Gouverneur, Friday night, as was scheduled. Instead, the unit returned to Malone, where it had appeared earlier in the week. No reason was given for the Gouverneur cancellation.

Bath may get a new picture theatre. A house with 800 capacity is planned.

William Shaul, for some time assistant manager of Keith's, resigned last week. Manager John Burns named Nelson Mireck, veteran Syracuse theatrical man, to succeed him.

Francis Riordon, of the Wieting house staff, has been promoted to assistant treasurer by Manager George A. Chenet. Riordon replaces James Chamberlain, who transferred his allegiance to B. F. Keith's here.

"The Unloved Wife" will be at the Wieting next week. "Mr. Pim Passes By" April 6-8.

Frank Tinney's three days at the Wieting rolled up the third best gross of the season.

The University authorities have sanctioned the appearance of co-eds in "Oh Lady Lady," the Tambourine and Bones production to be given this spring. Heretofore, male chorines have been required by the University administration.

The Strand, Watertown, recently purchased by Charles Sesonke, reopened with pictures March 11, with E. H. Arnold manager.

★ ★ ★ STAGE ★ ★ ★
MILLER & SONS
NEW YORK SHOES
The World's largest manufacturers of theatrical footwear. We fit entire companies, also individual orders.

NEW YORK
1554 Broadway at 46th St.
CHICAGO
State and Monroe Sts.

ARTISTS, TAKE NOTE!

WANTED

STANDARD musical, singing, dancing acts who can work in one; can give long consecutive route to BOX-OFFICE attractions in Southern picture houses.

VIRGINIA-CAROLINA MANAGERS' CIRCUIT
501 Flatiron Bldg., ATLANTA, GA.

Address all communications to AMY V. CON, Entertainers' Dept.

SPECIAL RATES
TO THE
PROFESSION

JOHN W. GRIFFITH'S

Phone: 3535 Fitz Roy

THEATRICAL TRANSFER

342 West 38th Street

NEW YORK CITY

AFTER YOU GET
YOUR CONTRACT
SEE ME AND
SAVE MONEY

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels

GRANT—AND—LORRAINE

CHICAGO

300 HOUSEKEEPING APARTMENTS

(Of the Better Class—Within Reach of Economical Folks)

Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all looking offices, principal theatres, department stores, traction lines, "L" road and subway.

We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS.

HILDONA COURT
311 to 317 West 45th St.
Phone LONGACRE 3509

A building de luxe. Just completed; elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchens, kitchenettes. These apartments embody every luxury known to modern science. \$18.00 weekly up, \$65.00 monthly up.

THE DUPLEX
330 and 325 West 43d St.
Phone BRYANT 6131-6293

Three and four rooms with bath, furnished to a degree of modernness that exceeds anything in this type of building. These apartments will accommodate four or more adults.

\$9.50 Up Weekly

Rates, \$16.00 up weekly.

Address All Communications to M. CLAMAN,
Principal Office—Yandis Court, 241 West 43d Street, New York.
Apartments Can Be Seen Evenings. Office in Each Building.

McALPIN HOTEL

10th and Chestnut PHILADELPHIA 8-Story, Fireproof.
Streets
WIRE FOR RESERVATIONS
In the Heart of Theatre and Shopping District. Recently Opened: Beautifully Furnished.
SPECIAL RATES TO PERFORMERS—ROOMS WITH TWIN BEDS.

THEATRICAL DOUGLAS HOTEL

BEN DWORET, Manager
ROOMS NEWLY RENOVATED.
All Conveniences. Vacancies Now Open.
207 W. 40th St.—Off B'way
Phone: BRYANT 1477-8

LOW RATES
THE HOME OF THEATRICAL FOLK
CIRCLE APARTMENTS
Formerly Reisenweber's
COLUMBUS CIRCLE & 58th ST.
Phone CIRCLE 2392

Single Room and Bath, and Suites of Parlor, Bedroom and Bath, Light, Airy Rooms; Excellent Furniture; All Improvements; Overlooking Central Park. Five Minutes from All Theatres; Low Rates.

BOSTON

By LEN LIBBEY.

Keith's

A difficult task to pick from the ten-act bill this week name or act that would draw them in. Such a thing doesn't exist, for while in the bill there are many known to the insiders of vaudeville as good entertainers, there is none who has become so well known to the rank and file they could be classed as headliners. To take the middle course those who control the display operations decided to call this the "Mid-Season Carnival Week," and let it go at that.

The show Monday afternoon was weak in the first part and picked up somewhat in the middle and at the finish. But never did any of the high spots which have marked bills of the previous weeks appear and as a result the house the latter part of the show was in that condition that calls for remarks back-stage about how "tough they are out there." The business at the matinee was a bit better than last week but no noticeable increase because of the automobile show was evident.

The Loyals with their dog act opened the show. This pair are quite familiar to Keith patrons, having played here frequently in the past, and their act in the major portion is unchanged. They got over well as a dumb animal act of this sort can almost always be depended upon to register in opening position.

Jack Osterman, working under the handicap of a severe cold that almost ruined his act from the start, was in next position. Actually he should never have appeared with that cold. His voice gave indication he was suffering considerably and it interfered greatly. He did not work the full time in the afternoon and refused to take an encore.

A sketch rather reminiscent of those appearing in great profusion on the vaudeville stage a few

CARL NIESSE

RECOGNIZED VAUDEVILLE AUTHOR
Ask Pete Curley, George Yeaman, Lloyd & Hayes, Welton & Marshall, Snoffer & Beck, Prince & Bell, Knox Wilson, Turk, Reen, Bryson & Merritt. Studio, 2315 E. 10th, INDIANAPOLIS, IND.

NOTICE SEYMOUR HOTEL

ROCHESTER, N. Y.
Up-to-Date European — \$1.00 UP

Phone LONGACRE 3533
Furnished Apartments AND ROOMS
1-2-3 ROOM APARTMENTS \$10 TO \$18
COMPLETE HOUSEKEEPING
310 WEST 48th ST., N. Y. CITY

SOL R APTS.

33 West 65th St., New York City
2, 3 and 5 rooms. Complete housekeeping. Phone in every apartment.
MRS. RILEY, Prop.

HOTEL NORMANDIE

38th STREET AND BROADWAY
NEW YORK CITY
Special Rates to Professional People
ROOMS, \$10.50 PER WEEK

months back was on next, the George Chooos "Marry Me" act with Guy Voyer and four girls. It runs 22 minutes at a pretty lively pace and while limited in the matter of material is well worth while.

Charles Olcott and Mary Ann woke them up a bit with their double. The pair work together very well, both having the art of effacing themselves, while still present, when their partner has the spot; and worked their act up to the strongest finish of the matinee. Voyer came on at the end for some impromptu stuff that registered mainly through the work of Olcott.

In next position the Beaumont Sisters and their company of one in the bit by Edgar Allan Woolf showed. There were evidently many in the audience that remembered the girls when they were headliners in the Olden days, and if they didn't the introductory stuff very well put on before the act by means of pictures thrown on the screen, tipped them off. The sketch contains just enough of everything, sentiment and music, and they went over very strong with their closing number in the original costumes they wore when doing the same bit at Pastor's many years ago. How much of the edge they will take off next week's show, when several old-

Phone: Bryant 1944

THE BERTHA APARTMENTS

COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.
323 West 43rd Street NEW YORK CITY
Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the profession.
Steam Heat and Electric Light - - - \$9.50 Up

IRVINGTON HALL

355 W. 51st Street
6349 CIRCLE
ELEVATOR
Fireproof buildings of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3, and 4 rooms, with kitchen and kitchenette, tiled bath and phone.
Address all communications to Charles Tenenbaum, Irvington Hall.

HENRI COURT

312 W. 48th Street
3320 LONGACRE

THE ADELAIDE

754-756 EIGHTH AVENUE
Between 46th and 47th Streets One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phones: Bryant 8930-1

HOTEL ARLINGTON

COR. ARLINGTON, TREMONT, CHANDLER and BERKELEY STS.
BOSTON, MASS., U. S. A.
EUROPEAN PLAN
Five minutes' walk to the Theatre and Shopping Centre.
CATERING TO THE THEATRICAL PROFESSION

RATES: For one person \$2 and up. For two persons \$3 and up. For 3 persons, large room, 2 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.

The only No-Tip Hotel Dining and Check Rooms in America.

Club Breakfasts, 25c to \$1—Lunch, 55c
11:30 A. M. to 3 P. M.
Table d'Hote Dinner, \$1
5 to 8:30 P. M.
Sunday Dinner, \$1
12 to 3:30 P. M.
A la carte—7 A. M. to 11:30 P. M.



timers are headlined for a special act, remains to be seen.

Most of the comedy the bill contained was put over in the next act, Seed and Austin. The former worked like a demon from start to finish, followed up his openings with care and precision, and when he startled a girl (plant) in a lower box so that she almost flopped over backward by his monkey imitation he put over a peach. The girl is one of the best plants that ever worked at this house.

Wells, Virginia and West, in next position got away to a good start because of the footwork of the younger of the men. He showed the house something new in this line. This act depends almost entirely on the work of the young man.

The Crane Wilbur, Martha Mansfield act had rather easy going in next position because of the unique set-up. It appears the act runs just a bit too long on the dialog stuff, with the result a few spongy places appear, but it was well received.

Clara Morton, as a single, found things a bit tougher than she anticipated, judging from some of the offside remarks she gave vent to, such as "thank you, both of you." It wasn't due to an unappreciation of her act that she got the chilly reception, but rather to the fact that the house was a bit bored by the time she appeared. Sometimes it would work for the benefit of those in the last half of the bills at the Keith house if there were an intermission.

Niobe with her tank act closed the show, holding most of the house intact.

Majestic (Shubert)
Another flock of repeats started



Guerrini & Co.
The Leading and Largest ACCORDION FACTORY in the United States. The only factory that makes any set of Reeds—made by hand.
277-279 Avenue Columbus San Francisco, Cal.

the anvil chorus echoing through the lobby, only three of the acts being new to Boston on the Shubert time. And at that, one of the three was Alexander Carr in Hoffman's "Tobblitsky," which knocked them dead with "Wine, Women and Song," a few blocks away in burlesque not more than 15 years ago.

Full and unqualified credit for saving the bill goes to Brendel and Bert, who had courage enough to return with new stuff. As Friend Einstein might say, it was possibly a matter of relativity, but this team never looked better in Boston, and never before stopped a show dead. Brendel as a hoover, trying to recite a poem, only to be interrupted repeatedly by jazz records on a Victrola, was a wow, and proved conclusively a house doesn't mind repeats if the act has enough versatility to come back with something new.

The only other high spot on the bill was Bernard and Townes, in next to closing first half, as they worked like Trojans with some old numbers, Townes putting them across. Joveddah de Rajah, the swarthy telepathist, who played just ahead of them, proved to be a perfect set-up for Bernard, who displayed some unexpected comedy ability in a burlesque on telepathy.

"A Visit Becomes a Habit"
YORK CAFETERIA
Pure, wholesome food, tastefully prepared.
Popular prices.
158 West 44th Street
(Adj. Hotel Claridge) NEW YORK

MADAME BOGART

Exclusive Styles in Gowns and Millinery
AT MODERATE PRICES
123 West 45th Street
NEW YORK CITY

DROP CURTAINS

CYCLORAMAS, STAGE SETTINGS IN THE NEWEST MATERIALS. EACH SET EMBRACING DISTINCTIVE FEATURES.
AT VERY REASONABLE PRICES. CURTAINS ON RENTAL BASIS IF DESIRED.

NOVELTY SCENIC STUDIOS

Bryant 6517
220 West 46th Street, NEW YORK

Hotels Catering to Profession

HOTEL LENOIR

1119 Walnut St., Philadelphia, Pa.
A Homelike Place to Live While in Phila.
Special Reduced Rates to Performers.
DAVID P. EVANS, Prop.

HOTEL STRATHMORE

Walnut at 12th Street, PHILADELPHIA
Near all Theatres. Seven Rooms; nice, warm rooms; beautiful suites. All rooms have running water or private bath. Rates \$1.50 single per day and up, double \$2.00 and up. Same management over ten years.
B. F. CARILL

HOTELS RECOMMENDED

BY ORPHEUM CIRCUIT ACTS

SAVOY HOTEL

\$2.00 and Up Without Bath
\$3.00 and Up With Bath
J. G. NICHOLS, Mgr. and Prop.
17th and Broadway. DENVER, COLO.

working from the floor and getting across through personality rather than through any real, novelty in his routine travesty. This act will go big so long as it follows the telepathist, but Bernard should work with lights up, as he is showing real personality on the floor, and has a pleasing manner on the aisle, which will let him get away with murder without offense.

It was a long show, laid out poorly, and with a good house, due in part to the automobile show and in part to the heavy turnout for the opening of Loew's State, which brought into town several thousand movie fans who were turnaways and drifted later into other houses. It was a generous house, applauding most everything except the advertising drop, extolling the virtues of one Pinard, which is the cheapest bit of dollar chasing the Shuberts have as yet indulged in as a part of their \$1 vaudeville invasion.

"General" Edward Levine opened and ran well, trick drops and all. Levine would do well to try the experiment of hoking up his cannon ball, sledge hammer and cigar paper juggling stunt, making it look tough, and closing with it to a flash finish by dropping the cannon ball from the top of the sledge hammer and making a neck catch, something he undoubtedly can do, and which might look like the toughest trick in years.

Nip and Fletcher found second place tough, and didn't hesitate to show it on their exits. Their opening song led the house to expect some good dancing, and they did come through on the acrobatic dancing, although one lost his nerve on a running somersault. If Nip and Fletcher will break their introductory sing in the middle with a comedy announcement that this is the way they all start, the result may surprise them.

Carr's act closed first half, and dragged badly, and was only saved by his stepping out of his part with his comedy recitation of the Jewish gentlemen who plunged on a Broadway show at \$5.50 a copy and saw one of his countrymen accept a pound of meat for security, "with beef only eight cents a pound." It was a riot. With a couple more of these, Carr will do well to shelve "Tobblitsky."

The Flemmings opened second half with a posing and acrobatic act well lighted but in the wrong spot, as it should close. Ernest Evans and his girl act closed hopelessly (repeat) to a heavy walk-out, due in main to the latest show in months.

Bobby O'Neill with his four girls were placed ahead of Brendel and Bert. After ten minutes of tough sledding, he flashed his syncopeated poker game, which was sure-fire and which could be elaborated into enough material to carry the act.



"THE CIRCUIT OF OPPORTUNITY"

SHUBERT VAUDEVILLE

ALL APPLICATIONS FOR ENGAGEMENTS AND TIME FOR SHUBERT VAUDEVILLE SHOULD BE MADE TO

SHUBERT VAUDEVILLE EXCHANGE

ARTHUR KLEIN, General Booking Manager

233 West 45th Street, NEW YORK CITY

AMALGAMATED VAUDEVILLE AGENCY

1441 Broadway, New York

PHONE BRYANT 8993

BOOKING 12 WEEKS

New York, Philadelphia, Washington, Baltimore and intermediate towns

BERT LEVEY CIRCUITS VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING, SAN FRANCISCO
PAUL GOUDRON
EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

BEN and JOHN FULLER AUSTRALIAN CIRCUIT
VAUDEVILLE, MELODRAMA AND PANTOMIME
American Representative, A. BEN FULLER
DELGER BLDG., 1005 MARKET ST. Phone PARK 4332
SAN FRANCISCO

CLEVELAND

By J. WILSON ROY

OPERA HOUSE—William Gillette in "The Dream Maker." Next, Elsie Janis.
HANNAN—"The Bat." Next, "The Last Waltz."
SHUBERT-COLONIAL.—Dark.
STAR—"Keep Smiling."
EMPIRE—"Victory Belles."
MILES—"Ye Old Song Shop."
Mile, Paula, Rolland and Ray, Creole Fashion Revue, Neil McKinley and pictures.
PRISCILLA—Eddie Raye, Wheeler and Mack, Duzan and pictures.
GORDON SQUARE—Lloyd Sabine and Co., Gilmore Corbin, Joe Melvin and Co. and pictures.
FILMS—Allen, "Conflict"; State, "Her Husband's Trademark"; Metropolitan and Liberty, "A Menonnette Maid"; Alhambra, "Chivalrous Charley"; Stillman, "Fool's Paradise"; Strand, "Peacock Alley"; Mail, "The Iron Trail"; Park, Glass Houses"; Rialto, "Love's Redemption"; Standard, "The Wise Kid"; Monarch, "Sky High"; Circle, "Concett."

This is the final week at the Star. Starting next Sunday Columbia burlesque will open at the Colonial, the property of Drew and Campbell.

Keith's Hipp.

One of the best bills of the season opened Monday afternoon with Bessie Clayton and William Rock splitting headline honors. The Clayton act went over with a big snap. Billy Rock, with Nancy Welford and Helen Eby, worked hard in several dance and character numbers and put over a great act. Jed Dooley pleased; he's a smart entertainer. Margaret Taylor, wire walking, opened successfully. Roger Inhof and Co. repeated their amusing sketch. Elida Morris put plenty of animation into her character songs and got over nicely. Al Herman collected a big crop of laughs. In the closing spot Snell and Vernon had a good aerial turn.

Ohio (Shubert)

"The Midnight Rounders," the

FACE SURGEON
Face Lifting
Face Corrections
Crested
Eyelids Youthified
DR. PRATT
(40 West 34th St.)
(Phone 25 Penn.)

third cameo revue here in three weeks, ranks as the best of the trio, and at the Sunday matinee was greeted enthusiastically. Sam Hearn, Harry Hines and Harry Kelly are principal funsters. The piece moves at a lively tempo throughout, the settings and staging are good and the support is adequate.

Sam Hearn offers his monolog; Harry Hines bobs around continuously; Helen Eley and Jack Keller put on a pleasing singing act; White, Radnor and Carroll are clever dancers; a group of songs by Jane Green went big.

Cleveland Bonner's big spectacle, "The Wedding of the Sun and the Moon," is a fantastic conception and scored strongly. The chorus is well directed and trained, the costuming good and the whole production top notch.

Keith's 105th St.

This uptown house has a dandy bill this week, merriest featured. Jean Sothorn cleaned up Monday with her male impersonations. Harry Watson, Jr., repeated to favorable results. Sully and Houghton have a good act and Belle and Eva registered. Eddie Roy, Cleveland, got a warm welcome. Herbert's Dogs lively act. The Follies Girls sing and dance and Fantino Sisters and Co. have good aerial number.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand, "Man's Home" and "My Lady Friends"; Regent, "Lady Friends"; Olympic, "Boomerang Bill" and "Bottom of the World"; Liberty, "School Days"; State, "Rosary"; Savoy, "Iron to Gold"; Lyceum, "Come On Over"; Alhambra, "Law and the Woman"; Lyceum, "Idle Rich"; Blackstone, "Her Own Money"; Duquesne, "Disraeli"; Aldine, "Whom Am I?"

Helen Shipman, Pittsburgh girl,

Marcus Loew's BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 West 46th Street

New York

J. H. LUBIN

General Manager

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

opened to near-capacity at the Alvin in "Lola." "Red Pepper" next.

The Crystal Amusement Co. has taken over the picture house on Braddock avenue, Braddock, formerly owned by Benjamin Burke.

Grace Valentine is with "A Man's Home," at the Grand this week.

Billie Burke is proving a good draw at the Nixon in "Intimate Strangers." The week started off near-capacity, with stronger indications for the balance. "Dear Me" next.

The second and last week of "Lightnin'" at the Nixon smashed the record, the first one set, by climbing \$2,000 over the theater's previous high figure of \$31,000 for a \$2.75 top legit show.

The Harrison-Hollins orchestra partnership has dissolved, with the latter member continuing as sole owner and the former hiring to Cleveland with a jazz outfit.

Kay Brewster, local girl, who has appeared with various road shows during the last few seasons, has returned home to engage as soloist in one of the local cabarets.

Frank Maggio, local orchestra leader, is on his annual visit to New York.

Jack Yellen, Buffalo songwriter with many hits to his credit, is convalescing from a severe illness in Florida, caused from overwork.

Titus Kenyon and Harry Melrose, former treasurer and assistant at the defunct Shubert vaudeville box

office, are looking forward to a new assignment in another Shubert house.

PORTLAND, ORE.

BAKER—Baker Stock in "The Haunted House."

LYRIC—Lyric Musical Comedy in "In Florida."

HEILIG—"Bringing Up Father."

PICTURES—Liberty, "The Champion"; Columbia, "Fool's Paradise"; Rivoli, "A Man's Home"; Blue Mouse, "A Connecticut Yankee"; Majestic, "Wallingford"; People's, "Bonnie Brier Bush."

A 1,500-seat suburban theatre is to be erected in the early summer by Percy Garrigues and W. E. Tebbetts, owners of the Highway, Portland's most important suburban house. The new theatre will be 12 blocks from the Highway, but patronage at the latter house leads the owners to hope for big things from the other house. Only one downtown picture house—the Liberty—has over 1,500 seats.

"Foolish Wives" has at last been booked here, at People's, starting March 25.

A lyceum club to give entertainment in town and country communities has been organized among Ore-

gon Agricultural College students by C. B. Mitchell, professor of public speaking.

Ben T. Dillon, principal comedian and director for the Lyric Musical Comedy company, celebrated the 39th anniversary of his advent on the stage last week. Dillon's first speaking part was as Benny in "Our American Cousins," presented at Macon, Mo., by the Monte Hernandez Repertoire Co.

Millroy A. Anderson, treasurer of the local Orpheum under Manager Frank J. McGettigan, has been called to San Francisco as assistant manager of the new junior Orpheum, to be managed by Cliff P. Work, formerly a doorman in the Portland house under McGettigan. Robert T. Berven, chief doorman, is the new Orpheum treasurer here.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S.—This week, dark; next week, Sothorn and Marlowe.

PRINCESS.—Corinne Tilton and Co., Herman Timberg, Arnold and Weston, Page, Hack and Mack, Bailey and Cowan, Burns and Lorraine, Galetti and Kokin, Ruth Budd.

ORPHEUM.—Orpheum Players in "Kathleen Mavourneen."

GAYETY.—Billy Watson show. ALLEN.—Allen Concert Co. Feature, "Peacock Alley."

CAPITOL.—Capitol Opera Co. Feature, "Fool's Paradise."

ST. DENIS.—Film, "The Eternal Light" (3d week).

IMPERIAL.—Elm City Four, Transfield Sisters, Arthur Astill, John T. Ray and Co., Duffey and Kellar, Visser and Co. Feature, "The Heart of the North."

Loew's entered upon its new policy this week of starting the show Sunday. The former method was to start the week's bill Monday. The publicity department at this theatre has been dispensed with, after being in existence ever since the house opened.

A new policy is announced by the Gayety, on Columbia wheel—continuous policy of vaudeville and burlesque open at 1 p. m.

Opera at popular prices will start at the St. Denis April 24. The producer is Basil Horsfall, formerly a picture man.

The System has adopted a policy of one vaudeville act in conjunction with pictures.

Workmen are busily engaged in getting Dominion Park, the local outdoor amusement park, into shape for the coming season.

HOLZWASSER & CO.

1421-23 Third Ave.
NEAR 80th STREET
NEW YORK

FURNITURE

For the Profession

America's finest designs for dining room, bedroom, library and living room.

CASH or CREDIT

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

E. Galizi & Bro.

Greatest Professional Accordion Manufacturers and Repairers.
Incomparable Special Works. Now idea patented shift keys.
Tel.: Franklin 526.
215 Canal Street
New York City

J. GLASSBERG SHORT VAMP SHOES

\$8.85 FOR STAGE AND STREET AT MODERATE PRICES
Satin Strap Pump Catalogue W. 42d St. Stage Last Pumps, Flats, Ballets—Box Black, White, Flesh Y FREE 225 New York or Soft Toe. Reliable Mail Order Dept.

DROP CURTAINS FOR SALE AND RENT

BUMPUS & LEWIS SCENIC STUDIOS

245 WEST 46th STREET, NEW YORK CITY.

Cycloramas, Stage Settings in the newest materials, also velvet and plush

Phone BRYANT 2695

BACK IN THE KENNELS



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"

— LOWE CIRCUIT —

NANCY GIBBS

(Assisted by)

PIERRE DE REEDER

IN

"MUSICAL MOMENTS"

Management

Messrs. LEE and J. J. SHUBERT

FOUR MILANOS

Singing and Music

FROM RAGTIME TO OPERA

SHOWS IN CHICAGO

(Continued from page 16)

"The O'Brien Girl" gets ready to take possession. Around \$8,000.

"The Claw" (Princess, 5th week). First week of extended engagement did not bring returns anticipated.

Calculated this show would play practical capacity for extended engagement did not bring returns anticipated. Calculated this show would play practical capacity for extended period. Something went amiss with result only \$14,000 could be chalked up last week.

"The Hindu" (Shubert-Central, 9th week). Though holding engagement record of the season for this house, "The Hindu" skidding that producers have decided to vacate here. Around \$6,500.

"Lady Billy" (Illinois, 2d week). Mitz in her pretty offering has captured town. Nearly \$17,000, considered phenomenal.

"The Night Cap" (Playhouse, 10th week). Customers bit shy for first time since attraction opened. Wind on boulevard Michigan must have kept them away during early part of week; ledger only showed \$8,000, drop of almost two thousand from preceding week. Still profitable business though for house and company.

"Dog Love" (Studebaker, 1st week). Took with the papers but not public. Leaves this week. Initial week intake around \$7,000.

"Lightnin'" (Blackstone, 27th week). First time since show opened returns fell below \$20,000, which gives credence to statement something is radically wrong with business here. Over \$18,000.

"The Silver Fox" (La Salle, 3d week). Balcony fallen off considerably but lower floor holding own. Over \$3,000, which will help greatly toward meeting the deficit incurred before the troupe arrived here.

GOOD COAST RECEIPTS

FOR STAR NAMES

Barrymore-Warfield Piling Up

Gross with Their Plays—

"Irene" Repeating

San Francisco, March 15.

The Columbia gave Ethel Barrymore \$17,500 last week. It is estimated the Barrymore play ("De-classé") will do \$55,000 in her three weeks' local engagement.

In one night at San Jose David Warfield drew \$2,800 and got \$6,000 at Sacramento in two days. Including the Oakland stand, Warfield did over \$20,000 on the week.

"Irene," playing return dates, is getting close to last season's business through the western section. The show comes into the Century here next week.

MOROSCO

WEST 45th STREET
EVEN 9:30 MATS. 2:30

THE BAT

KYRA

Shubert Vaudeville

ERNEST HIATT

in "Nothing Serious"

Shakespeare Says: "Let Every Eye Negotiate For Itself And Trust No Agent."
(Much Ado About Nothing, Act 2, Sc. 1.)
Direction EARL & PERKINS

JACK NORTON AND CO.

in "RECUPERATION," by HUGH HERBERT

Direction: CHAS. MORRISON

THE MELVILLES

IN

A Study in Electricals

Direction: SIMON AGENCY

ENGAGEMENTS

Marguerite Forrest, Jane Wheaton and Carlotta Monterey, "Voltaire," Rita Romilly, "Babu" (to succeed Carlotta Monterey).

Alexander Rogers, "Taboo," Arnold Daly, "Voltaire," Clelia Benjamin, "Back to Methuselah."

Ellen Van Volkenburg, "Creditors," Pauline Lord, Chicago company of "Anna Christie."

Conchita Piquer, Shuberts. Robert Haines, Fritz Williams, Herbert Bruce and Wilfred Lytell, "Up."

Dagmar Oakland, who recently severed the vaudeville partnership with her two sisters for the purpose of joining the new Shubert unit, "Rose Girl," has been placed under contract for "Tangerine" at the Casino, New York.

Ben Hendricks, John Robb, Jean Wardley, Ruth Jackson, Marvée Snow, Frances Crowell and Rhy Derby, "Up."

John Cumberland, "Lady Bug."

A comedy in one act ("What's in a Name") was given by the American Players to commemorate the first anniversary of the Red Cross Club, New York. In the cast were Tudor Dunbar, Keane C. Walters, Nine Leon, Frances Singlehurst,

— AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

JOLSON'S 59th ST. THEATRE, at 1st Ave. Phone: Circle 3281.
Eves. 8:20. Matinees Wed. and Sat. at 2:20.

AL JOLSON

in "BOMBO"

AMBASSADOR 49th St. nr. E'way. Phone: Circle 3792.
Eves. 8:20. Matinees Wednesday & Saturday.

BLOSSOM TIME

Maxine Elliott's 39th. nr. E'way. Eves. 8:20. Mat. Wed. & Sat.
CLARE KUMMER'S New Play
—THE—
MOUNTAIN MAN

with SIDNEY BLACKMER

Nora Bayes Thea. 41th W. of W. Eves. 8:20. Matinees Wed. and Sat.
THE FUNNIEST FARCE OF TWO SEASONS
JUST MARRIED

With VIVIAN MARTIN and LYNNE OVERMAN

BIJOU Thea. 45th W. of W. Eves. 8:20. Matinees Wed. and Sat.
—THE—
DOVER ROAD

By A. A. MILNE with D'yn. of Guthrie McClintic Chas. Cherry

F. RAY COMSTOCK and MORRIS GIST Present
BALIEFF'S
Chauve Souris

From MOSCOW—Direct from LONDON—PARIS
49TH ST. THEATRE West of E'way. Phone Circle 5425. Eves. 8:20.

MATINEES TUES., THURS. and SAT.

TRIXIE FRIGANZA

AT

ORPHEUM, MINNEAPOLIS

Next Week (March 19)

LAURIE ORDWAY

IRENE FISHER, At Piano

Wallace Stuart Elmer C. Peterson staged the playlet, written by Fanny Cannon.

Ex-Governor Allen of Kansas will deliver an address under the auspices of the Actors' Fidelity League the latter part of April at the Henry Miller.

Willette Kershaw has been signed by Sir Arthur Collins and J. L. Sacks for the lead in the Robert McLaughlin production of "Decameron Nights" in London.

If
You
Don't
Advertise
in

VARIETY

DON'T
ADVERTISE

OWN BLOOD

(Continued from page 25)

"Magic Melody" and a couple other pieces to American stagemod, is the director general of the theatre.

Abel.

GUILBOUR

Guilbour.....Elizabeth Moffat

Guillaume, her husband.....Montague Rutherford

Marie, her daughter.....Sybil Mandell

Aubin, Marie's husband.....Ralph Faulkner

Robert, first neighbor.....Mary Bonestell

Gautier, second neighbor.....Leland Morris

Damo Renaud, Guilbour's friend.....Yvette Guilbert

Mandot, first harvester.....Edmond Varney

Seneire, second harvester.....Edmond Varney

Ballif.....Geoffrey C. Stein

Sister of Aubin.....Pauline Graft

Cousin of Aubin.....Helen O'Malley

Cochet, the executioner.....Montague Rutherford

Priest.....Ralph Faulkner

Poor Woman.....Rosalie Mathieu

Auberl, first officer of the law.....Edmond Varney

Gaspard, second officer of the law.....Edmond Varney

Night Watch.....Leland Morris

St. Gabriel.....Stella Seager

Portia Wagar, Margaret Whiting, Molly Gilbert, Harriette Frazier

Voice of God.....Ralph Faulkner

Our Lady.....Caroline Meade

St. Michel.....Mary Bonestell

St. Jean.....Jennie Barry

St. Raphael.....Bessie Neugart

St. Uriel.....Pauline Graft

Yvette Guilbert produced "Guil-

bour," a miracle play adapted from the French by Anna Sprague MacDonald, at the 39th St. theatre, Wednesday evening of last week. The piece is scheduled for five performances at that house prior to being produced under the same management in Paris. Elizabeth Moffat headed the cast of the English version, playing the title role in which she will also appear in the Parisian production. As produced at the 39th St., "Guilbour" displayed no possibilities of a Broadway production. The theme of the piece, which is of a serious nature, does not contain sufficiently interesting ingredients to attract the attention of a present-day audience. It is superabundant with religion, the majority of which contains no direct appeal for a cosmopolitan audience. "Guilbour" is from a cycle of forty miracle plays originating in the 14th century. Its authorship is unknown, with the original production having been made by a religious association in conjunction with the other plays of the cycle. As produced by Mme. Guilbert, the piece is presented in one scene with draperies employed. The cast is large and gives a fairly capable performance of an uninteresting play.

Hart.

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. 8:20. Mats. Wed. & Sat.

A. H. WOODS Presents

MARGARET LAWRENCE

LOWELL SHERMAN

ALLAN DINEHART

in "LAWFUL LARCENY"

A New Play by SAM SHIPMAN

ELTINGE THEA. W. 42d St. Eves. 8:20.
Mats. Wed. and Sat. 2:20.

—THE MOST FAMOUS PLAY IN NEW YORK—

THE DEMI-VIRGIN

By AVERY HOPWOOD

SAM H. HARRIS Attractions

Sam H. Harris Thea. 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 TRUOX

CORT WALLACE and MARY EDDINGER and NASH

in "CAPTAIN APPLEJACK"

MUSIC BOX West 45th Street.
Eves. 8:15. Mats. Wed. and Sat. at 2:15.

IRVING BERLIN'S MUSIC BOX REVUE

—With a Cast of Metropolitan Favorites—

KNICKERBOCKER Theatre E'way, 38th St. Eves. 8:30.
Matinees Sat. and Mon.

CHARLES DILLINGHAM Presents

"Bulldog Drummond"

A Real Melodrama, by "Sapper," with A. E. MATHEWS

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 41th 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 Eves. 8:20. Mats.
45th St. Thurs. and Sat.

E. RAY GOETZ 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 Gerbidon.

EMPIRE E'way & 40th St. Eves. 8:20.
Mats. Wed. & Sat. at 2:20

"DORIS KEAN

GLORIOUS IN

'The CZARINA'."

—EVENING WORLD

LIBERTY Thea. W. 42 St. Eves. 8:20.
Mats. Wed. & Sat. 2:20.

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

Twice Daily at the HIPPODROME

"GET TOGETHER"

The Hippodrome's Greatest Spectacle

PRICES CUT || Evenings 50c., \$1, \$1.50, \$2.
IN TWO || Daily Mats. 2,000 Good Seats \$1

GEO. COHAN THEATRE— Broadway and 45d 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"—E'way at 47 St.
Direction.....Joseph Plunkett

REX BEACH'S

"FAIR LADY"

STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE, Conductor

BOUGHT AND PAID FOR

A Famous Players feature, of a poor girl marrying a wealthy man and taking a part of her family along with her. That much of the tale, with the title added, tells the entire story.

Much dragging out, little action and some dragged-in travesty playing that got a laugh here and there ran through the usual hour that ordinary pictures such as this take up.

Agnes Ayres, Jack Holt and Walter Hiers were the leading principals. Hiers did the comedy, rather well at times, "making" his role. There was little else for the others to do.

"Bought and Paid For" will please the tired shop girl and tire everybody else. At the Rivoli Sunday night it followed that awful second chapter, "The Race for Life," of "The Mistress of the World" serial. If Germany turns out another terrible thing like this and calls it a picture, there may be another war. It probably is the poorest made pretentiously-billed film attraction ever turned out, worse even than those manhandled four-reelers the Germans sent over here some years ago. Anything could have followed it at the Rivoli, where the German picture was laughed at, booed at and hissed at during its running. The only thing that kept the audience in the house was that "Bought and Paid For" was there, to follow it.

TRAVELIN' ON

J. B. Hart's "Travelin' On," a typical Hart western, split the bill at the Rialto with the second episode of "The Mistress of the World," adding insult to injury. Forcing a trashy serial on Broadway is bad enough, but this Hart picture is positively dangerous.

The New York State censor having gone a long way toward scaring off the sex hounds in the production game, it remains for William S. Hart Productions to put on a feature that is bound to give offense to a large element of the church-going public. It's bad enough for cosmopolitan New York, but it's pretty likely to start something in the Methodist Episcopal middle west and south.

What can be said of a piece of fiction (the program credits the story to William S. Hart himself) which has a minister of the gospel resorting to all sorts of crookedness, including the holding up and robbing of a stage coach, to get money to build a church in a western mining camp? As if that were not sufficiently cynical, the minister is saved from the justice of the lynching party by the hero, a pious and determined atheist. All this is done in Hart's gosh awful earnestness. In the name of all that is decent and considerable in social behavior and literary ethics, how do these birds get that way?

Here's the story, adapted and directed by Lambert Hillyer, photographed by Joe August, A. S. C., as the program has it. J. B. is a wandering prospector in Arizona in the '80s, who "don't believe in God and wouldn't trust anything but himself that walked on less'n four legs." Hi Morton is an itinerant preacher fired by the great zeal of a passionate missionary and accompanied by his beautiful wife in his journeyings. Preacher and prospector came to Tumble Gulch and Morton determines to build a church there to fight the viciousness of a mining camp. Dandy McGee, dance hall and saloon proprietor and monopoly of evil, plots to balk the invasion of the church by raising the price of necessities, chiefly lumber for the church, at the same time scheming to assail the preacher's pretty wife. J. B. also has designs on the woman, but instead of underhand scheming he proposes to abduct her in a frank, bold way. Meanwhile Morton is having trouble financing the church construction job. He causes his wife to set up a booth near the saloon on which is printed a sign, "Buy the book every gambler ought to read—\$5." Everybody buys a volume, which turns out to be a Bible. Everybody is hoaxed by the piece of mean trickery, including J. B. A title describes this turn in high finance as "a pitiful expedient to raise money for the church." As it comes on the screen it strikes one as a barbarous way to handle holy vessels.

But even the trick of salesmanship fails to build the tabernacle, and Morton goes forth to hold up the stage; does that little thing; takes \$1,000 and is captured. Tried by a catch-as-catch-can jury, he is sentenced to be hanged, when the wife appeals to J. B. and he goes to the rescue. With his two trusty tough citizens in the lynching party just as they are about to swing the minister. Then he declares it was he who robbed the stage coach and goes off alone.

We see him presently riding away across the desert while the minister, his church now completed, is tacking up a sign over the door announcing that this house of God was built by an unbeliever.

The point is that the figure of the

religious man is made mean and contemptible and that of the atheist bears a glorified halo of romance. The picture was probably inspired by a gross misreading of Bret Harte. Its ethics are all askew and its effect upon the spectator is unqualifiedly bad. **Rush.**

THE SEVENTH DAY

John Alde, Jr. Richard Barthelmess
Uncle Jim Alden Frank Lose
Uncle Ned Leslie Stowe
Donald Peabody Tammany Young
Reggie Van Zandt George Stewart
Monty Pell Alfred Schmid
Aunt Abigail Grace Barton
Betty Alden Anne Cornwall
Kathinka Teddie Gerard
"Billie" Blair Patterson Huff
Patricia Vance Louise Diaz

"It's a very old story, that's the best thing about it," reads one of the subtitles, and it states, approximately, all there is to be said concerning Richard Barthelmess' second starring vehicle. Inspiration Pictures, Inc., is presenting, releasing through First National, from the story by Porter Emerson Browne, under the direction of Henry King. It also marks King's second attempt in conjunction with the star, they having paired for "To Be a King," shown early in January.

The tale opens in a New York club, where a mixed party of young society members are prevented from carrying out a birthday flask celebration of one of their members by the head waiter, with the suggestion the gang adjourn to his yacht. Those at the table, properly chaperoned, embark for a cruise which ends in the boat putting into a coast village for repairs with the necessary adjusting announced as needing a week.

The joy seekers are pretty much up against it, in a town minus a railroad or hotel, for amusement, with the story narrowing down to the love affairs, starting out as flirtations, on the parts of the "city" pair, Reggie Van Zandt and Patricia Vance, with Betty Alden and John Alde, Jr. (Barthelmess) of the village.

Included in the action leading up to the finish is the gambling, dancing and drinking of the party, on board, a few atmospheric "shots" in and about the village, and a couple of attractive scenes by the camera with the palatial pleasure craft as the subject. The seagoing yacht looks the part.

Barthelmess predominates and is in no danger of being overshadowed by any other member of the cast. Louise Huff proves a satisfactory society miss. George Stewart as Reggie has turned in a capable piece of work, also causing some favorable comment amongst the feminine onlookers for secondary honors. The remaining members flash nothing above the average.

"The Seventh Day" is somewhat indistinct in its sub-titling. It will suffer if compared to "To Be a King."

MISTRESS OF WORLD

The second episode of the U. F. A. serial remains in both of the Famous Players Broadway theatres this week, although last week it had been decided to take it only at the Rivoli and keep it going only at the Rialto. As late as Saturday afternoon an inquiry at the company's home office brought the reply that it would hold forth only at the Rialto, and during the week the newspaper advertisements announced that plan. The last moment decision appears to have been to force the issue, and the Sunday papers carried the announcement that both houses would carry the second episode, entitled "The Race for Life," supported by a regular feature. This program make-up compelled the elimination of the usual concert, specialty items and short subjects, all except the news reel, and made a rather heavy screen entertainment. At the Rialto William S. Hart in a typical western filled out and at the Rivoli the feature was "Bought and Paid For." Much drama and nothing to relieve it.

At the Rialto Sunday night business was brisk. There was the usual crush up to the beginning of the second night show, with the back of the house filled to the capacity of the taped lines. The question was whether interest was in the serial or in the Hart feature. A new Hart picture alone is usually considered a sufficient draw for the Broadway programs. Its introduction into the bill at the Rialto clouds up the issue of the Famous Players experiment with the Ufa chapter story, although the evidence would seem to have the force of a confession that the venture had started unsatisfactorily.

"The Race for Life," the second episode of "Mistress of the World," is not as good as the first chapter, "The Dragon's Claw." It lacks the picturesque scenic settings of the beginning and has all the crude story defects of infantile theatrical device that marked the opening installment. But it has this merit, worth considering by the exhibitor whose clientele is of the "serial grade": It gives promise of leading into a sensational Rider Haggard chapter next week and a pull is established for the return of serial fans. This is accomplished by bringing our adventurers into the wilds of Africa, where they discover a lost and forgotten City of Ophir where ancient tribes exist in the times of the Queen of Sheba. At

the tall end of the second chapter the heroine and hero get their first glimpse of this weird community from a distance just as the "to-be-continued" title is flashed, but then about 100 feet of advance "trailer" is screened, giving scraps of the high points in the following installment. For the purpose of serial exhibitors the arrangement is shrewdly managed from a business viewpoint. If his customers see and enjoy the first two episodes they will be cinched for the rest of the tale.

Discussion of the artistic quality of the picture appears to have been covered pretty thoroughly last week by various commentators. "Artistic merit" and "serial" are irreconcilable. The two things can't be made to go together up to date. The only question involved in the venture is the wisdom of putting the serial on Broadway. The picture is just a serial for neighborhood serial houses and nothing else, and should have been restricted to that field.

It takes six full title sheets to cover the preceding story before the second chapter starts. Then the film goes back and the characters enact the last 150 feet or so of the first installment before the story goes on. Helen now has the mystic jewel with its diagram pointing out the location of the Queen of Sheba's buried treasure in the African city of Ophir. The trio—Helen, Dr. Kien Lung and Benson—take ship for Africa, and start with a native caravan for the interior. They have to cross the territory of King Makombe, a black cannibal chief. They present him with gifts (silk hat, gaudy umbrella and all the rest of the props) and all is well.

Makalla, the witch doctor of the tribe, however, plots to destroy the white party and there is a running fight between the savages and the adventurers in which the mortality is high. The witch doctor and Dr. Kien Lung are killed during a pursuit in canoes, but Helen and Benson escape into a watery cave. They follow the subterranean waterway under the mountains until the tunnel is blocked by huge mortal portals. The Herculean Benson forces the gate. In the distant valley disclosed through the open doors is an ancient city teeming with life and—"continued in our next." It is then that the trailer starts, promising that the life of the city with religious rites, blood sacrifices, etc., is to follow, with quick flashes of appropriate scenes.

"The Race for Life" is poor stuff in itself, cheaply made, but it has a skillful climax for serial business purposes. **Rush.**

COME ON OVER

Moyna Kililea Colleen Moore
Shane O'Malley Ralph Graves
Michael Morahan L. Farrell MacDonald
Della Morahan Kate Price
Carmody James Marcus
Leah Dugan Kathleen O'Connor
Bridget Morahan Florence Drew

A Goldwyn picture by Rupert Hughes, directed by Alfred Green and shown as a special St. Patrick's day offering at the Capitol this week, proves to be a feature that carries as much heart punch as "Over the Hill" or any of the big winners that counted on the love elements as their theme. Mother love, love of home and young love all combine to make this feature a real box office attraction. Had Goldwyn taken this picture and given it a title that was more appropriate and run it on Broadway instead of some of the spectacles that they have shown for a run, they would have developed a distinct money maker. It has the universal appeal and that is what counts in film.

Rupert Hughes chose as his characters three generations of Irish and Irish-Americans. Their life stories are so told as to bring a tear and a laugh one right after the other.

The story opens in Ireland with but three characters showing. An aged grandmother left alone on the old sod for years after her children have migrated to America. A lad of the neighborhood is about to follow in their footsteps and he is leaving his loved colleen to follow on when he sends for her.

In America he seeks out the son of the grandmother and makes his home with his family. A job comes but is lost soon after and a number of others follow. Meantime he meets with another Irish family consisting of father and daughter and, while the old man is a drunkard, the daughter is a fashionable modiste with a Parisian non-de-business. The girl achieves an affection for the young Irish lad, but he remains true to the girl on the other side.

The tales of Ireland told by the greenhorn to the Morahan family incites the son of the aged woman to return to Ireland to visit his mother, and when he gets ready to return to America he not only brings her along but also the sweet-heart of the boy. It is to be a surprise, and when they arrive the girl walks in on a situation that puzzles her, for the boy is going to go to the priest with the girl of the other Irish family, she having gained the consent of her father to the trip. The little emigrant can think of but one reason for a visit to the priest and that is to arrange for the publishing of the banns. In reality it is to have the old man sign the pledge. With the complications straightened out it makes for a happy ending.

Colleen Moore and Ralph Graves,

who play the leads, are splendid, but the balance of the cast also comes in for a goodly share of praise, especially Florence Drew, who plays the old pipe smoking granny, and her son, played by L. Farrell MacDonald. Kate Price also contributes a corking piece of character work.

In direction Alfred Green has done as splendid a piece of work as has been seen in a Goldwyn picture for a number of releases. **Fred.**

WOMEN'S CLOTHES

Jacqueline Lee Mabel Ballin
Barker Garrison Raymond Bloomer
Rupert Lewis Crauford Kent
Mrs. Roger Montayne May Kiteon
Joe Feinberg William H. Straus
Leslie Houston Aggie LaField
Ellen Downe Rose Burdick

Hodkinson release produced by Hugo Ballin from the story "The Luxury Tax" by Ethel Donohoe. In addition to sponsoring the picture Ballin did the directing with Mabel Ballin as the star. The Donohoe story contains several interesting angles as a screen subject. In the five reels of film devoted to it considerable action takes place with the story at times being slightly disconnected largely due to the fact that considerable cutting was necessary to bring the production down to the required length for a program feature.

The story centers around a girl of the show world. The closing of a traveling rep show of which she is a member throws her on the town. Unable to secure a position in the profession, she secures employment as a manikin in a modiste's establishment. While on duty she is sent to the home of a customer to return a gown. Being alone, she is tempted to put the creation on and is detected by the woman's nephew. He, believing her a friend of his aunt's, invites her to dinner in a restaurant. While dining they are met by a chum of the young man's who had seen her at the house while the other was dressing and knew her mission there. He discloses her identity to his friend. She explains her actions and is forgiven, being sent home alone after the meal.

Shortly after the young man with the wealth decides to give her the opportunity of having all of the money she desires in order that she may have the better things in life to determine whether or not wealth means happiness. He induces his attorney to notify her that she has been left a fortune by a woman in South America whom she had waited upon in the gown shop. Securing the money, she establishes herself in a sumptuous apartment and adorns herself to her heart's desire. A chance meeting with the young man who is helping her establishes him as a friend. Gossip among her former acquaintances is that a rich male friend is supplying her with funds. A love affair springs up between the two which is shattered when the boy's chum informs her of what has been going on and who is her real benefactor. This causes her to disappear with her benefactor unable to locate her whereabouts for three years. A chance meeting after she has established herself as a star renews the love match with the customary close-up at the finish telling the tale.

Ballin has directed this production with his customary finesse. The points of the story are brought forth in a telling manner and landed with the proper punch. In Mabel Ballin he has a capable leading woman. She has all of the requirements of an ingenue star and possesses histrionic ability above the average. In support are Raymond Bloomer, as leading man, and Crauford Kent in the role of a heavy. Both creditably handle their parts. The remaining members of the cast have been selected with discretion.

The production end of "Other Women's Clothes" is one of its strong points. The director has selected attractive sets and has not skimped in any way. It is a corking picture for women and has all of the necessary qualities of a good program feature. **Hart.**

THE FOREST KING

Martin Webb L. M. Wells
Mrs. Webb Virginia Ware
Bob Lanier Reed Chapman
Evelyn Webb Dahlia Pears
Leslie Houston Lillian Hall
Eugene Stratton Arthur Mallette
Steve Hawkin Joe Ray

This is another of the Pacific Film company's group of purchase pictures being offered in the state rights market at extremely moderate exhibition totals.

It goes without saying that it is second rate, but at the right price would be a buy. It is in five reels and, in general, has the quality of a fair melodrama of the "Blue Jeans" order. There are several effective punches, a forest fire, a fist fight between the hero and two heavies, and a third which marks the climax of the story an impressive explosion of dynamite which tears the landscape apart and deals bodies of poetic justice.

The interiors are rather poorly done, but for the purpose of this class of production reasonably adequate. There are, however, plenty of fine outdoor settings with the California redwood forests as a

background, and for a picture of its class the photography is extremely good, including, as it does, some excellent examples of misted effects. The acting is mediocre, but acting in a story of this kind could scarcely be fine. The dramatic elements are too crude.

It's a so-so picture. Not good enough to be available for the best houses, and still not bad enough to be entirely without merit. The cheap state rights scheme appears to promise an equitable system for both buyer and seller. The story has to do with a doll-like blonde heroine, Leslie Houston, a factory worker who is the sole support of an invalid father. She is insulted by the foreman of the packing room and as she slaps his face a piece of jewelry falls from her throat into a parcel. She is discharged and falls upon poverty. Meanwhile, the package with its jewel comes into the hands of Bob Lanier, who is managing a logging camp for a lumber king to whose daughter he is engaged.

By the packer's slip in the parcel, Bob traces the forlorn heroine to return the jewel and falls in love with her. He prevails upon her to bring her father to the lumber camp where the open air may restore his health. The lumber king's scheming lawyer, who is trying to break up the match between Bob and the lumber king's heiress, brings the latter to the camp and poor Leslie and her father are ordered out of the lodge by the jealous fiancée. They take refuge with an enormously fat Irish washwoman attached to the camp, who furnishes comedy relief of the good old fashioned kind.

Bob's jealous fiancée has the heroine abducted by one of the rough lumberjacks, but she is rescued in time. The scheming lawyer, his plans defeated, determines to rob the office safe and depart, after putting dynamite in Bob's desk, so arranged that a footfall on a loose board will set it off. Bob catches him there, together with the kidnapping lumberjack, and there is a royal fight in which the hero emerges victorious. After Bob has departed, the two heavies quarrel about the loot in the safe and during a clash one of them steps on the loose board. The whole landscape spouts up and the villains are done for, while Bob and the blonde heroine fall into the closing embrace. **Wash.**

GLASS HOUSES

A Viola Dana feature, issued and distributed by Metro. Not a bad feature of its kind, but yet not greatly above ordinary, with the story bringing out a couple of different angles during the action that heighten the interest. A couple of other intersections lessen the interest as well, so at the finish the story just about balances on an even keel that doesn't excite nor leave an impression either way.

As with other Metros, there's a ballroom scene and another society event or two. The Metro directors evidently thought when they started on their wild rampaging "picture making anything 'society' would get it over; the more social there was to a feature, the more certain. It doesn't look as if the plan worked out.

Miss Dana in this picture is one of two sisters who, losing their inheritance, must seek their living by work. One finds that to disguise her good looks she may find a job through an employment agency, and this one (Miss Dana) does so, given the position by a maternal and wealthy aunt of guiding her wayward young nephew into a righteous path. That was one of the intersections that knocked the killer out of the logic. Another was that the nephew—if Miss Dana was as good-looking as every one seemed afterward to have believed—would have discovered her looks, even through a pair of rimmed glasses and a biddy hat. But maybe it was because Miss Dana had her hair bobbed. That bobbed hair has fooled more girls than it has made look girlish or youthful.

And so it ran, with a little comedy twist toward the finish, when Miss Dana, by this time the wife of the youth she was to have guarded, believes her husband is mentally unbalanced through his suspicions she is "Angel-Face Annie," a second story worker. The finish works out, and a check of \$50,000 suddenly given the young couple by the aunt brought an unexpected laugh that could have been the summary of how the audience regarded the picture as a whole.

This picture will depress the heart of many a plain or homely girl who sees it. For that reason, that it will bring a heart-pang, as it surely will, it could be regretted. For there could be no more pointed illustration of the value of catchiness of good looks than this story unfolds—how the boy couldn't bear to look at his wife with her glasses on—how amazed he was, and how quickly he fell in love upon seeing her in evening dress and without the glasses—looks as against plainness—class against hickiness.

However, that doesn't prevent it being a fairly good regular feature release for the Metro standard, with average acting and somewhat better direction. But there's nothing in it to boost, excepting Miss Dana's name and perhaps her bobbed hair. **Sime.**

QUESTION OF HONOR

Anne Wilmot.....Anita Stewart
 Bill Shannon.....Edward Hearn
 Leon Morse.....Arthur Stuart Hull
 Sheb.....Walt Whitman
 Charles Burkhalter.....Bert Sprotte
 Stephen Douglas.....Frank Beal
 Mrs. Katherine Wilmot (Anne's aunt).....Adams Farrington
 Mrs. Elton, Morse's sister.....Mary Land
 John Bretton.....Ed. Brady
 Parsons.....Doc Hyatt

A First National release, it stacks up as average alongside some of Anita Stewart's previous productions. Louis B. Mayer, as per usual, presents the star in a feature produced by her own company, the Anita Stewart Productions, Inc.

Edwin Carewe directed Josephine Quirk's adaptation of the Ruth Cross novel of the same name from the "People's Home Journal." To complete the credits, Robert B. Kurlie cranked the camera, Wallace Fox was assistant megaphone wielder and William Darling art directed, whatever that means.

The picture didn't dent Mayer's bankroll to speak of. Plenty of outdoor stuff, laid in the Sierras with a dam building engineering feat as the central theme, nature has provided some beautiful but inexpensive locations. In fact, a hunting lodge interior and dance hall and a shanty ditto comprise the only indoor stuff recallable.

Anne Wilmot (Miss Stewart) is a flirtatious flapper who accepts Morse's invitation to accompany him in the chaperonage of Mrs. Katherine Wilmot, our heroine's aunt, to the Sierras. Morse is building a railroad through the mountains and desires the right of way to a tract of land owned by Bill Shannon (Edward Hearn), our hero, who has erected a water dam thereon as part of a fertilization project for the arid territory beyond. Shannon has ideals about this dam and is thinking of the future and what it might mean to the coming generations when they can reclaim the arid regions. Morse visits him, offering the engineer any price demanded. Shannon idealistically spurns the mundane offer, and from then on Morse is not above resorting to questionable means to obtain his ends. He has wired the ground to dynamite the dam, but Anne saves it by breaking the connection a second before the circuit is closed. It need not be recounted that Anne has become fond of Bill Shannon, although she had promised his rival, Morse, that she would give him an answer to his suit after they reach the Sierras.

The footage totals 6,065 feet and was screened in 73 minutes. While nothing spectacular in effects and situations it interested fairly throughout, a fight scene or something as forcible being interpolated at proper moments when there was danger of flagging interest.

The casting is adequate, Miss Stewart doing her flapper role faithfully and with due moderation. She presents a winning figure in her hunter's togs and puttees. Edward Hearn is a real he-man hero, Walt Whitman as "Sheb," his pal, lending the comedy contrast. Arthur Stuart Hull did not overdo his role of "heavy," although it could have been easily exaggerated in spots. Hull, while not exactly a newcomer, ought to be developed into a new type of screen villain, the semi-sympathetic kind, perfect for captain of industry roles and the like. Bert Sprotte also stood out with a character bit.

The title is a pip for the exhibitor to do stunts with. It's worth half of the picture. Release is due about March 25.

VERMILION PENCIL.

Tae Chan (later called the unknown).....Sessue Hayakawa
 His wife.....Ann May
 Pai Wang.....Missie Seki
 The Unknown.....Sessue Hayakawa
 Li Chan.....Sessue Hayakawa
 Hsien Chieh.....Bessie Love
 Fu Wong.....Sidney Franklin
 Ho Ling.....Thomas Jefferson
 The Jackal.....Tote Du Crow
 Ma Shue.....Omar Whitehead

A typical Oriental story in the vein of previous vehicles for Sessue Hayakawa, capably done by R-C Pictures. Story by Homer Lea, scenario by Edwin Warren Guyol and Alice Catlin and directed by Norman Dawn. Bessie Love heads the supporting company.

The production holds to the average of the slant eyed actor. It was fair romantic quality and the usual impressive background of Oriental color characteristic of Hayakawa and his work, in short a feature altogether satisfying to the star's partisans of whom there are a very considerable number.

There is a certain genuineness about Hayakawa that attaches to no Occidental player in Chinese stories. He is probably the only actor who can create a complete illusion before the Oriental background, for the obvious reason that he is working in his native atmosphere. The film under discussion has numerous passages of crude theatrical material such as would go into a wild and unrestrained serial, but somehow the picturesque personality of the star colors the whole affair and gives it a certain plausibility. What would be childish fiction under the hands of a Western actor becomes somehow plausible by reason of Hayakawa's ability to build realistic atmosphere, an illusion that is

painstakingly carried out in the surrounding detail.

His acting methods are natural and legitimate. In the present instance something of this asset is lost through the choice of an American actress Bessie Love, to play opposite. Her presence gives the play its only touch of unreality. The make-believe stares one in the face and comes near to spoiling an otherwise excellent bit of convincing story telling. The locale of the tale is China and the obvious Western personality of the actress stands away from the background like a widow's veil at a lawn party.

Hayakawa is called upon to play a double role, although one of the identities (that of an old man) is very foggy and unreal. The story deals with "the vermilion pencil," a red cylinder which a Chinese ruler lifts from a table as the ceremonial sign that a prisoner on trial is sentenced to death by torture. Tse Chan, a Chinese ruler (Sessue) pronounces this sentence on his wife whom he believes to be unfaithful. After she is dead he learns that his belief was unjust and he renounces his throne, sends his son to America in care of a tutor and goes into solitude to expiate his error.

Years after the son (also Sessue) returns as an engineer and while building a dam falls in love with the daughter of a humble basket weaver. The girl is abducted by a powerful mandarin and the young engineer goes to her rescue. He carries her off to a remote fastness near an active volcano where the pair are recaptured and are about to be executed under the doom of "the vermilion pencil," when the volcano bursts forth in eruption. All flee and the victims are set at liberty to complete their romance, the volcano destroying the former king as he prays that the evils that beset the son may descend upon his head.

The spouting volcano is trickily done with inserts probably from some scenic or news weekly inserted occasionally to give it verity and the picturesque Oriental backgrounds are exceptionally well executed.

SMILES ARE TRUMPS

Jimmy Carson.....Maurice Flynn
 Marjorie Manning.....Ora Carew
 John Stevin.....Myra McCarthy
 James Manning.....Herachel Mayall
 Enrico.....Kirkie Lucas
 Martino.....Norman Hammond

Looks as though William Fox had dug up a real bet in the line of a male star in Maurice ("Lefty") Flynn. Flynn made his name on the gridiron as a member of several of the Yale eleven, and in pictures looks as though he is going through for a goal. He is a husky individual with a coking personality and a winning smile, who can act and do stunts.

In "Smiles Are Trumps," a Frank L. Packard railroad adventure story, Flynn walks away with all the honors as the hero. Delbert Davenport, who prepared the script, gave him all the rough and tumble work possible for a star to handle and come up smiling, and the direction of George E. Marshall was such Flynn showed to full advantage.

There were touches of detail the director overlooked, such as having the star totally unsmiling in a closeup after a big fight in a locomotive cab, but outside of that and a few other like minor touches, Marshall has delivered a program picture full of pep. During the week the feature shared a double program bill with Buster Keaton in "The Playhouse," at the Loew's New York, but it won't be long before "Lefty" Flynn will be able to stand on his own, providing the Fox script department provides him with story material of the right sort.

Flynn has the role of an assistant paymaster on a new branch line of an important railroad. The paymaster, played by Myra McCarthy (who incidentally makes a coking heavy), has had things pretty much his own way. Working with Martino, one of the section bosses, he has been getting a mint of graft by padding the payroll. Flynn discovers the crooked work, and the paymaster decides he should be put out of the way. Martino's gang is delegated to do the job, but the young assistant bests them and returns to clean up for the paymaster. In the fracas that follows the paymaster is knocked unconscious and Flynn, believing he has killed the man, starts for the sheriff's office to give himself up. The paymaster recovers and decides to put the assistant in dutch by taking \$5,000 from the safe and accusing the young man of the robbery.

The train the assistant takes is the special on which the vice-president of the road is traveling. It is flagged by Martino and his section forces. They protest against being fired by the assistant paymaster. When they fail to receive satisfaction they attack the official with Flynn coming to the rescue. He is taken into the official's car and, arriving at their destination, discovers the road's detectives are looking for him, so he starts back to make Stevin, the paymaster, tell the truth about the robbery. Returning on a handcar, he is derailed by Martino, and when the vice-president and his daughter, with the train crew, return by locomotive, he isn't on the scene. As things look blackest Flynn arrives via horseback. Then Stevin

and Martino join forces, force the road official's daughter into the cab of the engine and start off with her. Another locomotive goes in pursuit and a race between the two engines follows. This is the thrill, the two running on parallel tracks. As they come abreast Flynn leaps to the car with the crooks and bests them in a fight.

Ora Carew, who plays the lead opposite Flynn, has little to do, but shows up well. Norman Hammond as the second heavy looked the character, but somewhat overacted. Kirkie Lucas as a boy registered nicely.

THE FIRE BRIDE

Lois Markham.....Ruth Renek
 Steve Matland.....Edward Hearn
 Capt. Blackham.....Walt Whitman
 Capt. Markham.....Fred Stanton
 Kalom.....Paki
 Taura.....Taura

This production is one of the so-called Entertainment Series that Wid Gunning, Inc., is releasing. It is the first feature that has been made in the South Seas, and, while pretty in spots, holds enough story and punch, together with a coking box office title, to put the production over in the average houses. W. F. Alder and S. M. Under are the producers of the picture, which was directed by Arthur Rosson.

The scenes are aid on a tropic island and aboard a small sailing vessel. Capt. Markham has been shipwrecked on a small island and some years after charts a schooner to return there with his daughter to recover treasure that he has buried. The chartered boat is in command of Capt. Blackton, the heavy, and his first mate is Steve Matland, a young man who is cruising the South Seas in search of the man that caused his sister's death.

When the schooner reaches the island where the treasure is buried Blackton has the elder sea captain slain and immediately after he kills the islander who did his bidding. He then tries to capture the affection of the girl, but prior to that he has wandered into the interior of the island and violated a holy cave of the islanders. This finally brings about his death at the hands of the tribesmen. In this much at least the hero is cheated of his revenge, for it was Blackton who caused his sister's death.

The photography through the picture is very good, while the direction carries sufficient punch to make the picture interesting, although there are a few details where the director has let things happen as they best might. A tropic storm and a shipwreck are very well handled.

Ruth Renek and Edward Hearn, playing the leads, handled themselves nicely, while the heavy in the hands of Fred Stanton was tremendously well played.

BE REASONABLE

A Mack Sennett twin reeler released through First National. Although Sennett has turned out some better stuff, this slapstick effusion should satisfy as the comedy spice for any film program. Some of the lesser known recruits from the director's stock company are seen in this film, a particularly luscious peacherino standing out in the leading feminine role.

With such a heroine it is only natural that Sennett should open proceedings on the bathing beach. He eschewed the bathing girl atmosphere which one always expects as soon as a beach scene was flashed.

The same fast tempo that pervades all slapstick comedy reels is maintained and of course the usual Sennett distinction of some semblance of story sequence, which concerns itself with the theft of a string of pearls. A chase by two score of coppers after the fleeing and long-suffering boob is nicely played up.

The discerning film fan has been educated to find new comedy bits and business in Sennett's stuff, for goodness knows they are all on the same rough and tumble order, and that is why this reel may not match up to par because of the familiarity of much of the business.

SHADOWS OF CONSCIENCE

Jim Logan.....Russell Simpson
 Winifred Coburn Sherman.....Gertrude Olmstead
 William Coburn.....Nelson McDowell
 Alice Logan.....Barbara Tennant
 Wade Curry.....Landers Stevens
 J. J. Bradley Ward
 Winifred (at six years).....Ida Mae McKenzie

A real old-fashioned western melodrama of the ten, twenty type, evidently designed for the cheaper houses. It was the weak sister on a Loew's New York theatre double feature program, sharing the bill with Irene Castle in "French Heels." The story was written by Francis Powers and J. P. McCarthy, the latter responsible for direction. The latter is also old-fashioned, being slow and draggy throughout.

The first two reels are employed in planting the story. This is seemingly a waste of footage, for the story amounts to but little in the aggregate. A girl lured into a fake marriage is taken to a small western town. Her brother follows, and on his way runs across a slain miner with his little daughter. He takes the girl with him into the mining town. There he discovers that his sister has been tricked, and in the fight with her betrayer the

SENSATIONAL LOEW'S BOSTON
OPENING DRAWS 100,000 VISITORS

Opening Night Tickets Bring \$5 Each to Specs—
 Papers Made Opening Lead Story—New State
 Seats 4,000—55c Top

Boston, March 15.

The opening of Loew's State, a 4,000-capacity, first-run house Monday, again proved that Boston is soft picking for film exploitations, a fact that was first conclusively demonstrated when Fairbanks and Pickford caused genuine riot calls on the police department blotters last fall.

Marcus Loew gave Nils Granlund his usual free hand for the opening and a couple of carloads of screen favorites were brought over, with street parades, bands, banquets, etc., for a three-day invasion of the city, even the mayor and the governor taking active parts.

The papers in several instances made it the lead story and conservative estimates place the crowd at 15,000 that stormed the house Monday night, the overflow fatten-

ing every movie house within a radius of two miles.

Tickets were reserved for the opening, with "specs" getting as high as \$5 per. Tuesday night the house went to its regular 55-cent top, rush-seat policy, and the film folk were shunted around to the Globe and the Orpheum, resulting in a heavy turnaway.

Loew was knocked off his feet by the results, although he had expected a whale of a response based on previous film favorite invasions, even Ben Turpin having cleaned up a young fortune last October during a week's exploitation.

Carl Levy handled the advertising campaign, working mainly through the Boston "Post," and running a special Sunday section billing the film folk for commercial appearances in department stores, etc., in return for the advertised cuts of various stars wearing Somebody's Hat and Somebody Else's Wonderful \$35 Gowns, etc. It was estimated Tuesday that 100,000 had specifically come into the city from the residential section Monday to view the parades and to catch close-ups of the favorites, Theda Bara being the biggest drawing name through the "guest list." The night show was a whale, including Fred Stone, Duncan Sisters, London Palace Girls, Nora Bayes, Ted Lewis and his band, Cecil Cunningham, Helene Davies, Bernard Granville and Frank Fay and Johnny Hines.

Included in the screen and stage players that appeared were:

Mae Murray, Mary Anderson, Lillian "Billie" Dove, Theda Bara, Charles Brabin, Al Bedell, Nora Bayes, Betty Browne, Loretta McDermott, Willie Collier, Jr., Johnny Hines, Miriam Cooper, Anna Held, Jr., Mrs. Willie Hoppe, Viola Dana, Mrs. Flanagan, Joseph Danenberg, Helene Davies, Zena Keefe, Joe Engle, Edward Earle, Dudley Wilkenson, Hilda Ferguson, Ann Forest, Frank Fay, Lee Buchanan, Edward Goble, Bernard Granville, Rosini Timponi, Florence Avery, Crauford Kent, Creighton Hale, Sheldon Lewis, Virginia Pearson, Montague Love, Bert Lytell, M. E. Murray, Robert Z. Leonard, Loretta McDermott, Mr. and Mrs. Billie Mason, Belle McEwan, Mrs. Marshall Neilan, "Teddy" Sampson, Harry Pilcer, Edith Stockton, Betty Woodmere, Howard Strickling, Hermine Stone, Grace Valentine, Nina Whitmore, Dudley Wilkenson, Ruth White and Audrey Maple.

Also in the party were Mrs. Marcus Loew, her two sons, David and Arthur, with their wives, and a number of the prominent theatrical producers.

Marcus Loew, introduced by Miss Bara, spoke about the perils of censorship and the lofty ethical standards of the players. Among other things he said, "Let the people censor their own productions; they are the only ones who pay to see the pictures, anyway."

The opening bill had for pictures, "The Champion" and "The Cradle," and an educational release, "The Rainmaker." Another short film was "But Women Must Weep." It was about 2 o'clock in the morning before the show was over and the people started to leave the house.

Loew's State is the only picture house of its exact policy in the city.

QUICK DEVELOPER

Los Angeles, March 15.

What promises to be the most elaborate ball the picture colony has staged in several seasons takes place this evening at the Arabassador Hotel under the auspices of the Western Motion Picture Advertisers' Association, better known on the coast as the "Wampus." There are thirteen "Stars of Tomorrow" featured as the drawing attraction for fans.

The card for the picture folk comes in a new developing device to be introduced early in the evening, when pictures will be snipped of the guests and developed and screened for their entertainment two hours later.

LONDON FILM NEWS

London, Feb. 20.

Walter Wanger appears to be making a success of pictures at the Covent Garden Opera House. This is all the more to his credit as a showman, considering that picture seasons at theatres have been up to now very lukewarm affairs except from the point of view of expense, the run of "Way Down East" at the Empire being a notable exception. He opened with the Fairbanks-Dumas "Three Musketeers," following with the much boomed Stuart Blackton color picture, "The Glorious Adventure," a film which relied upon its social stars for success, without which it would have been merely a well done historical picture. "Atlantide," the French film now showing, is probably the finest picture ever seen in London from the production angle, and is therefore doing by no means good business, the title being against it. The very strong story tells of a wonderfully beautiful queen who reigns over a mysterious hidden city. She has a great capacity for passion, but soon tires of her lovers. They are then slaughtered, fossilized and their stony bodies put into niches as ornaments for her palatial home. Two Frenchmen discover her kingdom and fall in love with her. One kills the other, only to find that his own niche in the palace mortuary is being prepared. With the aid of a slave girl he escapes his fate, however. The whole thing is beautifully done—nothing but consummate genius could get such a story over. Like many another manager, Wanger has fallen foul of gold-braided authority. In his case it is the censor of posters for underground railway stations. This worthy man, probably a descendant of the dear old lady who had trousers made for the legs of her piano, has banned the "Atlantide" poster, which shows a grotesque female with one leg uncovered. Of course, Wanger should be in a dungeon at the Tower of London for this brazen attempt to corrupt the morals of Londoners.

There is one bogus cinema school less, and its owners, William Welding and Jessie Quigley, have retired to one of H. M. prisons for 15 and nine months respectively. According to account books found by the police business had been good and the Welding-Quigley firm was on a firmer financial basis than most agents in the cinema business. The modus operandi was simple. Advertisements in the lay press brought the pigeons along, they were told of their suitability, assured of fortune and then "touched." In some cases the hawks even told their prey the name of the film in which they would appear when the few polishing lessons had made them profitable.

Mainly through the agency of the "Kinetograph Weekly" and its staff the first club for members of the film studio business is now open. The premises are within a few moments' walk of the heart of filmland. George Ridgwell is the vice-president and the manager is a retired brigadier general. The thing is a great novelty at the moment.

H. W. Thompson, a Yorkshire business man, has entered the cinematographic producing business to some purpose. Having financed Kenelm Foss to the tune of £150,000 he is responsible for features in which Martin Harvey, Fay Compton, Zena Dore, Mary Odette, Cyril Maude, Matheson Lang, Lyn Harding and Victor McLaglan will appear. The pictures will be released by Astra. Foss' plans for this year are as ambitious as before. They include the filming of a screen version of John Masefield's poem, "The Everlasting Mercy," with Milton Rosmer; W. J. Locke's "The Beloved Vagabond," with Maurice Moscovitch, and A. E. Hales' "McClusky the Reformer."

Nineteen hundred and twenty-two plans for the Stoll outfit include the filming of "The Shadow Trail," by H. A. Vachell; "Explosion," by E. Phillips Oppenheim; "The Country of the Blind," by H. G. Wells; "Miranda of the Balcony," by A. E. W. Mason; three new Coleby productions not yet titled; "A Debt of Honor," by Ethel M. Dell; "Petticoat Loose," by Rita; "Open Country," by Maurice Hewlett; "The Nonentity," by Ethel M. Dell, and "A Modern Cinderella." This last will be made in France by Maurice de Marsan. There is less of the melodrama about this year's program, but the firm still sticks to adaptations of the "best seller." None of the best British producing firms seem inclined to encourage works specially written for the screen.

The J. B. Davidson studio is at work again and making a film version of Rolf Bennett's novel, "A Bachelor's Baby," for the House of Granger. The producer is Arthur Rooke and the company includes several known screen and legitimate names, including Haidee Wright as Constance Worth. The company will shortly start filming

a version of "The Angel of Lavender Lane" from a story by Ivan Patrick Gore.

Hugh Croise is shortly embarking on a producing enterprise of his own and will make films on the same lines as "Three Men in a Boat" and "Four Men and a Van." Among the other new producing concerns showing signs of activity are the Captain Kettle Co., making a screen version of Cuthbert Hynes' "The Adventures of Captain Kettle"; the Aubrey Smith Co., with Alfred Noyes as producer, making "The Temptation of Carlton Earle," with Gertrude McCoy as leading lady supported by Aubrey Smith, and the Frederick White Co., a Manchester producing firm, is busy on "Trapped by the Mormons," topical, although the suggested melodramatic properties of the title smack somewhat of the screen's infamy. The company for this includes Louis Willoughby, Cyril Morton York and Evelyn Brent.

F. Martin Thornton, who has lately done much good work for Stolls, has joined Walsh-Pearson and will begin shortly on the firm's adaptation of Bart Kennedy's "A Sailor Tramp." George Pearson's next personal production will be a version of J. J. Bell's "Wee MacGregor's Sweetheart." In this Betty Balfour will play the leading part.

Associated First National Pictures and International Film Distribution Corporation have acquired the First National Concern. Percy Phillipson and Harold Pontefract of Pathe Freres (London) will be general sales manager and publicity chief, respectively.

"The Sign on the Door" at the Alhambra is preceded by a film "curtain raiser" in the shape of a two-reel comedy, "Beauty and the Beast." Guy Newall and Ivy Duke are the "stars," and the story tells how the Beast and the Beauty's love affair began with the loss of a garment at the theatre, how the affair progressed, and how it came to the happy ending film audiences demand. It is a delightful little comedy.

Guy Newall is about to start "turning" on a new sporting story, "Boy Woodburn." For this he will buy several race horses, reselling them when the film is finished.

C. C. Calvert, of Gaumonts, is to begin on a screen life of Lord Byron, but is having trouble in finding a leading man. This is strange, as the film trade is full of marcelled, curled, pomaded, corsetted and scented darlings, whose love affairs, according to themselves, would make even the ghost of Byron blush.

Will Kellino, also of Gaumonts, is also on the verge of starting on his new picture. This is the "Life of Rob Roy," which will be done north of the Tweed in the actual localities which framed the outlaw chief's romantic life.

Kenelm Foss is hard at work on "A Romance of Old Bagdad," in which Matheson Lang is starring, the film being for H. W. Thompson, who is at the back of the Astra Co. Work has been greatly hindered by influenza.

Lady Diana Manners, whose appearance is the big pull in the Stuart Blackton picture, "The Glorious Adventure," will be seen next as Dorothy Vernon in a picture written round the story of Haddon Hall. Variants of this story have already been used for comic opera, and also for a Fred Terry and Julia Neilson drama.

Walter West has contracted with Butcher's Film Service to make 12 pictures featuring Violet Hopson. As managing director of the now dormant Broadwest company he made many fine features and had, next to Hepworth, the finest stock company in this country.

The Welsh-Pearson screen adaptation of Pett Ridge's "Mord Emly" brings the firm's production work as near perfection as anything British has achieved; it puts them side by side with Hepworth at the very top of the home producing tree. Pett Ridge's story is one of slim life and is full of humor and pathos. Exaggeration or vulgarity has no place in it. Roughly, it tells the story of a little Cockney girl's love affair with a railway porter, her attempt at respectability as a domestic servant in a household of terribly prim old maids, the breaking of the bonds of this servitude, her arrest on a false charge of stealing huns, conviction and detention in a "home," from which she escapes to find her lover a popular pugilist, but still in the same mind where she is concerned. Then again tragedy comes into her life—a time of trial which proves not only her own worth, but that of her lover. The production work is beyond praise; no little detail has been neglected, and nothing is labored or forced. Betty Balfour is really excellent as Mord Emly; Edward Sorley is a pow-

erful figure as her convict father, all the more so because he is always natural. Rex Davis gives his usual manly, clear-cut performance as the pugilist lover and puts up an exceptionally fine fight in the Sporting Club scene, but, as is too often the case, he has little chance of showing his histrionic ability. The Sporting Club scene is the best we have ever seen, the setting holding some hundreds of "extras" and the set itself being a fine replica of the Albert Hall on a big fight night.

"The Vulture's Claw," the last South African picture, is a horse of quite another color. South Africans, with their fine filmization of Rider Haggard's novels, their gorgeous settings and natural playing, have taught us to expect the best. In this last picture they have very nearly given us the worst. The story by F. de Vere Stacpoole is common melodrama, badly told and with a worse continuity. The story tells of a cryptogram, the decoding of which will give the plan of a wonderful hidden diamond field. Many murders are committed until at last the diamonds are found and vice is slaughtered, while virtue comes to its hackneyed final "clean-up." It is rubbish. For once in a way no attempt has been made to use the wonderful scenic locations the company has at their front door, so to speak, and, of course, London has to be dragged in. Why is it always necessary for a virtuous heroine to starve in London? Are there no virtuous heroines in Johannesburg or Cape Town? or is starvation impossible in the land of the film's origin? Members of the South African Theatres stock company put in their usual earnest work, but have little chance. All the characters are "penny plain, tuppenny colored" as the story. M. A. Wetherell plays the Vulture—a master criminal who has gotten by heart the adage, "When in doubt, disguise by changing beard." Dick Cruikshanks is the usual detective of fiction—briar-piped, stern, as implacable as Destiny. Adele Phillis is the young lady about whose fortune all this footage of trouble has been written.

Society, with a very big capital "S," is to have its own cinema. It loves the "movies," but shudders at the edemocratic ideas of the showmen who compel it to rub shoulders with the common herd when it wishes to see its Chaplin or Mary Pickford. To do away with this horror the Hon. Edward Lascelles (brother-in-law of Princess Mary), Lord Erskine of Restormel, the Hon. Donald Alexander Forbes, Captain Walter Stuart Baillie Hamilton and other well-known men have acquired St. Peter's Chapel of East in Palace street and are converting it into a cinema, while Lady Erskine and a committee of ladies are working on a novel scheme of decoration. Five private boxes will be built, and the last show will be at 9 o'clock, so as not to inconvenience after-dinner parties. The cinema is near Buckingham Palace, around which there is a big residential population who we learn "has no easy access to a cinema performance of the type it wants."

ACME

The Acme, a straight picture house (formerly Union Square), occupies the site of the former Union Square theatre on 14th street, the shell of the old house having been used in the construction of the new. The Acme is controlled by the Harold Amusement Co., which recently purchased the 14th street property and constructed the new house. The same concern also operates the Grange, an uptown picture house.

The Acme employs a continuous picture policy from 9 a. m. until 11 p. m. with seven shows daily given within that time. An admission charge of 25 cents is made for all performances with all seats the same price, the house having but one floor and a seating capacity of 600.

The programs consist of a feature, comedy and news reel changed daily or every two days according to the value of the feature. The pictures are bought in the open market. The program for Thursday of last week included Mary Pickford in "Little Lord Fauntleroy," Lee Moran in the two reel comedy, "P. D. Q.," and a news reel.

Harold Raives a member of the operating company is the resident manager.

FRENCH FILM NOTES

Edmond Fleg, author of the scenario of the Gaumont picture entitled Le Penseur (The Thinker) sued the producer Leon Poirier because the film has been released bearing only the name of the latter as being his work. The Paris courts have rendered a judgment in favor of the plaintiff, ordering that a film, like a book or a theatrical piece, is the property of its original author. The name of Fleg must be given as author in future and not that of Leon Poirier. The courts also granted Fleg 15,000 francs damages, for the previous omission on posters, programs and title on film.

The wife of Aage Boyesen has been booked to act for a picture which is to be produced in Europe.

PICTURE ITEMS

Harry Rapt is starting for the coast the first week in April to start work on three features to be made on the Warner Brothers lot for release in the independent market. One of the productions will be "Brass" and the others will be "From Rags to Riches" and "Little Heroes of the Street." In the latter two Wesley Barry will be the star.

The new Vera Gordon starring production, "Your Best Friend," is to have its initial showing at the Stanton, Philadelphia, Sunday night.

The first print of Metro's "Prisoner of Zenda," directed by Rex Ingram, has been shipped from the coast to the home office. It will have its metropolis showing in a Broadway theatre not yet announced, but whether it is shown in legitimate theatres outside of the metropolis depends upon the results in New York. Alice Terry, Lewis Stone and Robert Edson head the cast.

J. A. Gove, former assistant to Reelart's general director, has taken up his desk in First National as lieutenant to J. A. Williams.

Jacob C. Rosenthal, at present operating the Majestic, Troy, N. Y., has leased the Madison, another picture house there for a term beginning May 1, when his lease on the first named theatre expires. The Madison was recently closed by the city authorities for a short time because it did not comply with the fire regulations.

The Lee Theatre Company, Inc., of Lee, Mass., has been petitioned into bankruptcy in the Federal court, Boston, by three creditors whose claims total \$3,233.12 for labor and materials.

A new picture house has opened in Enosburg Falls, Vt.

The new theatre which is to replace the old Strand, Galveston, Tex., is nearing completion. The structure will be modern throughout.

Joe Estes has joined the Ray-San Film company, of Dallas, Tex., and will aid in exploiting the Tarzan serial throughout the state.

The Clara Smith Hamon pictures were barred at Frederick, Okla., last week by the Mayor, who stated that the films would have to be passed by the Oklahoma Exhibitors League before they could be shown.

J. G. Cowl has sold his picture theatre at Oxford, Md., to T. K. Larkin.

APPLICATION AGAINST SELZNICK DENIED

Use of Name in Feature Not Prohibitive — "Right of Privacy Act" Enters

Allan Pinkerton of the Pinkerton National Detective Agency was denied his motion for an injunction to restrain the release of "A Man's Home" (Selznick feature) as long as any titles made reference to the plaintiff's name by Justice Benedict in the Brooklyn Supreme Court.

The judge's opinion reads, in part:

"It seems very clear to me that the reference intended in the subtitle above quoted was to the detective agency and not to the plaintiff or to any individual by the name of Pinkerton, and that it would so be understood by any person witnessing the play. It is as if the character in the play had said, 'Get a Bradstreet's report,' or 'a Dun's report,' on a certain person or business house. And it seems clear that plaintiff's objection to the use of the word 'Pinkerton' in the manner above stated is largely based upon his apprehension that it will lower the reputation and standing of the detective agency rather than upon doubt whether the mere incidental use, without authority, of the name of a living person in a fictional production, whether drama, motion picture play or story, is prohibited by the statute. No case which has been brought to my attention goes so far as the court is asked to go in this case. I will deny the plaintiff's motion for an injunction pendente lite. With respect to the defendant's motion for judgment on the pleadings, it is to be noted that the complaint does not set forth the exact words used in the subtitle, but alleges broadly that the defendant has produced and is exhibiting a motion picture play 'in which the plaintiff's name is used and projected on the screen conspicuously in a subtitle.' I do not see how the plaintiff, on the evidentiary facts disclosed by the affidavits, can succeed in the action, but the complaint as framed seems to be sufficient to set forth a cause of action—that is, I think the allegation is broad enough to justify the admission of evidence, if any there were, which would entitle the plaintiff to the relief sought, and it is only when the evidence is disclosed by the affidavits in support of the motion for an injunction pendente lite that the hopelessness of the plaintiff's case becomes apparent. In the present state of the pleadings I think I would not be warranted in granting such a motion."

I AM THE LAW!



The Biggest Attraction the Independent Market Has Ever Had

EDWIN CAREWE

PICTURES CORPORATION

B. P. Fineman, Pres.
B. F. Zeidman, Vice-Pres.

DISTRIBUTED BY

AFFILIATED

DISTRIBUTORS, Inc.

C. C. BURR, Pres.

133-135-137 West 44th St.
New York City, N. Y.

COAST PICTURE NOTES

Los Angeles, March 15. Jim Tulley's "Emmet Lawler" has just been published.

Warner Bros. have purchased "Main Street" and will soon arrange for its production on the screen.

Seena Owen and Mae Busch will soon be in New York. Anita Stewart and her husband, Rudolph Cameron, contemplate a trip East.

Antonio Moreno has been confined to his bed at the Los Angeles Athletic Club with a severe attack of grippe.

Violet Clark is at Goldwyn's making a screen adaptation of Carey Wilson's original photoplay "This Way Out."

Major Campbell will visit New York the latter part of this month when his contract with Famous Players expires. Following a short rest in the East he will return to Los Angeles to commence work on his own productions. The Major has made 12 pictures for Paramount.

Tom Santschi is to be featured in a series of two-reel Western and Northwest mounted police stories by Universal. Arthur Statter is preparing the script for his first picture.

Hall Caine's "The Christian" which was filmed in the early days of the cinema by Vitaphone with Earle Williams and Edith Storey, is to be revived. Goldwyn is making arrangements for producing the famous novel this spring.

John Griffith Wray is completing "When She Marries" for Thomas H. Ince with Milton Sills, Marguerite de la Motte and John Bowers heading an all-star cast.

Jack Pickford has sold the rights to "A Tailor-Made Man" to Charles Ray. Jack will shortly commence a picture under Mary's supervision.

Enid Bennett may be Fairbank's leading woman in his next picture.

A. J. Thorne has taken over the old Balboa studios at Long Beach and will make improvements for rental purposes.

Douglas Dawson is assistant director for "The Snow Shoe Trail" starring Jane Novak. Chester Bennett the producer is supervising.

Jack Perrin will soon be starred in a series of six stories according to plans of the newly formed Anchor Distributors Co.

The Alfred Greens have a son.

A movement is on foot to have statements regarding "true conditions in Hollywood" accompany every photograph sent out to fans by Hollywood stars.

Ann Hastings is the latest addition to the Hollywood colony.

Ruth Roland will make two serials at the United studios. She moved from the Hal E. Roach studios last week having completed a chapter play for Pathe. Miss Roland is still with Pathe, making the change of working address to allow more room for Harold Lloyd productions at the Roach lots.

Manager H. W. Bell of the Mar-quin Little theatre in the Ambassador hotel has secured R. D. MacLean for an early production of "Othello." MacLean is a veteran of the stage having appeared in eastern productions for more than twenty years.

H. W. Perong has resigned as manager of the Broadway Panatges after two years there. The Dalton Bros. who recently leased the house are installing their own officials.

Vivian Rich will be starred in a series of five-reel dramas to be started soon by the Morante Producing company, which company is using the old Balboa studios. Miss Rich's stories will be based on Northwest Mounted themes.

Jackie Coogan is to do "Oliver Twist" next, starting time being scheduled this week.

Dorothy Dalton will do a story assembled by Beulah Marie Dix following "The Woman Who Walked Alone," under construction. Irvin Willat will direct the new picture, for which details are being made.

Cecil B. DeMille, who has been resting from severe attacks of rheumatism since returning from Europe, is now preparing for his next production, "Manslaughter," in which Leatrice Joy will play the feminine lead. Jeanie Macpherson wrote the story, suggested by Alice Duer Miller's novel.

Thomas H. Butler, Eastern film man, is now in charge of the distributing offices of J. E. Brulator, succeeding Adelaide Denk, who has returned to New York and a former position.

Buster Keaton's company and

Katherine MacDonald's organization are in Truckee making snow scenes.

Cameramen shooting in Allan Holubar's "The Soul Seeker" are getting a number of sea sets from hydroplanes. Dorothy Phillips, the producer's wife, is starred.

Upon his return from New York, Frank Mayo will commence work on "Afraid to Fight," by L. R. Brown, or a snow country drama.

Richard Walton Tully, who makes his screen producing debut with "The Masquerader," recently completed at the United studios, left for a short visit to New York last week. He will confer with First National officials while there regarding the release of the first Guy Bates post film feature. Mr. Tully will return to the Coast in time to start "Omar the Tentmaker" in April.

Hugh B. Evans has finished a western film entitled, "Ridin' Wild," in which Roy Stewart, Marjorie Daw, Johnnie Walker and Wallace Beery are cast.

Maryon Aye and Bob Reeves commence this week on "Phantom of the Hills," a new Cactus picture.

The American Film company, which has been shut down for a couple of seasons, is again operating at Santa Barbara with several prominent stars at work in Victor Schertzinger productions.

Wallace Reid and Lila Lee have journeyed to San Francisco, where Director James Cruze is making exteriors for "The Dictator."

Little Napoleon, the "human" chimpanzee of the Morris Schlank studios, has just completed number two of a series of 12 short pictures.

C. H. Roach of the Hal Roach studios is soon to visit his birthplace, Arlington, Va., after which he will go to New York.

Various improvements are being made at the Christie studios, where a projection room and photographic departments will soon be added.

Monty Banks is about through "One African Night," which Jack Warner has directed. Thelma Worth supports.

"Freckles" Barry will start May 1 at Warner Bros. lots in the first of a pair of kid plays to be produced by Warner Bros. by arrangement with Marshall Neffan. Will Nigh is to direct both pictures.

Sandy Roth is now chief assistant to directors Sam and Jack Warner at the Hollywood Warner studios. Roth has been acting as an assistant director since September.

"Cold Feet," with Viora Daniels, was finished last week at the Christie lots for Educational. "A Hickory Hick" is the title for the new Bobby Vernon comedy in which Charlotte Stevens makes her screen debut.

Having finished with the courts for the time being, Mary Pickford and Douglas Fairbanks are again at work at the new Pickford-Fairbanks studios in preparation for future productions. Miss Pickford will direct her brother Jack in his next picture, while Doug is planning to go on the job with "Robin Hood."

There is a report current that John Davidson may soon enter the directorial field as a protégé of Cecil B. De Mille.

Maurice Tourneur has been selected by Goldwyn to direct Hall Caine's "The Christian."

Director William J. Flynn of Fox's is making sea scenes for "A Fool There Was," the Fox special for the season, on board the steamship Yale, which operates between Los Angeles and San Francisco.

Sol Lesser, producer of Jackie Coogan pictures, has taken an office at the United studios, where Coogan Productions maintain headquarters, and will be on hand to witness work on "Oliver Twist," the "Kid's" next for First National.

Lila Lee will play "Carmen Galardo," the wife, in the support of Rudolph Valentino in "Blood and Sand," Ibanez drama. Anna Q. Nilsson, recently returned from a tour of Sweden, will play "Donna Sol."

Bessie True has been signed by Warner Bros. and will probably appear in Monty Banks comedies.

The Pacific Film Co. of Culver City plans a series of two-reelers with Ray Hunt as the comedian.

Gloria Swanson will leave for Europe via New York following completion of "The Gilded Cage," under way at Lasky's. She will probably be accompanied by Mrs. Frank Urson, wife of the Paramount director.

"Wheeler," Dell, famous pitcher of the Vernon club of the Pacific Coast

Baseball League, is temporarily lost to the film. The "Wheeler" signed a new contract to pitch and will leave for Buster Keaton lots following the completion of a new picture. In Keaton's cast Dell was given an important part through his appearance. He is six feet two in height.

The gossips are busy in Hollywood. Although Elaine Hammerstein, Selznick star, has not yet arrived to begin work at the new Selznick quarters in the United studios, the "talkers" have her ready to be married. The story current is that a pretty love affair exists between Miss Hammerstein and a New York importer.

Having completed "The Prisoner of Zenda," Rex Ingram and his wife, Alice Terry, are going to depart for a much delayed honeymoon. The young director will make "Black Orchids" next. It will be his first production since the "Four Horsemen" in which Miss Terry will not play. Barbara Le Marr will portray the single feminine role.

When the founder of the Pinkerton detective service visited Los Angeles a few weeks ago and the press began to hitch him up to the Taylor case there was one man who knew the nature of Mr. Pinkerton's visit. This was Dr. Harry W. Martin, prominent physician. Dr. Martin was host to Mr. Pinkerton, who was making his annual tour.

There is no more publicity on the Taylor murder in the local dailies. Mary Miles Minter is making personal appearances at Hollywood picture clubs. Mabel Normand was

out to see the automobile races last week.

Tom Geraghty, supervising editor of the London Famous Players studio until its shutdown, arrived here last week, accompanied by Director and Mrs. George Fitzmaurice. Mr. Geraghty will join Frank E. Wood's editorial staff in an executive capacity. Director Fitzmaurice will probably get started soon on "Happiness," stage play. May McAvoy is scheduled for the lead. The arrival of Director John S. Robertson from London is also expected at the local Lasky lots.

J. J. Cohn, studio production manager for Goldwyn here, will accompany "The Christian" company to England next month as business manager.

"Clarence," Booth Tarkington's play, will be made by William De Mille for Paramount, following "Nice People."

DETROIT-MADE FILM PLACED
Detroit, March 15.

Lloyd Hammond, of the D. C. M. Film Co., capitalized for \$100,000, is back from New York, where he closed a deal whereby "The First Woman," made in Detroit, will be nationally distributed through Robertson Cole.

Mildred Harris and Percy Marmont are the stars. Hammond is now gathering his cast for the second feature, also to be made in Detroit.

ANOTHER MAINE PRODUCER

Portland, Me., March 15.

The organization is announced of another film producing unit headed by Miles B. Mank, president of the motor car company bearing his name. The company is known as Dirigo Films. It is a close corporation financed by local capital. A number of Longfellow's poems will be the basis of the first productions. Charles M. Seay, who directed for the Pine Tree Pictures, Inc., another local unit, will have charge of production.

INGRAM HONEYMOONING

San Francisco, March 15.

Rex Ingram, director of "The Four Horsemen," came to San Francisco last week to spend a brief honeymoon with his bride, the former Alice Terry, who played the leading feminine role in "The Four Horsemen." Ingram has just finished making a ten-reel version of George McCutcheon's "The Prisoner of Zenda."

13-YEAR-OLD FIREBUG

Battle Creek, Mich., March 15.

Lawrence Dunbar, 13 years old, has confessed to having set fire to the Post, Regent and Garden theatres, and a number of schools. The desire to see buildings burn and watch the fires were given as his reason. He has been sentenced to a reformatory until he is 21 years of age.

"BOUGHT AND PAID FOR"

A WILLIAM DE MILLE PRODUCTION
WITH AGNES AYRES
AND JACK HOLT
PRESENTED BY ADOLPH ZUKOR



From the play by
George Broadhurst.
Scenario by Clara
Beranger

A
Paramount
Picture

"MOST motion pictures adapted from the stage suffer in the adaptation, but 'Bought and Paid For' is an outstanding exception. All the strength and humor of the play have been preserved, and the screen production is bigger and deeper, as

convincing on the screen as it was on the stage." *New York American.*

"It will please as well in six reels as it did in three acts. It has lost none of the fundamental appeal which made it a phenomenal stage success." *New York Telegraph.*



INSIDE STUFF

ON PICTURES

The cutting combination at the Capitol consisting of Walter Smith, formerly with Griffith, and Thomas Dowd has had two distinct honors conferred on them in the last few weeks. Their cutting of "The Four Horsemen" for Capitol presentation was accepted by Metro as the form in which the picture will be generally released, and, atop of that, the Universal has likewise accepted the cuts made in the production of "Foolish Wives" by the team for the general distribution of the picture.

Producers of independent productions are sending out a howl over the manner in which the Cameo is being booked. The management of the house is making them two offers. One is an outright buy of the house for the week at \$4,000, with the producer paying for his advertising and taking the gate, while the other is that the producer furnish the picture free, spend \$2,500 for advertising, and the house take the gate. The lure that is being held out is that the picture receives a Broadway first run and the producer gets the figuring, as the Cameo on an average week's business would drop under the amount, the production would have to pay for rental and advertising, and on the other scheme he is out \$2,500 and the cost of a first-run rental.

What looked like a plant for "Wild Honey" at the Central Saturday turned out to be a yarn that cost the press agent that put it over \$100. Beryl Collins, a pretty artist's model, was at the theatre and saw the picture. As she left the auditorium, someone knocked over a beehive and the sweet Beryl got stung. She says it was in five different places, and she valued each sting at \$20. Monday she settled for somewhat less than that, signing a release. Even at \$100 it would have been a cap for U., for the story landed on the front pages of two Sunday papers.

The sales force of the New York exchange of a producing and distributing company got a thrill last Monday when the head of the corporation arrived at his office in a new \$22,000 car. The men had not been paid salaries for three weeks, and they were holding their checks waiting for the word to go to the bank and collect, when the new car started them on the scent of a bankroll. But even though the new car continued to show every day of the week to Wednesday, the boys did not get the word to "go to the bank," and they are thinking of pooling interests and taking over the car "on account."

Among the other feeds being tendered to Will Hays will be the Biltmore Hotel banquet March 25 by the film men's advertising club. A special picture has been taken with the impersonations in it undertaken by members of the club. It is satirical in subject, hitting at the prominent men of the industry, not overlooking the guest of honor.

Th: First National has not up to date signified a willingness to become a participant in defraying the expenses of Will Hays, his office and staff. The total expense has been subscribed by an association of distributors, with the several amounts proportioned. The First National has not declined to accept a share, but, from accounts, it wants to find out what it is all about before going in. Meanwhile Mr. Hays is located in a sumptuous suite of offices in the Guaranty Trust Co. building on Fifth avenue.

Maurice Costello, who is given credit on the screen for having had a hand in the direction of "Determination," disclaims the same. Mr. Costello admits that he played in the picture, but as for direction, none of that is his fault.

FILM FOLKS' PROPERTY PROTECTS LOS ANGELES

Non-Acting Interest Have Most Holdings—Prices Advancing

Los Angeles, March 15. Despite poor conditions in the film industry, which a rank outsider can easily detect, real estate owned by picture folk is gradually proving the "life saver" of the business. Practically every producing company in Hollywood and Culver City could sell out tomorrow for more than the cost of the plant. Even with the after-the-war drop the picture property gets more valuable. It is the one safety the picture folk have. According to figures being compiled here there are over 2,000 homes owned by members of the industry. These include stars, writers and directors, besides the producers, who also have their studios.

An example of the profit derived in the sale of Hollywood land around the picture area may be had from the purchase last week by C. H. Christie and George Sunday of 20 acres of land from Marshall Neilan and a Chicago man at a reported price of \$175,000. Neilan is said to have purchased the ground as an investment last year for \$100,000. Christie, who owns the property on which Christie studios are located, plans to build homes on the new land located back of Warner Bros. studios.

That Los Angeles is a certainty to hold the producing field is the argument of the producers who claim there are more property owners among the non-acting film folk than among the stars, proving the stability of the Hollywood picture colony.

MRS. BURNHAM FREED

Los Angeles, March 15. Sylvia S. Burnham was granted a divorce last week from Frank K. Burnham, picture actor, who has doubled on several occasions for William S. Hart. According to the wife, her husband would come home thinking he was still before the camera and display a nasty six-shooter.

HOME OFFICE APPROVAL FOR CONTRACTS

Harlem Exhibitor Loses Out—Opposition House Secured "Persecution"

A legal decision of interest to exhibitors and distributors was handed down Saturday by Justice Newburger in the New York Supreme Court in the suit of Samuel Freedman, an exhibitor, against the Regal-Fischer Corporation of America, Inc.; film distributors. The justice held that a booking contract for a film was not considered effective until approved by the home office. The litigation arose from the booking of "Persecution" by Freedman for his Jewel theatre, Harlem, guaranteeing him first run for the neighborhood in favor of some six or seven neighboring houses. A district salesman effected this booking. A couple of days later the Harlem Fifth Avenue theatre (opposition to the Jewel) booked the same picture for the same dates through the home office; the Regal-Fischer company electing to favor the latter bookers, cancelling the Jewel date, merely stating they did not approve it.

Freedman, operator of the Jewel, brought Supreme Court proceedings for an injunction to restrain the exhibition of the picture elsewhere in the district and lost out. The defendants proved it was a custom of the trade to approve all contracts through the home office. Sam Morris, the Seznick sales manager, and Lou Rogers, former sales manager for Fox and Famous Players, supported the defendant's contention with affidavits. A stay of bookings previously granted Freedman was also vacated with this decision.

Benjamin Abraham, of Nathan Vidaver's office, acted for the defendant.

MARCH HALF GONE AND LOS ANGELES STUDIO REVIVAL NOT IN SIGHT

Summer "Season of Rest" at Hand Without Promised Renewal of Operations—Money Lack the Apparent Reason—Ideal Season Passing

Los Angeles, March 15.

Picture producing on the Coast is down to bottom. The spark of life last month that promised to develop into a huge flame with all of the studios burning midnight oil to meet their spring programs looks to be a thing of the past and with March already well under way it is a cinch that conditions for film folk on the coast are going to be worse even than these approaching weeks.

Late in January the outlook for spring was great. It appeared that a general revival of picture production was a certainty. The various studios were brushing up on appearance. The lots were being prepared for the "busy season," and although many companies were either finishing up or commencing pictures every one was availing to learn what the schedule was for March and the summer months. The revival isn't here. It isn't coming this month. Maybe the months of June and July will find more activity than in former years when the heat meant rest. But from the present looks of things its going to be another quiet year as far as producing is concerned. Right now is the ideal "shooting" weather for pictures. If ever the producers were expected to patch up the rumors of another off season this is the time. There is lot of talk around that April will find more activity. Perhaps it will. That's what the January outlook had for March. Yet March is half gone and conditions at the studios are worse than ever.

With the exception of one or two of the larger companies most of the stars working at this time are "free-lancing." Among those not working are a dozen or so famous stars who would accept contracts at figures far short of those they received last year. The only artist sure of his weekly check today is he who is under contract for so much weekly whether or not he works.

Even the Lasky studios, which appear to be the busiest of the bunch, are not so burdened with work as the officials would have one believe.

Rudolph Valentino in "Blood and Sand," Gloria Swanson in "The Gilded Cage," Agnes Ayres in "The Ordeal," Jack Holt and Bebe Daniels in "Val of Paradise," Thomas Meighan in "Our Leading Citizen," and Wallace Reid in "The Dictator" are the companies under way at the Famous Players-Lasky lots. Dorothy Dalton in "The Woman Who Walked Alone" and Betty Compson in "Over the Border" are about finished. This program represents the busiest center of production on the Coast. "Nice People" is due to start under William De Mille's direction while brother Cecil is preparing for "Manslaughter."

The United studios, which were more than promising a month ago, are bare of the larger companies, and everything is being focused on the comedies with Jackie Coogan heading a list of about three companies. The Hollywood studios are practically shut down. Goldwyn has promised action for more than a month, but it is still to come. Almost the same condition at Hal E. Roach lots. Ince is temporarily excused, having just finished a rather elaborate program and being about ready to start another. R-C has a couple of busy companies as has Selig-Rork, but nothing like of old.

The Universal, which looked like the only company unaffected by the off season, is more than dull. There are three serials under making at U. Otherwise there is a minor comedy finishing up. Not so good for the organization which promised to keep the pace going. Fox, which gave similar promise, is also far short of expectations. John Gilbert "In the Land of Beginning Again," William Russell in "Lucky Garrity," and "A Fool There Was," with an all-star cast, are the only companies

working at Fox's today. Fox has several scheduled and has just finished a few features and comedies. But that doesn't help the present situation.

There are a number of independent companies busy but the independent activities are on the same scale relatively as the big companies. All in all the Coast is suffering a bad spell of studio idleness. Maybe the programs are being saved for the coming months, but the truth probably lies with the scarcity of money.

REFORMERS 'LAY OFF' NEW YORK CENSOR LAW

Civic League Had Amendment Ready to Stiffen Measure, But 'Twas Held Back

Albany, March 15.

It became apparent as the adjournment of the New York State Legislature approached that the reformers, especially the Civic League, had decided not to try to tinker with the Picture Commission Law.

The Civic League had a most drastic measure prepared designed to "put teeth" into the present statute and impose further restrictions on the industry, but at the last minute either got cold feet or found it impossible to persuade any one to introduce the proposal.

The closing days of the session brought on the usual jam of bills and until the motion to adjourn nobody could tell what the Legislature would do. At a late hour it seemed that the "triplets," providing for local prohibition enforcement, would be lost.

PICTURES OF ALASKA

Seattle, March 15.

Propaganda pictures of Alaska have been made by Mr. and Mrs. Stoessel, who lately returned here. The pictures show the various pursuits of the cold country and are expected to counteract the impression Alaska is frozen-bound for the greater part of the year.

Yeah Boy! It's a Brand New Chaplin!

Every Day Will Be Pay Day
When You Play

CHARLES CHAPLIN

in his latest
2-reel fun maker

"PAY DAY"

Written and Directed by Charles Chaplin

We've Seen It!
Oh What Laughs!

A First National
Attraction



BROADWAY PICTURE BOX OFFICES SLUMP; BAD PICTURES THE PRINCIPAL CAUSE

Capitol, with "Foolish Wives," Only House That Holds to Pace—"Mistress of the World" Reason for Drop at Rialto and Rivoli—Beban Draws at the State with Personal Appearance—Strand on a Guarantee

Broadway's picture theatres all felt a depression at the box office last week, with the possible exception of the Capitol, where "Foolish Wives" started off at the beginning of the week with every indication of breaking a house record. This, however, did not come to pass, for the storms in New York on Tuesday and Saturday prevented any possibility of a record-breaking week.

The Rialto and Rivoli fell off in business after the notices that the first installment of "The Mistress of the World" received in the daily papers. The Strand with "The Sign of the Cross" was playing under a guarantee of \$25,000 from the Vitagraph, but did not reach that figure, while Loew's State, with George Beban making a personal appearance with "The Sign of the Cross," did a corking business.

Variety's estimates for the street's business last week were:

Cameo—"Determination" (Lee-Bradford Independent release; first week). Picture pulled business on strength of title on Sunday, but fell off during the week, the gross going a little over \$5,000. The house will have "The Rosary" as its attraction next week.

Capitol—"Foolish Wives" (Universal; special). Started off on Sunday by breaking the house record held by "Passion" by \$80, but did not hold the pace during the week, getting slightly under \$50,000 on the week. Two days of storm prevented the house record being broken.

Central—"Wild Honey" (Universal; Priscilla Dean, star. Picture is being held over by the U. management at this house in the hope of pushing it as a winner. Business falling from week to week as it is continued. Did under \$3,000 last week.

Criterion—"The Loves of Pharaoh" (Famous Players; special; 3d week). Business held to a fairly normal level, getting around \$10,100.

Rialto—"The Dragon's Claw" (Famous Players; special; first episode "Mistress of the World"). Failed to draw after the first part of the week and business generally off at this house because of notices that the picture received. The Rialto drew \$16,500 on the week while the Rivoli, which had the same attraction, got \$14,200. Both houses are running the second episode this week with it as secondary to a feature production.

State—George Beban making a special personal appearance in conjunction with his "The Sign of the Cross," six acts of vaudeville also being shown. The house did about \$25,000 on the week, which is about \$2,000 better than the week previous.

Strand—"The Sign of the Cross" (Vitagraph). The releasing organization placed this picture with the Strand, guaranteeing the house a gross of \$25,000 on the week. After that a sharing arrangement was to be effective. The house did not meet the guarantee in the matter of the gross.

LEHRMAN TO FACE "FATTY"

Former Intimate of Virginia Rappe on Coast as New Trial Starts

Los Angeles, March 15. With the arrival of Henry Lehrman, picture director and fiancé of Virginia Rappe, from New York, the film colony is again shouldering heavy gossip about the director and Roscoe Arbuckle meeting at the third trial in San Francisco this week. Lehrman is understood to have expressed a desire to testify against the comedian.

"THEODORA" LONDON HIT

London, March 15. The Italian film, "Theodora," Walter Wanger's fourth international presentation on the screen, had a good reception from a packed house at Covent Gardens Monday.

CHI. PICTURES DULL WITH GROSSES DROPPING

Two Features, Started for Runs, Abruptly Leave—Chicago Did \$25,000

Chicago, March 15. With lightning rapidity the possibility of good business was lost sight of through stormy, raining weather and the usual decline in business through Lent. The shows dropped materially in grosses and it is likely this was comparatively the worst week on records.

Estimates last week:
"Doll's House" (Roosevelt) (United Artists). Expected to stay for two weeks, but disappointed by only doing between \$9,000 and \$10,000. Left Sunday with no special attraction to draw them in. Usual soloists to round out show employed, but did not mean much.

"Orphans of the Storm" (6th week), (Great Northern), (D. W. Griffith). At disadvantage by running in an out-of-the-way legit house. Much being done to stimulate interest while patronage keeps up at the rate of \$5,500. Spurt in business due to avalanche of editorials, press work, big splash in advertising and pages in the dailies.

"Turn to the Right" (2d week), (Randolph), (Metro), Rex Ingram production. Only ran six days of second week and pulled out after doing but \$6,000 on six days. Another of those expected to stay for run, but closing abruptly. Charles Ray in "The Barnstormer," filled in open time left by "Turn to the Right" film, and continued into next week.

"Her Husband's Trade Mark" (Chicago), (Famous Players). This house has Monday openings and on Monday to Sunday basis did close to \$25,000. Gloria Swanson featured in film. An eight people prolog, "Honey-moon Express," additional feature, but had no direct effect in drawing power.

BUSINESS IN SOUTH REMAINING BACKWARD

Picture Receipts Last Week Were Low

New Orleans, March 15.

The picture business is still in a sad way here, with slight chance of immediate change. The Lenten season curbs patronage some, but the silver sheet had come to be neglected many months before.

Strand—Seating capacity, 1,700; scale, 20c, 55c, 83c. "Forever," starring Elsie Ferguson, failed to create any monetary excitement; \$4,700 during seven days.

Liberty—Seating 1,500; scale, 30c, 55c. "Penrod," with Freddie Barry, trifle over \$4,200. Picture praised.

Tudor—Seating 800; scale, 30c, 55c. "Queen of Sheba," Fox feature, playing on percentage through arrangement of Fox exchange and Gene Pearce (after Saenger had refused to pay rentals asked); \$3,900 last week; held over.

Lafayette—Seating 1,400; scale, 10c and 20c. All efforts to put over this pretty theatre, formerly a legitimate house, as a popular priced film establishment have failed, the main drawback being its location in an isolated section. "Possession," last week grossed but \$800. House has been steady loser so far, with a recent change in management.

BUFFALO BUSINESS

New Lafayette Leads in Second Week—Nothing Sensational

Buffalo, March 15. Estimates for local picture theatres last week:

Loew's—Charlie Murray in person, and "Devil Within"; 20-40 scale with 3,100 capacity. Neat business but not sensational, running to something over \$11,000 on the week. Murray scarcely big draw in towns like this. "Peacock Alley" underscored this week.

Hip—"Fool's Paradise" and concert features. Scales at 20-50, with 2,400 capacity. Strong bill though lacking "Flash" name. Around \$10,000, which leaves substantial margin. Irene Castle, magnet, this week.

Lafayette—"Chivalrous Charlie" and vaudeville. Second week of new house, 20-50 scale, 3,700 capacity. Got artificial palm last week. Walloped home nifty week to about \$14,000, with \$2,000 bill. Good for about three weeks more at this figure.

Criterion—"Orphans of Storm." Picked up last week and held over for third. Gish girls in person Monday and Tuesday brought around \$1,200 each day. Film seems to have caught on finally.

BOSTON'S PICTURE BIZ STIMULATED BY STATE

"Foolish Wives" Surprises the Film Crowd

Boston, March 15.

Nearly \$13,000 for "Foolish Wives" at the Park was the big surprise of the week in picture circles, as the picture had been doped for a flop on merit and on its New York experience. The exploitation was handled along entirely different lines, and most of the credit for the results belong to the exploitation campaign. The Park has been taken over on a \$4,000 weekly guarantee, and six weeks have been held open.

"Monte Cristo" was jumped into Tremont Temple at a \$1.10 top for a run, having a heavy opening night Monday and expected to hit about \$7,000 for the week. "The Connecticut Yankee" moved to Loew's Globe, dropping from \$1.10 to a 55-cent top to capacity, due in main to the invasion of picture people for the opening of Loew's State, which is using Wallace Reid in "The Champion," and Ethel Clayton in "The Cradle."

The Old South was slightly off, hitting about \$5,500, with no strong featuring.

The Modern ran close to \$6,000, making a Saturday cancellation of a Will Rogers film after it was found that it had been given a trial showing the previous week in a small town 20 miles out. This resulted in an immediate cancellation under the first run clause, as the Laurie-Pinanski-Solomon interests are holding to the first run policy rigidly as a matter of policy, and the cancellation being done for this reason rather than through any belief that the film had been hurt by its trial showing.

The Beacon, with a strong weekend drop-in business, is said to have passed \$6,000.

"FOUR HORSEMEN" IN PARIS

Paris, March 15. Metro's "The Four Horsemen of the Apocalypse" will go into the Theatre Vaudeville day after tomorrow (March 17) and the house will become a picture theatre for the time being.

Upon the death of Henri Batallie recently the late playwright's piece, "Chaire Humaine," was withdrawn and the house went dark. The Metro people seized upon the opportunity to secure it for their picture, which had been awaiting such an opportunity.

Lois Weber in Paris

Paris, March 15. Lois Weber is a new comer to the film star division of the American colony in Paris.

FILM BUSINESS ON HIGH LAST WEEK IN PHILLY.

Registered Over Average Receipts—"Foolish Wives" Gets Good Reviews

Philadelphia, March 15. Business rather above average last week in bigger downtown picture houses. Four important openings of pictures and a continuation of two feature films.

Estimates for last week:
Stanley—"Moran of the Lady Letty" (Paramount). House featured Randolph Valentino in lights, though company starred Dorothy Dalton. Film boosted by hot argument filling the photoplay-section of daily here on Valentino. No extra features used. Gross over \$31,000; average of house around \$28,000. Scale, 35-50 during day; 75 evenings; capacity 4,000.

Aldine—"Foolish Wives" (Universal). Brought flow of money to Aldine till. Reviews more favorable here than in most cities, but claimed type of film will disgust high class of house which is adjoining society district. Aldine off ever since opening in December, despite fine films, until Arliss' "Ruling Passion" in February. Between \$10,000 and \$11,000 is average. Last week topped latter figure by nearly \$1,000. Scale, 50-75; capacity 1,500. Film in third week and will stay until March 25.

Stanton—"Turn to the Right" (Metro). Rex Ingram special did not do business expected for house which has been off business ever since "Four Horsemen" in January. House hit by opening of New Stanley four blocks away, but shook off jinx for "Over the Hill," "Connecticut Yankee" and "Four Horsemen." Did about \$11,000. Scale 50-75.

Karlton—"Her Husband's Trade Mark" (Paramount). This newest of the Stanley houses, although fine location, has been having difficulties lately; extra advertising to boost business. Last film, "My Boy," withdrawn in middle of week, and Swanson picture substituted. Though not doing business of "Fool's Paradise," it has held up sufficiently to be held over for another week, which will give it two and a half weeks. With seating capacity of less than 1,100, houses averages around \$8,000, which figure it about reached last week. Scale 50-75.

The tiny Arcadia, also a Chestnut street house, received plenty of attention from dailies because of showing of "Miss Lulu Bett" (Paramount), which was highly praised, but did only fairly. House holds less than 600. William Farnum in "A Stage Romance" (Fox) was not the kind of a film to pack them in down at the Victoria on lower Market street. De Mille's "Saturday Night" (Paramount) did rather well at the Palace.

INCREASE GROSS AT PITTSBURGH HOUSES

Grand, Olympic and Liberty Gain; State Falls Behind

Pittsburgh, March 15. A slight increase was noted in most of Pittsburgh's picture houses all of last week. Estimates:

Grand—Constance Talmadge in "Woman's Place"; Irene Castle in "French Heels," drew largest attendance in month, gross over \$12,000. Seating 2,500; scale, 25c-55c.

Olympic—"Moran of the Lady Letty" pulled decided increase over previous week's business. Sunshine comedy also shown. Gross close to \$9,000. Seating 1,100; scale, 25c-40c.

Liberty—Mary Carr in "Thunder-clap" and Johnny Hines in "Dog-gone Torchy," and News Weekly did \$7,500. Seating 1,200; scale, 25c-55c.

State—(Opposition to Grand and Olympic, of much smaller seating capacity) With "School Days," much ballyhooing, failed to do as expected.

FLEMING WILSON DIES

Los Angeles, March 15. John Fleming Wilson, scenario writer, died last week from burns received a few days before, when his dressing robe caught on fire from a small gas heater. He had served through the World War with the Canadian Army, and had seen service in a number of major battles. He leaves his mother and father, Mr. and Mrs. J. R. Wilson, of Hemet.

CHAPLIN FIGHTS MIMIC

Asks Court to Restrain Charles Amador From Imitating Him

Los Angeles, March 15. Charlie Chaplin has filed suit for an injunction against the Sanford Productions Co. of Hollywood, F. M. Sanford, president. Chaplin alleges two pictures where a "fictitious Charlie Chaplin" is used have been made and a series of six more is planned. "The Race Track" and "Why Boys Leave Home" are given as the titles of the finished films. Chaplin charges further that an actor named Charles Amador is responsible for the "fictitious" role and that the advertisements of the company carry the name "Charlie Aplin" and not "Charles Amador." It is the contention of Chaplin that he is responsible for the popularity of the costume and articles used by Sanford Productions principally a tight fitting coat, shabby vest, decrepit derby, vest and pants, over-sized shoes and a flexible cane, and that the mannerisms of the comedian of the Sanford pictures are "stolen ideas and crude and inartistic."

Attorneys for Chaplin will attempt to order a halt to the distribution of the two finished films and ask that the company be ordered to restrain from producing similar films.

Amador says he will fight Chaplin's allegations on the ground that the comedian is not the originator of the character which Amador asserts was introduced in pictures by Billy Ritchie several years before Chaplin became a film actor. Amador says a dozen or so noted artists used the "make-up" on the vaudeville stage long before Chaplin.

The two men are strikingly similar in height, weight and color of hair, although their facial features differ. Chaplin has never before instituted court proceedings against imitators.

TREMENDOUS SLUMP IN L. A. FILM HOUSES

Business Off 40 Per Cent.—Kinema Discontinues Orchestra and Cut Prices

Los Angeles, March 15. Business in the picture theatres here has suffered the worst slump that has been their lot in years. A combination of conditions is responsible. Lent, coupled with generally poor business conditions, are the cause of a drop of more than 40 per cent. in the gross takings at some of the houses. Grauman's and the Kinema have been particularly hard hit. The latter house discontinued the orchestra and is using its organ exclusively. The prices have also been cut, but seemingly without aiding business.

Estimates on last week's business are:

California—"Watch Your Step" (Goldwyn) (special cast). House suffered deep cut in business.

Grauman's—"Her Husband's Trade Mark" (Paramount). Gloria Swanson star. Business off to the extent of 40 per cent. here. House usually does about \$16,000. Last week's business around \$10,800.

Kinema—"R. S. P. V." (East National). Charles Ray star. This house has been off in business for a number of weeks and has steadily been losing money. Last week's drop in business caused management to discontinue orchestra on Monday and cut prices, now getting 25 cents at matinees and 35 cents for night performances.

Miller's—"The Silent Call" (First National) (4th week). Run has been continued for three additional weeks, making seven. Business fair, got around \$7,000 last week.

Mission—"Foolish Wives" (Universal special) (5th week). Business way off; the picture isn't getting over at the \$1 and \$1.50 scale of prices with the terrific regular picture opposition in the city. It will continue for two more weeks because of "run" agreement with U. "Turn to the Right" next picture scheduled for the house.

"ORPHANS" IN LONDON

London, March 15. D. W. Griffith's "Orphans of the Storm" reopened the Scala March 23. More than 10,000 pounds has been spent on alterations in the house for this picture.

PICTURES

47

Friday, March 17, 1922

JURY HOLD NINE IN
KNICKERBOCKER CRASH

Grand Jury Yet to Pass on Indictment—Crandall's Metropolitan Street Closed

Washington, March 15. The mystery as to the faults in construction of Crandall's Metropolitan on F street, which neither the District Commissioner nor the Crandall offices will make a statement, still continues. The house, which at various times has carried advertisements in the daily papers which would indicate an early opening, although announcing no attraction, have not appeared recently, and the house is still dark.

All of the evidence has been presented to the Grand Jury on the Knickerbocker theatre catastrophe. The final testimony was taken yesterday. Much of the evidence presented to the Coroner's Jury was against it, with considerable additional reports which were the work of prominent engineers and apparently strengthened the government's case.

It is expected it will require approximately three weeks before an indictment is drawn in the case. District Attorney Gordon, it is stated, realizes one of the most difficult problems he will have to face is the drawing up of an indictment which will serve its purpose.

Nine men were ordered held by the coroner's jury, but the grand jury is not bound by the results of that body. It can release any one of the men held on bail or the entire number, if it appears to the Grand Jury the evidence presented warrants such procedure.

CURBING MRS. SNOW

Ohio's Censor Not to Make Address Without Permission

Columbus, O., March 15.

Unless Governor Davis appoints an advisory committee as provided by law, the Ohio picture interests will complete preparations to fight the present system of State film censorship in the courts. The picture people are inclined to test the validity of the acts of Mrs. Evelyn F. Snow, chief censor, who is alleged exercising "sole and arbitrary authority."

It was charged Mrs. Snow had neglected her work to make speeches of a political nature, and is building up a political machine. Orders have been issued to her to make no more addresses without permission of Director of Education Vernon H. Riegel. The latter expressed himself that the department will now function "consistently and efficiently," and the passing of films will proceed "harmoniously, in every way."

The Federation of Churches is behind Mrs. Snow. The Law and Order Committee has been instructed to draw a resolution expressing confidence of the federation in Mrs. Snow's work, asking her retention in office. This resolution will be sent to Governor Davis.

A new ruling effective immediately is that pictures should be reviewed at once and not held two or more weeks as previously provided, and permission to exhibit once granted cannot be revoked at the pleasure of the chief censor.

RECEIVER FOR "CLANSMAN"

Meyer M. Friend, 111 Broadway, New York city, has been appointed receiver under \$5,000 bond of the "Clansmen of the North" film as a result of John W. Noble's suit against the Maritime Motion Picture Co. of Canada, Ltd.; Lloyd's Film Storage, Inc., and Tremont Film Laboratories Corporation, charged with detaining the film in their possession to satisfy an alleged lien for services rendered. Noble, who directed the film, says that a contract for its release through Associated Exhibitors, Inc., has been cancelled because of the delay and wants the receiver to take charge and declare an accounting. The defendants' motion to dismiss the complaint has been denied.

"Aescop" Sold for England

London, March 15. Grange's Exclusives has purchased screen rights to Paul Terry's cartoons for Great Britain, including the "Aescop Fables," already made, and those to come.

FIRST NAT'L VOTES TO STAY OUT
OF HAYS' PICTURE COMBINATION

Goldwyn-First National Deal Looked Upon as Political Move Against New Head of Industry—Du Ponts Again Reported Active in Goldwyn Affairs—By-Laws of Combine Being Revised to Eliminate First National's Objections

The executive committee of the First National is said to have voted against joining the M. P. Producers and Distributors of America, as the combined companies in the Hays association are known. The executive committee looked over the by-laws of the organization as they were framed and felt that while the majority of those in the combine were producers-distributors they were of another ilk inasmuch as they are distributor-exhibitors.

At the Hays offices it was stated they did not know of any such vote on the part of the First National committee, but it was admitted there was an inkling the plan had met with some opposition in the committee meetings. Tuesday the attorneys for the new corporation of the combine were at work on the by-laws and it was generally believed that they were being redrawn so that when the First National executive committee meets again it is possible all the features that proved objectionable will have been removed.

That there was in contemplation a move which would bring First National and Goldwyn together may have had some bearing on the matter. In regard to the possibility of a tie-up between those two companies in the light of the First National's refusal to join the Hays combine at this time, brought to light the possibility of a political move behind the recent Goldwyn shake-up.

The DuPont interests are more or less in the Goldwyn scheme of things and it is a known fact that they have been opposed to Hays for some time. The swinging of Gold-

wyn to First National which is known to be opposed to Hays at this time appears to be significant on the face of it.

The Goldwyn-First National distribution deal is still hanging fire. At present, as far as First National is concerned, there is something of a question whether or no it will be consummated. At the Goldwyn office it was stated that F. J. Godsol, its new president, was out of town.

There has been talk of the deal for about three months around the First National and Goldwyn offices by the insiders, but it was only two weeks ago the matter leaked, through the publication in Variety, that the move was contemplated. At the time one of the First National executives denied that there was anything on the fire. The real reason for the secrecy was that those who were behind the manipulation desired to keep the matter from Sam Goldwyn until after the annual meeting of the corporation.

First official notification to Goldwyn there was a desire to change the conditions under which the product was to be released came at the meeting. At that time he fought the matter as far as it was possible for him to do so, but he was outvoted, and finally Godsol was elected to the presidency of the corporation over Goldwyn. Just what Goldwyn's status in the corporation is at present no one seems to have been able to ascertain, nor do they know his future plans.

A year ago when there was talk of the displacing of Goldwyn as the head of the corporation, Goldwyn obtained enough outside capital to

intrench his position in the organization. It is the belief that during the year the money obtained at that time has been invested and that Goldwyn was again subject to those who wanted him out of the company.

Godsol first became interested in Goldwyn several years ago. He did not at that time believe he would have to devote his time to the picture company, but later discovered his investment also brought him a job, according to his own statement. Godsol, it is believed, evolved the plan of cutting down the distribution overhead of the company through accomplishing the physical distribution of the Goldwyn product through First National.

There are others who state it was in an effort to protect their theatre interests that the steps for other distribution were taken. The Goldwyn corporation has the Capitol, New York, and is interested with the Ascher Brothers in Chicago. A curtailment of production such as the company planned would leave those houses without sufficient product of first-run type to protect themselves, and thus a lineup with First National was the solution.

It is more or less of a question as to what manner of protection that such a lineup would offer the Capitol. The Strand holds the First National first run franchise in New York. It would be just as apt to exercise an option on an extraordinary Goldwyn picture released through First National as not.

The First National angle is that the organization would obtain a producing studio for its units with the Goldwyn tie-up, and that for the greater part a switch from the former Brunton lot, now the United in Los Angeles, on the part of First National producers would occur. A number of those who are factors in First National are reported to have made investment in the United studio proposition, but they have not paid in the amount that they have subscribed and may be in the position of being able to walk out on the deal.

NEW YORK'S WOMAN CENSOR
SPEAKS ABOUT PICTURES

"Almost Every Family Has Some One Like Her," Says Albany Press—"Amusing as an Officer of the State"

Albany, N. Y., March 15.

Mrs. Eli T. Hosmer of Buffalo, only woman member of the Motion Picture Censorship Commission appointed by Governor Nathan L. Miller, attacked the picture industry for "ridiculing" police forces and making the prohibition amendment a "joke," in an address before the Woman's Club of Albany last Thursday. Mrs. Hosmer declared films have a big influence for good or bad on boys and girls of every class, and asserted that the effect of the pictures on the English language is sometimes exceedingly bad.

"The motion picture industry is the fourth largest in the United States," Mrs. Hosmer said. "Next to the newspapers, it is the most potent force in controlling public opinion, educating people and making good or bad citizens. There are 1,700 theatres in New York State, and more than a million people, young and old, attend them each day. Those younger children who go to the movies are going to believe everything they see. They don't realize that the pictures are made and not real. Sometimes they get wrong ideas of life, but they think it is the real thing. The State owes those children an obligation. The State provides free instruction in schools and yet the motion picture makes even a greater impression than lessons learned from books."

"The Motion Picture Censorship

Commission has censored all pictures released since August, 1921, and those in circulation prior to that date were given permits. The women of the State may help in a large way by watching to see that these pictures with permits are shown properly in accordance with law, and if there is anything objectionable in the pictures, they may send word to the commission, so that it may be censored. Women may be a big factor in helping to clean up the pictures, and I believe they will do it, for I think women are a little stronger in obeying the law than men."

"The effect of the pictures on the English language is sometimes exceedingly bad. The poor grammar and worse slang in some of the captions cannot fail to make the children lose sight of the right kind of English. Then the titles are often misleading. The authors try to make them catch the eye, and they are many times suggestive."

"Another thing that the movies have done is to ridicule the police force, and I think that no one thing has done as much to make the Eighteenth amendment a joke as the movies. Some pictures also hold up birth, love and marriage to ridicule. In these ways the pictures tend to make a bad thing worse, and I believe the censorship will bring about about."

The "Knickerbocker Press" took official notice of Mrs. Hosmer's address. Under the caption, "Cen-

sorship From the Inside," the "Press" said:

"Mrs. Eli T. Hosmer of Buffalo, the woman member of the State Moving Picture Censorship Commission, addressed the Woman's club of Albany on Thursday upon the work of the movie censors."

"Mrs. Hosmer said that women are stronger for law enforcement than men, and that they ought to busy themselves in making complaints; that the effect of the pictures on the English language is sometimes exceedingly bad; that the authors of titles 'try to make them catch the eye'; that the movies ridicule the police; that 'no one thing has done as much to make the Eighteenth amendment a joke as the movies'; and that 'some pictures hold up birth, love and marriage to ridicule.'"

"It is not difficult to be patient with Mrs. Hosmer. Almost every family has an elderly female relative somewhat like her. But there is something a little amusing about having such a person an officer of the State, commissioned to tell us what, if anything, we shall look at. For this one thing Governor Miller should hide his eyes and beg forgiveness. In these times, eh, what? Oh, no! But yes."

"SILENT CALL'S" RUN

Los Angeles, March 15.

"The Silent Call," now in its fourth week at Miller's, is to be held over for an additional three weeks. The picture was booked originally for four weeks, and the three additional weeks will give it a seven-weeks' run here.

POLO INDEPENDENT

Eddie Polo, former Universal serial star, has formed his own company and proposes to produce and star in a series of six serials, beginning with "Cap'n Kidd." All his pictures will be handled by direct sale to state rights buyers.

Polo, in a formal statement, says he parted from U without ill-feeling after eight years of serial making with that organization.

K. & E. GET STOCK

Awarded Decision in Matter of Famous Players Shares

An unusually lengthy decision handed down by Justice Lehman this week in the New York Supreme Court awards Klaw & Erlanger, who sued the Famous Players-Lasky Corp. and Alf Hayman (deceased) 1,125 of F. P.-L. shares of common stock with accumulated dividends and the delivery of 30 shares held as security for possible litigation when released. The action is based on a written contract when F. P. agreed to exchange 750 shares of Charles Frohman, Inc., of which Hayman was general manager, for 1,250 of F. P. stock. Klaw & Erlanger in time acquired one-half of the Frohman assets from Hayman among them the Famous stock, suing to be adjudged rightful owners thereof.

The action dates from the death of Charles Frohman, in 1915, when, because of the muddled state of affairs, it was decided to assign all the theatrical man's assets to Charles Frohman, Inc., Alf Hayman acting as general manager and owner of 50 per cent. of the corporate common stock.

The court also awarded the late impresario's attorneys \$15,000 (150 shares, par value of \$100) for their services in negotiating the contract. Lindley Garrison acted for the defense and David Gerber for the plaintiffs.

Gerber and his associates, Dittnerhoefer & Finkel, now have a \$25,000 suit pending in Boston against the Ziegfeld Follies, Inc., for legal services rendered at divers times since 1915, more particularly in conjunction with the 1919 Equity strike. K. & E. own one-half of the Follies, Erlanger being treasurer of the corporation.

ARBUCKLE PICTURE IN
A BROOKLYN HOUSE

Audience Apathetic—Thought to Have Been Test to Sense Public Opinion

Roscoe Arbuckle appeared on the picture screen of the Electra, a small Brooklyn house, last week, for the first time around New York since Fatty fell into the mess at San Francisco.

An observer of the Arbuckle bit of film and the audience says the house passed up the Arbuckle screening without audible noise of any kind, apparently giving it no more attention than the remainder of the film, called "How Famous Film Stars Live."

The Arbuckle exhibit was sandwiched in between Hayakawa and Charlie Murray. In Brooklyn it was thought to have been attempted as a test to secure a line on public opinion toward Arbuckle, after his two jury disagreements on the charge of manslaughter in the Virginia Rappe case, and Fatty's third trial approaching.

Famous Players is said to hold enough Arbuckle films, inclusive of those canceled when the story first broke, to return \$3,000,000 in rentals if the Arbuckle pictures may again be distributed.

Paramount intends starting the release of Arbuckle comedy features late this month, dependent on the ending of the manslaughter trial now proceeding in San Francisco. With the jury hung for both the preceding trials and with one important State witness out of the jurisdiction of the court (Zey Prevost), it is expected Arbuckle will be acquitted in San Francisco.

March 26 is set for the first Arbuckle release since the Virginia Rappe death. The tentative title is "Shirt Shy," but no final arrangements for its exhibition will be made until the result of the trial is known. The second Arbuckle picture is penciled in for release June 15. It is "Fought Prepaid."

Gasinier and Schulberg Possibility

Edward MacManus, who has been general manager for Louis Gasinier at Los Angeles, arrived in New York this week.

There is a deal on at present whereby Gasinier may become associated with R. F. Schulberg in a number of productions. Schulberg is on the coast at present.

THAT MANY MORE MAY KNOW WHAT MESSRS. SHUBERTS HAVE DONE FOR ME

Struggling to receive recognition, after many hard years of developing my art, I was one of the many who boarded the good ship SHUBERT VAUDEVILLE for a twenty-week cruise. They have accorded me the most wonderful treatment, making their engagements a pleasure to fulfill, much more so by the twenty weeks being consecutive. Europe called for me, but the flattering inducements by the Shuberts resulted in our entering into a FIVE-YEAR CONTRACT as a feature in their "PASSING SHOW," and my cancelling European engagements.

To the Shuberts, their staff and house managers, I wish their vaudeville, legit and other enterprises, supreme success.



Photo by James Hargis Connelly, Chicago

FRANCIS RENAULT

Direction of JENIE JACOBS

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 23, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXVI. No. 5

NEW YORK CITY, FRIDAY, MARCH 24, 1922

48 PAGES

CUT RATES LOWER RECEIPTS

RADIO STATION IN TIMES SQUARE AS BID FOR NOTED ENTERTAINERS

All Makers Pool Cost—To Pay Talent on Commercial Basis—Move Designed to Overcome "Opposition Ban" of Theatres and Phonograph Men

An executive of a radio corporation is mentioned in connection with a proposed plan to erect a mutual broadcasting station in the Times Square district, all tuned to the same wave length.

The five or six radio companies will commonly finance the ambitious 'entertainment broadcasting service' reported in the process of formation. That they must pay artists for their services seems pretty definitely settled according to report.

This executive of the radio company in question is mentioned as the director of the entertainment service. He refused to accede to an interview until such time as he deems it advisable, a couple of months hence. He knows the phonograph companies have inserted contractual clauses prohibiting recording artists from performing for the other audiences as well as the vaudeville booking offices' objections, and has decided to pay the radio performers on a purely commercial basis.

The Times Square broadcasting station is intended as a convenience for the members of the theatrical profession, whom the radio people wish to attract to their fold.

WHITE ANTS

Reconstruction of Theatre Required to Keep Pests Out

Indianapolis, March 22.

A north side neighborhood picture theatre owner had to appeal to the state entomologist to assist him to rid the house of white ants.

It will be necessary to replace wooden floor beams with steel to keep the pests out, the official advised.

W. & V.'S COMBINATION SHOW

Norfolk, Va., March 22.

Wilmer & Vincent started a musical comedy tab stock in the Academy, Norfolk, Va., Monday. One hour tabs will be used with the remainder of the programs consisting of vaudeville acts. The house will use two bills a week.

WEITING PLAYING ACTS; WILL BE SPLIT WEEK

Shuberts Announce Legit and Vaudeville at Syracuse's Pooled House

Syracuse, N. Y., March 22.

Back from New York, where he conferred with Lee Shubert, William Rubin, long local legal adviser for the Shuberts, sponsored the announcement that the former Syracuse boys will use the Weiting here for vaudeville, opening in August, next.

According to Rubin's announcement, legitimate attractions will be offered the first three days of the week, with vaudeville the last four. The Weiting heretofore has been strictly a legit. theatre. For several months it has played both Erlanger and Shubert attractions.

PLAY FOR CHAMP

"Hello Benny" Written for Benny Leonard

"Hello Benny," a three-act play written with the idea of starring Benny Leonard, the world's champion lightweight boxer, is being offered managers for production. It is in no way definite that Leonard has ever considered attempting acting in the legitimate.

The piece was written by Harry Thomashefsky, son of Boris Thomashefsky, a well known Yiddish actor. The author describes the play as being "for the younger generation."

\$1 EXPRESS RATE

A reduction in transportation rates, effective this week, was made by the On Time Express Company, 246 W. 46th street. The former rate of \$1.50 was reduced to \$1. anywhere within the city limits.

BARGAIN HUNTERS IGNORING THE BOXOFFICE

Public, Which Waits for Film Specials to Reach Cheap Houses, Applying Idea to Legitimate—"Rose of Stamboul" Hard Hit

BALCONIES VACANT

What is considered one of the most important developments of the season is the growing power of cut rates to divert buying away from box offices and to some extent ticket agencies. Unless an attraction is rated as a "smash" it has been shown that balcony seats have little house call. Some managements have recently contended it is almost impossible to sell the upper floor via the box office, because of the increasing popularity of cut rate buying.

The public has got the habit of waiting for \$2 pictures to reach their 25-cent neighborhood houses and now is applying the system to legitimate productions.

Ever increasing numbers of play-

(Continued on page 14)

DETROIT CENSOR FINDS LITTLE TO CUT

Fewer Eliminations This Season—"Theatrical Conditions Are Good"

The report of Lieut. Lester, Potter, Detroit police censor for the past season, shows fewer eliminations from legitimate shows than any previous season.

Only four eliminations were made from vaudeville theatres—seven from burlesque theatres, eight from musical comedy shows.

His report concludes: "Conditions in theatres are very good and I have the heartiest co-operation of the theatre managers for clean shows."

"SUCCESSFUL HUSBANDS BORN, NOT MADE," SAYS TELLEGEN

Not Worried Over Geraldine's Divorce Evidence, Actor-Mate Tells New Orleans—Love Making Also a Gift

New Orleans, March 22.

Reports from San Francisco that Geraldine Farrar has unearthed a mysterious new witness in her fight to obtain absolute divorce from her husband, Lou Tellegen, failed to excite the actor when here at the Tulane last week.

"I do not know who it can be, nor what testimony can be given," he asserted, shrugging his shoulders expressively.

Then he explained a few reasons why he is not worried over his matrimonial affairs.

"One can't be successful in matrimony, if he isn't intended to be," he explained. "One is either born to be successful or he is not. It's fate. So, why worry."

"I left New York in October and I haven't thought of my own troubles since. It's a fight between lawyers. I'm leaving it to them."

"One is born to be successful in making love. Studying how will never help. It's just like two traveling salesmen. One will sell everything in sight; the other will not be able to sell a thing."

Tellegen is now trailing the Southern one-nighters in "Blind Youth," with the returns thought profitable enough to continue.

LEGIT STARS UNENGAGED

A rather remarkable condition of unemployment in the field of dramatic stars exists at this time year, one drama agency carrying a list of a score or more of prominent names who are bidding for new productions.

JOS. SCHILDKRAUT

Lillian's character artist gets his artistic clothes of character from **BROOKS** Everything in Attire for the Theatre

143 West 46th Street, N. Y. C.

Brooklet No. 24

DRUNKENNESS NOT VICE; NOW AMERICAN SPORT

English Film Producer, Lately Over Here, Defines Prohibition as He Found It

London, March 22.

In speaking of Prohibition as he had found it in the States, Cecil M. Hepworth, the English film producer, said:

"It has raised drunkenness in America from a vice to the dignity of a sport."

The occasion for Mr. Hepworth's comment was a press luncheon.

35 FRANCHISES SET

Producer for Shubert Vaudeville Selected—Names for Confirmation Next Week

Atlantic City, March 22.

The names of 35 producers to put out unit combination vaudeville bills on the Shubert circuit next season were selected here last week end, when Lee Shubert, I. H. Herk and others convened for that purpose.

The names decided upon are to be confirmed this week when the Board of Directors of the Affiliated Theatres Corporation will meet in New York. The Shuberts and the Herk contingent have equal representation on that board.

MAY 1 LOCKOUT?

Managers of St. Louis Agree Upon Musicians

St. Louis, March 22.

All the theatre managers of the city are said to have adopted a resolution in meeting last Friday, that all musicians not agreeing with the terms made or to be agreed upon by the managers, by May 1, will be locked out of the theatres.

FOREIGN IMPORTATIONS RUN INTO IMMIGRATION

Authorities Hold Up Two Under Landing Age Without Parents

The Immigration authorities figured in the arrival early this week of several foreign acts under contract for the Ringling Brothers and Barnum & Bailey circus, which opens its season at Madison Square Garden Saturday. A youth under 16 is being held at Ellis Island and may be deported. The lad was with the Phillips Troupe, a German four-act, which will appear as a trio. Under the law a person under 16 is not permitted to enter unless with parents. One of the group of mid-gets brought across is also held by the immigration people.

The ship which docked Sunday carried in addition to circus acts a large consignment of wild animals, mostly for the Ringling outfit. The animals were secured from the Hagenbacks in Hamburg. A group of "Liberty horses" also were abroad to replace the horses lost on the road last season.

The Ringlings are using the same paper as last year and the show will likely be along the same lines, with wild animal acts featured. The scale for the Garden date is again placed at \$3 top, with the road scale a reduction over that.

Three Chinese acts also arrived this week, the turns being imported by the John Robinson circus.

DISOWNS VON TIRPITZ

Clotilde Threatens to Sue Those
Alleging German Parentage

Paris, March 22. Alexander and Clotilde Sakharoff, due at the Coliseum, London, March 27, make denial Clotilde is a daughter of Admiral Von Tirpitz of the German navy, sponsor for the "unrestricted submarine warfare" principle, and declares she will bring a suit for libel against the London newspapers which made the allegation.

The Sakharoffs played the Metropolitan opera house, New York, last year.

PROMISING CHOOS ACT

London, March 22. George Choos, who sailed March 13, produced "The Dress Rehearsal" at the Victoria Palace with Eddie Vogt and a supporting company made up of English players. The gags have been adapted to the British locale, but will require some further Anglicizing. When this detail has been made smooth the act promises to work into a standard variety number.

MARIE LOHR'S NEW PLAY

London, March 22. Marie Lohr, star, producer and lessee of the Globe, will reopen that house in September with an adaptation of a French play, "Le Retour."

Paris, March 22. "Le Retour," acquired by Marie Lohr for her reappearance at the Globe, London, in September, is the property of Croisset and Fiers.

AMERICANS IN EUROPE

Gloria Fonda, actress, from Hollywood, Cal., is cruising in the Mediterranean with Mrs. E. J. Woods, Mrs. Horace Hoff, of New York, and a large party.

Marie Dresser is at Monte Carlo.

SAILINGS

June 10 (New York to London) Rigoletto Bros., Swanson Sisters (their wives), who accompany them in vaudeville, will not make the journey, deciding on Greenwood Lake, N. Y., for the summer (George Washington). April 18 (New York to London), The Lampines (Aquitania).

May 13 (New York to Berlin), Dave Johnson.

March 25 (New York for London), Will H. Fox (Homeric).

**WILETTE
KERSHAW**
DRURY LANE
Theatre Royal, LONDON

ROMANTIC COMEDY FAIR

"A Tout Cœur," Given in Paris.
Has Amusing Role for Le Riche

Paris, March 22. "A Tout Cœur" was given here March 18 and fairly well received. The plot deals with the affairs of Arlette who innocently marries a spurious count who poses as a real nobleman but turns out to be a crook and disappears immediately after the wedding.

Arlette goes to the home of the real count, urged by her mother who is ambitious to have a title in the family, expecting there to find her husband. She meets the genuine count who, of course, is unaware of the wedding. He advises at first that the girl apply for an annulment of the union contracted in his name. The couple eventually fall in love and decide to remain legally married.

Le Riche is amusing as the mother.

ETHEL LEVEY'S SHOW

To Follow Metropolitan Vaudeville
Engagement

Following Ethel Levey's forthcoming metropolitan vaudeville tour, scheduled to begin at the Riverside, New York, April 10, Miss Levey, in all probability will star in a musical piece in this country. She is scheduled to arrive in New York, Friday (today), from Palm Beach. Efforts were made to move her vaudeville reopening up one week and it was hoped she could open at the Palace next week, but up to Wednesday no confirmation of its probability could be ascertained.

The piece, which may reintroduce Miss Levey to the American musical comedy stage, is "Go Easy, Mabel." The script is now in the hands of M. S. Bentham, who has been delegated to pass upon its possibilities. It was written by Charles George and will be produced by Lee Morrison. Financial backing is rumored as coming from Lawrence Weber. While Morrison has been negotiating indirectly with Miss Levey for several weeks, every effort has been made to keep his efforts quiet.

Just whether this will be the production favored by the star is problematical, but at any rate, following her vaudeville time, she will be in a show.

FRENCH PLAY FOR N. Y.

Dillingham to Do Musical Comedy—
Now Running in Paris

Paris, March 22. Dillingham has secured from Francis Salabert, the most popular French publisher today, the American rights of the Christine musical comedy, "Dede," now running to capacity at the Bouffes after 150 performances. "Dede" will be mounted in New York about September, 1923, when Maurice Chevalier, now holding the lead, will be free to appear in America. The deal has been made through Harms. Andre Charlot has secured this operetta for London next September.

GALSWORTHY-BARRIE BILL

London, March 22. John Galsworthy's "Loyalties" and J. M. Barrie's "Shall We Join the Ladies?" were put on at St. Martin's March 8, and were enthusiastically received. Both are fine plays.

The Barrie playlet goes no further than when it was first presented privately and still is only the first act of what might have been developed into a full play.

"GARRICK" LEAVES QUEEN'S

London, March 22. "David Garrick" winds up its engagement at the Queen's March 25 and "The Faithful Heart," now running at the Comedy, replaces it at the Queen's March 27. "David Garrick" opened two weeks ago, but failed to catch on.

IRISH PLAYERS MOVE

London, March 22. The Irish Players will transfer their sphere of activity from the Ambassadors to the Aldwych, March 30.

"DRUMMOND" ENDS RUN

London, March 22. "Bulldog Drummond" finishes its long run at Wyndham's April 1. "The Faithful Heart" also closes at the Comedy April 25.



I received a letter from a pal that tells me he was on the bill with a fellow who said that I gave away a lot of his material to an English artist and, that as he was going over soon and it wasn't fair. This artist whose material I did give away used four gags of mine the minute I left in 1915, so I wrote to friends about it and he told one friend he would take anything he got his hands on so I just waited my chance and while in New York I went with a shorthand writer and took his entire act and gave and sold mostly all of it to friends of mine both over there and here. I couldn't give all of it away because a great portion of his act belonged to pals of mine and parts of it were too filthy. I tried to stop a man doing a sketch last Summer that infringed on my act; he gave the old story, I've Never Seen Van Hoven, and people say we are not the same. I'LL ADMIT HE'S AWFUL. Rather than waste time I took the entire act by shorthand, and have sold it to four traveling pantomimes this coming season, and will play it in the Halls over there; and am opening a company over the small time here in June.

That's better than letting them get your goat, get at their pocket, it makes a thief holler as only thieves can holler.

Till July 10th, Orpheum Tour, then a week at Masonville, N. Y.—then cable address Playbill, London.

FRANK VAN HOVEN

GLOBE TROTTER MELO

"Round in Fifty" Paraphrase of
Jules Verne—At Hippodrome

London, March 22.

"Round in Fifty," produced at the Hippodrome, March 16, is a modern paraphrase of Jules Verne's novel, "Around the World in 80 Days." It proved an undoubted success, although it will require the usual process of pruning and knitting up of loose ends.

It has a pretentious presentation, although the production has not necessarily been extravagant. George Robey is featured in the cast. The piece has a marvellous and brilliant cinematographic effect, a contrivance so simple and striking the astonishing thing is that it had not been thought of before. Some enterprising American ought to go after the device.

BERLIN

By C. HOOPER TRASK

Berlin, March 3.

At the Theater am Kurfuerstendamm Eugen Robert has produced "The Great Lover," by Leo Dietrichstein and the Hattens. "Der grosse Bariton," as they call it here, still remains a bunch of joy and the best role that Mr. Dietrichstein ever vamped in. Albert Bassermann, an excellent Shylock, Othello, etc., has the Paurel, whom he makes a dithering old fossil without the slightest sensuous attraction. His hoarse voice, roaring and gurgling make it impossible to believe that he ever produced a single singing tone from his throat. Needless to remark on this brilliant bit of miscasting, the production founders neatly. The other actors, among whom are included such sterling players as Herman Valentine, Else Bassehmann, Margeret Schlegel and John Gottowt, all are totally ineffective through the incompetence of the direction; the scenery, too, deserves a brief word of condemnation. It is, be it said, somewhat annoying to hear the whole American drama condemned on the strength of this one production (as was the case in several Berlin dailies), a production in which all the qualities which should make it effective stage stuff are either hurried over or totally untouched.

GUS YORK'S SERVICES

Foster Holds Agreement Involving
"Bankers and Brokers"

London, March 22.

Gus York is to appear in a sketch entitled "Memories" at the Alhambra, Glasgow, April 10, booked by Reeves & Lampert. York left New York early this month.

On hearing of it George Foster notified Jack Hyman, who books the Glasgow house, and also Reeves & Lampert, he holds a contract with York to be co-starred with Nick Adams next year in the team's former American success, "Bankers and Brokers," written by Aaron Hoffman.

Foster claims a clause in the contract prohibiting York from appearing elsewhere in England prior to the starring tour and a possible failure in vaudeville would depreciate his value as a legitimate star.

Nick Adams is understudying Harry Green in "Welcome Stranger" at the Lyric. He played the role for a week and fared well with it.

TOURNEUR DIRECTING

Maurice Tournour is to discontinue producing on his own for a time and will join the Goldwyn forces. He is to direct its production of Hall Caine's novel "The Christian" which is to be filmed in England during the coming summer.

Tournour, who has been working on the Ince lot making productions for Associated Producers' release, has recently completed "Lorna Doone." The company is to leave during April.

BALIEFF PROTESTS

CHAUVÉ SOURIS SHOW

His Paris Agent and Cigale
Management in Jam
Over Title

Paris, March 22.

The Cigale is advertising the appearance of the Chauve Souris players in a revue replacing Gemier, but Balieff's agents have entered a protest against the use of the name. Manager Plateau of the Cigale counters with the statement the players in his piece are genuine artists who have played in the Bat, Moscow, and the Balieff representatives admit this is so.

Nevertheless they declare the use of the name is an infringement. Plateau declines to agree that the objection has any merit as long as he employs recognized Bat performers.

Balieff's troupe in New York is to return to London in May for a stay of two months, it is reported here.

Dollys Taking Dabneys Back

Gene Dabney's orchestra will accompany the Dolly Sisters to London to open with them in the new Cochran revue. The Dabney orchestra played for the Dollys' local vaudeville dates.

Paul Gerdely Coming

Paris, March 22.

Paul Gerdely, author of "The Nest," will go to New York in September to attend rehearsals of his play "Aimer."

LONDON

By IVAN P. GORE

provincial try-out, although it was somewhat hindered by Arthur Bourchier falling a victim to ptomaine poisoning. The actor is making steady progress toward recovery and will be hale and hearty once more by the West End opening night.

It has been left to J. H. Benrimo to make the first real attempt to bring things back to the normal pre-war state. Prices at the Kingsway are pre-war and the management will pay the hated tax. The revival of "The Yellow Jacket" was eminently successful from the artistic point of view and the audience on the opening night, which included members of the Chinese and American embassies, was one of the most distinguished seen in the West End for some time. The cast includes Ivor Novello and Betty Lorraine, the latter a sister of Violet.

Preparations are going ahead for the annual festival at Stratford-on-Avon. The opening date is April 1 and among the plays to be produced are "Julius Caesar," "Twelfth Night," "Othello," "The Taming of the Shrew" and "Much Ado About Nothing." A special production of "All's Well That Ends Well" will be the birthday attraction. As before, W. Bridge Adams will direct the production.

Wilette Kershaw (she now spells her Christian name with one "i"), who has just been repeating her "Woman to Woman" success at the Globe with an equally big success in the revival of "The Bird of Paradise" at the Garrick, will be old Drury's new leading lady when the national theatre reopens with "The Decameron Nights."

The forthcoming production of "His Girl" at the Gaity may bring Mabel Russell back to the stage. At any rate, she is showing a marked interest in the rehearsals now in progress. Some five years ago she followed her success by "London Pride" at Wyndham's as retraining and marrying a Guards officer. Stanley Lupino will be the principal comedian and Sylvia Leslie, the daughter of the cartoonist "Spy" (Sir Leslie Ward), will also be in the cast.

Sir John Hare, who died last December, aged 77, left 30,000 pounds. All was left to Lady Hare, of whom (Continued on page 29)

ELKINS FAY AND ELKINS
MINSTREL SATIRISTS
A BIG SUCCESS—EUROPE
Playing Moss Stoll & Principal Circuits
Direction: W. S. HENNESSEY

WINS FROM SHUBERTS; MAY RETURN TO KEITH'S

Vine and Temple Receive Verdict in Breach of Contract—Judge's Charge

Dave Vine and Luella Temple last Friday were victorious in the City Court in their suit against Shubert Advance Vaudeville, Inc., or breach of contract.

Their suit against the Shuberts was for a breach of a 20-weeks-in-24 contract. Frederick E. Goldsmith represented the team in the action. Vine and Temple originally signed the Shubert contract and played 11 weeks in 15, and while still laying off accepted a week at the Hespe theatre, Jersey City. After that the Shuberts refused to route them further, alleging they had broken their contract by appearing for another management.

According to the contract they were not to appear in any city where the Shuberts had a vaudeville house and the contention of their attorney was that as the managers had no house in Jersey City the act was within its rights in playing there.

After hearing the testimony in the case in which Pat Casey, Arthur Klein, Edgar Allen and John Robinson (manager of the Hespe theatre) appeared as witnesses, Judge Callahan in the City Court directed the jury to bring in a verdict for the act for the full amount of \$2,000 asked. Vine and Temple received \$450 weekly with the Shuberts.

The action was originally to have been for \$3,700, the amount due for the unemployed time, but the team waived the additional \$1,700 due in order that a speedy trial of the case could be had in the City Court. Had suit been filed for the full amount the case would have had to go to the Supreme Court and it would have been at least 18 months before it would have been reached. In the City Court the trial was heard within two months after suit was filed.

William Klein, attorney for the Shuberts, is taking the matter up on appeal to the Appellate Term.

Following the verdict Vine and Temple are said to have been informed by Alf T. Wilton, the Keith agent, that they had been restored to the good graces of the Keith office and that a route over the Keith time was expected in the course of a few days. If shortly playing for Keith's, Vine and Temple will be the first of the acts booked by Shubert Vaudeville to return to the Keith Circuit.

RADIO BARRED

Phonograph Companies Amend Their Contracts

Several of the phonograph companies have amended their contracts with singers, etc., to include a clause forbidding performances for the radio telephone.

The clause states the performer must not sing or play for the radio even if no payment is made by the radio people for the services.

"SANDY" INVESTIGATED

"Sandy," one of the youngsters in "Gus Edwards' Review," was the subject of an investigation by inspectors of the Children's Society while the act was playing an engagement at the Orpheum, Brooklyn, last week.

Thomas Robinson, assistant manager of the house, was arrested by the inspectors when they accused him of barring a dressing room door while Sandy and Gus Edwards fled down a fire escape.

The Society people claimed "Sandy" was under age and appealing in violation of the child labor law. Robinson was arraigned yesterday in Flatbush court for a hearing, which was postponed a week.

The Ziegfeld Roof has been engaged for the night of April 23 for the exclusive entertainment and banqueting of the Newspaper Publishers' Association of America. There will be but 400 guests, though the doors will be closed that night against the public. The dinner will begin at 7 and the "Frolic" will be run continuously, with the addition of outside talent, until past 1 o'clock.

70,000 SHARES GOLDWYN REPORTED; FAMOUS PLAYERS SAGS; OTHERS FIRM

Market Figures Demonstration Is Being Organized in Film Stock—\$2,000,000 Holding Company Impends—Zukor Stock Off 5 Points Net

Price movements in the group of amusement stocks were mixed. Famous Players took a rest after its brisk advance to 85%, easing to 78% at its low on Wednesday. Loew reacted fractionally from 16 1/2 to 15%, while Orpheum in moderate dealings gradually got up to 15%.

The feature of the financial week, however, was in the performance of Goldwyn on the Curb. The reporting agencies noted total dealings amounting to around 70,000 shares, several sessions showing a turnover of approximately 20,000 shares each. The price touched a peak of 3 against its low of less than four several months ago, but reacted Tuesday violently to 6 1/2c.

Mystery Move

The whole thing is in the nature of a "mystery move." Of course, the new deal with First National calling for the elimination of the costly Goldwyn distributing machine will effect savings in overhead estimated at \$360,000 a year. Other items in the transaction will increase this saving.

The market knows that Samuel Goldwyn was voted out of control, but his departure would not account for the enormous dealings in the stock. If Goldwyn were disposing of his holdings, it is not likely the price would move forward. Besides, it is doubtful if he would sell out below 10 stock for which he probably paid around 17. The First National arrangement would account for a certain advance in the price, but it would not explain the volume of business. If the stock is in for a substantial betterment, why should such large holdings be dumped on the market? That is the question market observers are asking.

All sorts of answers are offered, but the one that seems best to cover the situation is this:

According to the best information obtainable in Wall Street, Frank J. Godsol, successor of Goldwyn in company affairs, and J. D. Williams, president of First National, are named as the officers of a new holding company capitalized at \$2,000,000, which will distribute Goldwyn product through the First National exchange system, the agreement running for 10 years. The new organization, it is declared, will remain distinct from First National, but nothing is said as to what its relation will be to the Goldwyn producing concern.

It is suspected, although no information is available on the point, that the new holding company will involve some sort of new financing. It may be that stock will be offered for subscription to present Goldwyn stockholders, or there may be a brand new issue. In any event, the flotation of new paper is likely. That being the case, it would be desirable to put the stock in a favorable position as regards its market price level.

Making a Market

This could easily be accomplished by the interchange of holdings between interested parties. Such a move would attract a lot of trailers and altogether the transactions of a syndicate and its outside followers might swell the totals. Besides which, if some "sharpshooter" got the idea that the upward climb was inspired and was getting beyond the point where it fully discounted the fundamental betterment in company affairs, a short selling drive would be likely. Something of the sort may have happened Tuesday when, in a 19,000-share session, the price was run up to 8 and then hammered down nearly 1 1/2 to 6 1/2, all in one five-hour business day.

One of the daily newspapers got hold of the Goldwyn-First National story this week and made it appear that the deal amounted to a "merger," the object of which was to distribute Goldwyn and facilitate First National production by the use of Goldwyn's studios in Culver City, Cal. It is agreed that the arrangement is altogether desirable from all angles. It will save Gold-

wyn big carrying charges for idle studio property and much more in distributing costs.

Discounting Radio

Famous Players gave evidences of being under pressure. It showed net losses daily in spite of support at the close, presumably coming from the pool operators. Among Times square ticket students the question arose whether the competition of the radio as already manifested in picture theatre attendance and as predicted for the future was not beginning to have some effect. Wall street is always alive to distant possibilities and a trade development of such portent could scarcely escape vigilance. Famous Players touched its peak of 85% March 13, two days before it ceased to carry the quarterly dividend. March 15, selling "ex," it automatically dropped 2. Since then it has declined as low as 78 1/2 (Wednesday's bottom), a net decline from the top of around 5 points.

Men in the Street and in the trade have been guessing at the identity of the pool operators and in the gossip around the ticker the names of strong financial interests outside the film business are mentioned. In addition to the men associated with Zukor interests the names of a big tobacco man and a former stock exchange member and present professional are linked with the operation.

Brighter Outlook

Except for the radio angle, the week's news should have been favorable for the picture stock. Government experts who study such things declared that the business situation was improving; building for housing purposes in the country promise to pass the \$200,000,000 mark; unemployment in the building and other trades is on the decrease and most of all the so-called "buyers' strike" was at an end; products are moving briskly into consumption and there was every evidence that the prices of staples would jump by May.

High prices of commodities and low ratios of unemployment commonly make for prosperity in the theatre particularly the houses of low admission scales. These considerations also applied to Loew and Orpheum. As to the technical market position, the long overdue reaction was not in sight Wednesday, although there was a slight recession in the second hour, and the occurrence of the tenth 1,000,000 share day of the year was hailed as proof that the public was getting behind the current bull market.

Whether public participation in the upturn would inspire a cautious sales campaign by the big interests which are credited with getting the current upturn started was a factor that got a lot of consideration.

The summary of transactions March 24 to 22 inclusive is as follows:

STOCK EXCHANGE

Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L.	8400	81 1/2	80 1/2	80 1/2	+
Loew, Inc.	200	93 1/2	93	93 1/2	+
Orpheum	8000	15 1/2	15 1/2	15 1/2	+
Orpheum	800	14 1/2	14 1/2	14 1/2	+
Boston sold 50 Orpheum at 14 1/2 @ 14 1/2					
Chicago sold 50 at 14.					
Friday					
Fam. Play-L.	6400	81	80 1/2	80 1/2	+
Loew, Inc.	300	93 1/2	93 1/2	93 1/2	+
Orpheum	6000	15 1/2	15 1/2	15 1/2	+
Orpheum	500	14 1/2	14 1/2	14 1/2	+
Boston sold 10 Orpheum at 14 1/2					
Saturday					
Fam. Play-L.	2000	81 1/2	80 1/2	80 1/2	+
Loew, Inc.	300	93 1/2	93 1/2	93 1/2	+
Orpheum	100	14 1/2	14 1/2	14 1/2	+
Monday					
Fam. Play-L.	7000	80 1/2	79 1/2	79 1/2	+
Loew, Inc.	300	94	93 1/2	94	+
Orpheum	5000	16 1/2	16 1/2	16 1/2	+
Orpheum	700	14 1/2	14 1/2	14 1/2	+
Tuesday					
Fam. Play-L.	5600	80 1/2	79 1/2	79 1/2	+
Loew, Inc.	200	94	93 1/2	94	+
Orpheum	1800	16 1/2	15 1/2	16 1/2	+
Orpheum	500	15	15	15	+
Boston sold 250 Orpheum at 15 1/2 @ 15 1/2					
Wednesday					
Fam. Play-L.	10200	79 1/2	78 1/2	78 1/2	-1 1/2
Loew, Inc.	400	93 1/2	93 1/2	93 1/2	-
Loew, Inc.	2700	16 1/2	15 1/2	15 1/2	-1 1/2
Orpheum	200	15 1/2	15 1/2	15 1/2	+

THE CURB

Thursday	Sales	High	Low	Last	Chg.
Goldwyn	11400	7 1/2	6 1/2	7 1/2	+
Friday					
Goldwyn	4200	7 1/2	6 1/2	7 1/2	+
Saturday					
Goldwyn	2400	7 1/2	6 1/2	7 1/2	+
Monday					
Goldwyn	19700	7 1/2	7 1/2	7 1/2	+
Tuesday					
Goldwyn	18900	8	6 1/2	6 1/2	-1 1/2
Wednesday					
Goldwyn	6300	6 1/2	6 1/2	6 1/2	- 1/2

SUBDUED LION

Capt. Steven Batty Continued Act, Badly Clawed

Elmhurst, N. Y., March 22.

Capt. Steven Batty, lion tamer, appearing with Capt. Beckwith's animal act at the Moose Carnival here last week, had a narrow escape when a lion turned upon him during a performance. The beast had been forced to mount a pedestal and then made a lunge at the trainer. Batty picked up a chair to place between himself and the attacking lion, but it was knocked from his hands. Throwing up his left hand to protect his face, the member was clawed to the bone by the lion. Batty, striking out with his whip alone, subdued the animal and continued with the act, his clothes spattered with dripping blood.

This is Batty's second close call. Working with the lions in a picture studio on the coast some time ago, he was knocked to the floor, his leg broken and badly ripped by one of the lions.

"ALL STAR TRIO" OFFERED

The "All Star Trio," the Victor Talking Machine musical artists, have been offered to the Keith office as a vaudeville turn by Harry Fitzgerald.

The musicians have a musical turn consisting of xylophone, saxophone and piano. Their Victor earnings are said to be about \$60,000 yearly. For vaudeville they are asking \$1,000 weekly.

OLD STAR'S CONGRESS AT THE HAMILTON

150 Veterans of Stage and Actors' Home Greet Stars of Yesterday

S. P. Whiting, manager of the Hamilton, arranged an "old timers" get together party last Thursday matinee at the theatre, where the "Stars of Yesterday" was the top-liner. About 150 of the old-timers were the guests of the management at the theatre and dinner after the show, 22 being recruits from the Actors' Fund Home on Staten Island.

F. F. Mackay gathered together the others, including Laura Bennet, Jefferson de Angelis, Althea Twins, Willis P. Sweatman, Lizzie B. Raymond, Nellie McHenry, Charles Heywood, Ralph Delmore, Jack Welsh, Al H. Wilson and others.

The "Stars of Yesterday" act is comprised of Barney Fagan, Corinne, Tony Williams, Joe Sullivan and Lizzie Williams, well known a generation ago.

WARDELL IN JOLSON'S SHOW

Al Jolson has improvised a role in "Bombo" for Harry Wardell, with Wardell joining the production Monday. Wardell's part is that of a bandit hard to slay. Jolson often attempts it with a club during the performance.

WALTER SCANLON NOT IN ACT

Muskegon, Mich., March 22. Walter Scanlon, touring with his own show, denies the report he intends playing vaudeville. Such a departure, says Mr. Scanlon, has not been contemplated by him.



MAY WIRTH with "PHIL" HEADLINING THE ORPHEUM CIRCUIT

ST. LOUIS TIMES—by Frank J. Tierney.

Orpheum bill hits high quality mark. May Wirth, and Santos and Hayes, head program of rare excellence at popular show house. May Wirth, the comely and world famous equestrienne, with "Phil," the imitable riding comedian, are supposed to share first honors with Santos and Hayes' Revue—it's a toss-up who leads. They both lead. The act is beautifully staged. May and her sister are versatile. "Phil" is a real comedian and May Wirth makes good "that's she is the world's greatest equestrienne." She leaps and handspins across the ring to the back of the horses with abandon. "Phil" flirts with death at the heels of the flying steeds, then steps off their backs in a ludicrous fashion and has bundles of fun. It is a real big act.

BREACH OF PROMISE

Jeannette Sherwood Serves Summons on Henry Santrey

Jeannette Sherwood (vaudeville) has brought suit for breach of promise against Henry Santrey. Santrey was served only with a summons in Buffalo, where he was playing two weeks ago. James A. Timoney is Miss Sherwood's attorney. Benjamin Jaffee, of Phillips, Jaffee & Jaffee, with whom Mr. Timoney is associated, stated Miss Sherwood will sue for \$100,000 heart balm.

Mr. Santrey recently married Ann Seymour (Harry and Ann Seymour) as a result of which the Santrey and Seymour acts were booked jointly by the Keith office.

RADIO OUT

Orpheum Order Prohibits—New Contract Clause

Chicago, March 22.

A ruling was made by the Orpheum circuit offices this week prohibits acts playing on the circuit from participating in any radio-telephone concerts.

New contracts are being now issued by the circuit with a clause stipulating this fact inserted in them.

Bee Palmer and Husband Working

Cleveland, March 22. Bee Palmer, accompanied by her husband, Al Siegel, is at the Carlton Terrace (restaurant), second week.

CHANGE OF BOOKER IMPENDS IN PANTAGES NEW YORK OFFICE

Walter F. Keefe Leaving This Week—Edward J. Fisher in Temporary Charge—Keefe Alleges Broken Agreement by Pantages

Walter F. Keefe severed all connections with the Pantages vaudeville circuit this week, the break taking effect immediately, but Keefe will be unofficially identified with the New York office until April 1 to clean up unfinished business.

Edward J. Fisher took active charge of Pantages' affairs in the east Wednesday morning and will remain in charge of the New York office until Keefe's successor has been appointed. This may take weeks or months. Eventually Mr. Fisher will return to the coast, where he has been associated with Alexander Pantages for a number of years. At present, while it is said a number of applicants have made overtures for the position, there seems little likelihood of an eastern man assuming charge of the New York Pan bookings.

There are three men in the Pantages employ from whom Keefe's successor may be selected. Ed Milne, for 15 years a district manager for the circuit, out of Seattle, looks like the most promising candidate, but the choice may fall to either Carl Walker, for 12 years house manager in Los Angeles, or J. J. Cluxton, who is at present supervising all Pan's openings and attending to reconstruction work along the circuit.

While Mr. Fisher was decidedly non-committal in reference to Keefe's departure, the latter expressed his views freely, bluntly declaring Pantages had failed to live up to their agreement which was the cause of the separation. Keefe declared that an arrangement existed between himself and Pantages whereby they would split all profits above overhead expenses on all independent theatres booked from the New York end.

Keefe claims some six or eight months ago he asked for an accounting, and has since continued to demand it, but beyond his salary never received any extra compensation for his bookings, and that recently Pantages denied knowledge of the existence of such an agreement. Wires passed between both principals. Finally Pantages advised Keefe flatly the matter was closed in so far as he was concerned, and if Keefe couldn't see it that way he could take any action he deemed proper. Keefe's reply called for instructions as to who he should place in charge of the office, and Pantages instructed him to turn over all affairs to Fisher.

Mr. Fisher had come east some time ago to attend to some financial matters for the circuit in Washington, and his presence in New York was the basis for all sorts of conjectures, but until this week no authoritative information could be gleaned from either Fisher or Keefe.

Keefe stated he had no immediate plans, but would probably open an independent booking office in New York. The office personal of the Pantages circuit in New York remains unchanged aside from the evacuation of Keefe.

Walter Keefe became prominent first in Chicago, where he was associated with the Western Vaudeville Managers' Association, in which he arose to general management, leaving there when C. E. Bray took over the reins. He opened an independent booking agency called the Theatres Booking Corporation, supervising the programs for the Miles, Saxe and independent houses in the middle west. When Miles and the Saxe interests became affiliated with Loew bookings Keefe came east to look after their interests. Seven years ago Pantages and Loew reached a booking agreement and Keefe assumed charge of the Pan books in New York. When the rupture between Loew and Pantages split that booking combination Keefe strung along with the coast circuit, and has been continually in charge of the circuit's bookings for six and a half years. He is considered one of the headiest bookers in vaudeville.

Mr. Fisher, when asked as to the possibility of remaining in New York permanently stated he would not care to desert the coast, adding Mr. Pantages has been thinking of taking a year's rest in Europe in the

AUBURN PRISON SHOW

Run by Former Player Who Thanks Contributors and Promises "Come-back"

The prisoners at the Auburn state penitentiary will put on a show the latter part of April for private and public presentation, the latter to be for four nights. Benjamin Mandel, an inmate, formerly of Joe Woods' "Nine Crazy Kids," is staging the show, having written to Andy Rice for some old material. Rice has released a number of old scripts to the Auburn guests, including the "Walking Delegate."

Mandel's letter contains a paragraph, "As a factor for true reform, nothing is so potent as the feeling and knowledge that there are still men and women in the work, broad-minded enough to appreciate the fact that even those who have erred and fallen by the wayside still are worthy of attention and aid, and that no human being is actually beyond redemption and recall." Mandel says he will do a professional come-back when released.

HART-HECHHEIMER FEUD

Lawyer Goldstein Acts as Peacemaker Between Warring Attorney and Agent

With the withdrawal of the mutual charges of assault and battery in the West Side Court last week, Max Hart and Harry Saks Hechheimer, the attorney, have patched up their differences. Hechheimer has agreed to discontinue his \$5,000 slander suit pending in the Supreme Court against Hart. Monroe M. Goldstein (Kendler & Goldstein), who is Hart's counsellor and a mutual friend of both parties arranged the amicable settlement.

near future, and in that event his presence on the coast would be essential.

Minneapolis, March 22.

J. J. Cluxton arrived here from Salt Lake City this week to attend to the final redecorating and renovation of Pantages theatre, which will remain closed for two or three more weeks in order to complete the work.

When reopened the house will continue the same six-act policy and the same house staff will be retained.



AL WOHLMAN
in "THE GRADUATE"
TOURING ORPHEUM CIRCUIT.
Direction: LEW GOLDER

MOSS' SUMMER HOUSES

But Four Out of Ten Now Figured On—All Open Last Summer

Six of the ten B. S. Moss houses in Greater New York may close for the first time during the hot months. The houses are the Flatbush and Riviera, Brooklyn; Hamilton, Regent and Franklin, New York and Far Rockaway.

The Broadway, Fordham, Jefferson and Coliseum are the only certain summer stands at present. If business doesn't drop off, one or more may remain open indefinitely.

The Moss houses are mostly neighborhood, playing Keith vaudeville booked by Dan Simmons. None of the above list closed last summer with the exception of the Flatbush, Brooklyn, which darkened about June 15.

The Broadway catches the transients and has been a good summer house, also the Fordham, situated in the densely populated Fordham section. The Coliseum is also a neighborhood house and expects to hold out during the hot months, while the Jefferson on 14th street, has always managed to keep open during warm weather.

EASTERN CLOSING POINT

The Capitol, Wilkes-Barre, Pa., constitutes the eastern closing point for the Pantages road shows, the final week consisting of the Miles, Scranton and Wilkes-Barre. The shows are brought from Hamilton, Can., for the final week.

Wilkes-Barre and Scranton were formerly booked by Fred Curtis, in conjunction with the Miles houses in Detroit and Cleveland, the houses being booked week to week. With the withdrawal of Curtis as the Miles booker the houses play the Pantages road show on their return from the west.

PROFESSIONAL VOLUNTEERS; AL JOLSON AS TICKET TAKER

Ed Wynn, Porter—Feminine Stars Ushers at 49th St. Theatre Benefit April 9—Unusual Arrangements by Gest

"PAN" CASE POSTPONED

George Rosener Called in from Road to Testify

The hearings arising from the charges preferred by the New York Society for the Suppression of Vice against the publishers of "Rosener's Pan," an occasional periodical written by George M. Rosener (vaudeville artist) started last Friday in Special Sessions before Judges Herbert (presiding), Freschi and Edwards. Rosener's attorney, Iax Greenberger, moved to dismiss the complaint, but withdrew the motion on Judge Freschi's suggestion the matter be tabled for a week while he reads the alleged questionable issue (No. 3). The case is on again this (Friday) morning in the Criminal Courts building.

Rosener left the Lafayette Square, Buffalo, Thursday to testify at trial. The Vice Society is complainant against George J. Wetzel, the publisher of "Pan," Rosener being a necessary witness, which necessitates interference with his current week's booking as well.

Attorney Greenberger last Friday at the trial cross-examined an agent of the vice society, introducing the volume in evidence, the agent disclaiming any knowledge of its contents. The lawyer put Rosener on the stand for the purpose of elucidating what the articles which were objected to mean, exactly. At this point Judge Freschi suggested an adjournment.

ALL STARS' ACT

Commonwealth Turn Reported Forming for Vaudeville

A commonwealth vaudeville act to be composed of all names is said to be preparing for a vaudeville tour.

The weight of the names collectively is believed sufficient to secure immediate big time bookings, with the understanding among the players none shall be featured above the other, with the net proceeds to be distributed pro rata among all.

SCANDAL STORY PREPARED

Minneapolis, March 22.

The "Twin City Reporter," scandal sheet, is scheduled to publish next week a story about Burton Meyers, local Pantages house manager, and his affairs among the ladies.

The story was picked up in the divorce court, according to report.

One of the season's odd benefit performances will be held at the 49th Street theatre April 9 (Sunday). "Chauve-Souris," the attraction there, will be given under the auspices of the American Relief Administration, food remittances of which Herbert Hoover is secretary. "Chauve-Souris" is the Russian novelty company imported by Morris Gest, and the proceeds of the benefit will be devoted to starving Russians.

Arrangements made by Gest are unusual. He has secured co-operation from many professionals and society people. Ed Wynn will act as porter, opening carriages at the theatre. Al Jolson will take tickets. Doris Keane, Leonore Ulric and Laurette Taylor will be the ushers for the three aisles, and Sam Bernard will serve as the coatroom boy.

Tickets were being sold this week at \$200, several showmen starting them, with one pair of seats for the benefit going at \$500. The list of patronesses includes Mrs. Charles Dana Gibson, Mrs. Rogers Winthrop, Mrs. Otto H. Kahn, Mrs. William K. Vanderbilt, Mrs. Philip Lydig, Mrs. Borden Harriman and Mrs. Astor Chandler.

Several months ago Gest, by means of a private subscription, raised \$1,600 for Russian relief. There were 781 letters of appreciation sent from Moscow through Secretary Hoover.

The theatrical committee is headed by Mr. Gest, who is chairman and treasurer; David Belasco, Winthrop Ames, Sam H. Harris, Arthur Hopkins, John Golden, Winchell Smith, E. F. Albee, F. Ray Comstock, Flo Ziegfeld and Charles Dillingham.

ORPHEUM'S MEETING

In Chicago April 13 for Election of Officers

The first meeting of the Board of Directors of the Orpheum Circuit following the annual meeting will be held in Chicago April 13, and at that meeting new officers will be elected.

The only change in the official family seems to be the appointment of a new treasurer to succeed B. B. Kahane, who is now acting as secretary and treasurer. Mr. Kahane will probably retain his office as secretary with a new treasurer elected to handle that end alone.

Repeated reports along Broadway that Martin Beck had either resigned or proposed to do so in the immediate future were emphatically denied in the Orpheum's New York offices. Mr. Beck has no intention of severing his official connection with the circuit, it was said.

Mr. Beck and Mort Singer are at present on the Coast attending the opening of the several new Junior Orpheum theatres there and are scheduled to return to New York March 31.

HIGGINS' UNIT ACT

"Oh, Chetney," Contracted For by Shuberts—Davidow & LeMaire Franchise

The Bobby Higgins act, "Oh Chetney," after playing several break-in weeks on Keith office bookings, opened Monday for the Shuberts at the Chestnut Street, Philadelphia.

The act is reported receiving \$1,150 weekly.

It is to be the foundation, according to report, for the Shubert unit revue show for next season under the franchise it is said that will be issued to Davidow & LeMaire, the agents.

Mr. Higgins' act will play four or five more weeks in Shubert vaudeville this season, holding a contract for 35 weeks next season.

The Professional Children's school devoted to the education of stage youngsters, will give two benefit matinees March 27-28 at the Longacre, New York. Juvenile pupils of the school will enact "The Prince and the Pauper," by permission of William Faversham, one of the school's most ardent supporters.



WILLIAM SULLY and GENEVIEVE HOUGHTON
in "CALF LOVE," by ANDY RICE

Keith's Riverside, New York, Next Week (March 27)

Home again and glad of it.

N. Y. STATE "SAFER THEATRE" BILL SURE OF ENACTMENT

Building Code and Inspection Rules Passed by Legislature After Conference with Governor Who Is Expected to Sign Measure

Albany, March 22.

The bill of Assemblyman Joseph A. McGinnies, Republican, of Chautauque county, amending the labor law in relation to the inspection of theatres and other places of public assemblage, which was known as the "Safer Theatre" act and was introduced as the result of the Knickerbocker theatre disaster in Washington, was passed by the Assembly in the dying hours of the 1922 session of the State Legislature last Friday.

The measure is now before the Governor for his approval or veto. The Senate having passed the legislation before the lower house acted on it. The chief executive will have 30 days to act on the bill, but there is no doubt but that he will affix his signature to it, as the measure was drafted following a conference the Governor had with State Industrial Commissioner Sayer shortly after the Washington theatre accident.

The measure proposes to place theatres and other structures used for public assemblage under supervision of the State Industrial Commission and will apply to all cities in the State. As many of the large cities are now subject to the State standing building code, the proposed amendment is intended to include all cities in the State.

Under the McGinnies bill the Industrial Commission shall make rules to carry out the provisions of the law and all theatres and other places of public assemblage shall be constructed, equipped and maintained so as to provide reasonable and adequate protection to the lives, health and safety of all persons employed or assembled therein.

The amendment states that before any certificate of compliance shall be issued to a place erected after October 1, 1922, plans for such building shall be filed with the Industrial Commission, or with the local enforcing authorities, for approval.

A provision of the bill stipulates that a fee, not to exceed \$10, may be collected from the owner, lessee or person conducting the place of assembly, for approval of plans and for each inspection, but not more than \$20 in any one year may be charged or collected on the same premises.

JOHNSON PAYS ACTS

Jack Johnson's traveling specialty show headed by the colored ex-champ closed at York, Pa., March 13, after playing the Pennsylvania one-nighters for a couple of weeks. The show is to be reopened March 27. Business started off satisfactorily, but after the first week took a drop. A report from York stated the salaries of the troupe were unpaid for a week at the closing March 13.

According to Harry Finberg, Johnson's manager, all salary claims were paid in full Thursday of last week (March 16). Finberg explained the delay in paying the acts came about through Johnson not having enough money with him in York. March 13 Johnson went to Indianapolis, secured \$2,500, and returned to York March 16, settling the unpaid salaries and paying the hotel bills of the people besides for the four days they waited for the money. The show included Johnson's athletic turn, Hines and Hardy, "Fads and Follies," a girl act; Minstrel Five, Anderson Trio and Harry Bolden, the latter the only colored performer in the troupe outside of Johnson.

FOR PRODUCTIONS

Two production engagements were entered the past week for Shubert shows through Davidow & LeMaire. It is said that each of the single men engaged received a contract for three years with the Shuberts for productions.

Bob Nelson was placed by the firm with the McIntyre and Heath new show, "Red Pepper," opening at the Apollo, Chicago, April 1.

Fred Allen was the other, engaged to join the new "Passing Show."

"SULLY'S CABARET" STARTS B'WAY CONTEST

Sully, the Barb, Lays 2-1 He's Right, and He's Right—Question of Dates

Had Willie Hammerstein died when "Sully's Cabaret Barbershop" was presented at Hammerstein's Victoria theatre, New York, in December, 1914? That question, casually asked one day in Sully's last week, started more arguments along the vaudeville rialto that ended in wagering. Sully, himself, the oily barb who takes them while they are looking (if they get in his chair) was the loudest talker. Sul said he knew; he was there and that Willie was not alive at the time. In his excitement Sully shouted he would bet two to one he was right. The rush of takers almost swept the round-house barber into the alley. When he finished making book Sully had wagered \$200, all on paper, but Sully only bet with those he knew were good.

Meanwhile the arguments and the betting spread. Managers, agents and actors knew what was what. Bill Lykens observed it was foolish to talk; he was there the night the "Sully" act opened, sitting with Willie in a box. But the betting continued. The sharpshooters saw a chance and started to work. They called up Loney Haskell, but Mr. Haskell was playing out of town last week. The sharps wanted advance info to cinch bets. A couple of offices had flashlights of the barber shop company hanging up, but no dates were on them. Variety's office was called upon to settle the wagers, when it was found Willie Hammerstein had died the June before the Sully stage debut.

The revival of the Sully act remembrance retailed the circumstances connected with the freak booking. Sully then had a barber shop in the Putnam building, known as a "mad house." Sully still swears that Joe Pincus spoke to San Francisco over his phone for 30 minutes. Sully used that as an excuse not to pay the bill and never has had a phone since in his shop. One day Sully started to tell what he thought about some actors he knew. Someone in the shop suggested Sully do an act if he thought he were that good. Sully agreed. It went kidningly along until Loney Haskell, the Hammerstein booker, heard of it. He offered Sully \$25 for a week's appearance at "The Corner." Sully agreed. After Hammerstein's had secured all of the props (paying \$42 for the rental of barber chairs) Sully held up the proceedings by demanding \$100 for the week. That was finally settled and "Sully's Barbershop Cabaret," a reproduction in part of the mauling, hauling and scuffling that were daily occurrences in the Putnam building shavery, was put on at Hammerstein's. It cost the house about \$200 and was featured, the theatre getting more than its money back when Haskell declared the dead head list wholly off for the week.

During the engagement there appeared in the skit, always with Sully as the star, Harry Fox, Conroy and LeMaire (on the same bill), Dave Ferguson, Dave Genaro (who mauled Sully to a finish each performance), Buster Keaton, Rosie Dugan (as the manicurist), Tommy Gray, Loney Haskell and a dozen others.

The skit was to have been held over a second week but Conroy and LeMaire had to go to Providence, where they walked in the memorable civil arrest, costing the team \$1,000.

Sully, who is a protégé of Pat Casey's and imitates Pat's ways, still believes he is an actor, besides being the father of 14 children and having been known to charge a stranger as much as 29 cents for one shave.



"DEMAND THE ORIGINAL"
BETTY—
MARTIN and MOORE
MONTREAL "HERALD"

"Punctuality is the essence of good business. We can fill any position on any big time bill and never disappoint our audience."
TALK No. 14

SMITH AND DALE FREE BY NEW COURT RULING

Win Stay of Injunction Writ on Appeal—May Be Immune 3 Months

According to a decision handed down by the United States Circuit Court of Appeals late last week (Judges Hough, Manton and Mayer) Joe Smith and Charles Dale have been granted a stay of the injunction against them held by the Winter Garden Co. (Shuberts) pending the argument and adjudication of an appeal from the decision. This means that Smith and Dale (Avon Comedy Four) are free agents until the appeal is decided. They opened at the Palace, New York, this week under the Avon billing, after playing two Sunday concerts for Keith.

The court ordered that the defendants post a \$3,000 bond, which was fulfilled last Friday. As the opinion reads, "this is not to be a bond for damages or profits, but will be a bond to secure the definite and certain sum of \$3,000 payable on the sole contingency of the affirmance of the decree below (injunction)." Since the Shuberts secured no money damages against Smith and Dale, although they tried in order to establish a priority test case, this \$3,000 will compensate them should their injunction be upheld on the appeal.

The Winter Garden started suit on breach of contract grounds last September when the defendants walked out on the Winter Garden opening and went over to Keith the following week, working under the Avon Comedy Four moniker. Smith and Dale objected to the Shubert quartet billing, maintaining their contract stipulated individual name programing. Smith and Dale made no objection to the Keith quartet billing, however, which was one of the reasons Judge Hand granted the Shuberts the injunction.

Although this latest decision has been peremptorily noticed for argument on appeal for the week of April 3, it probably will not come to issue for another two weeks thereafter and until the decision, which probably will be reserved, is handed down, Smith and Dale will be free agents for about three months. It is estimated. The deduction on the \$3,000 bond proposition is that the court wanted to compensate the Shuberts at the rate of \$1,000 a month in case they won.

Smith and Dale were recently examined by former Judge Henry E. Lecombe, who was appointed special master in the proceedings to determine if any money damages were due the Shuberts. The act got \$900 a week from the latter and \$1,500 from Keith's, but the referee decided that after railroad fares, expenses, salaries for the two remaining members of the quartet and other incidentals were satisfied weekly the boys had the same \$900. The Shubert compensation was net.

Julius Fendler and Monroe M. Goldstein appeared for Smith and Dale, ex-Judge McCall also representing them on behalf of Keith's.

LOEW'S DEAL FOR BIG ACTS STARTS WITH EVA TANGUAY

Cyclonic One Engaged for This and Next Season—To Be Individually Exploited—Loew Agents Instructed to Secure Biggest and Best Acts

GORDON AND HEALY SUE FOR 3 DAYS' PAY

Act Dissatisfied with Decision Rendered by V. M. P. A. Resorts to Courts

A claim for three days' salary filed by Gordon and Healy against the Lincoln, Union Hill, N. J., was not allowed when the case was considered Wednesday morning by Major Donovan in the V. M. P. A. After the matter was disposed of, William Lelfer, manager of the Lincoln, filed a claim of three days' salary from the act, plus \$25 he figured was the expense of bringing four of the house crew across the river.

The act was to have played the house Feb. 24. There were eight acts on the bill. At rehearsals, Roy Gordon was informed the turn would be the sixth. He came back to New York at noon-time, and returned to the house at 3 o'clock, when he was informed his act was on second. The show had opened and Gordon protested he could not make-up in time. The management claimed he would have been ready if he had not stopped to argue. Gordon got into costume, but was told the act was out of the show. The stage hands testified the turn was made up but not in time to appear second.

Gordon placed the matter in the hands of Harry S. Heckelmer after the decision and will sue the theatre.

Myrtle, Brooklyn, Latest Policy

The Myrtle, Brooklyn, N. Y., formerly playing five acts, three performances a day, started this week a new policy of six acts with the number of performances reduced to two.

The house will remain open all summer, marking the first time since its erection.

When Eva Tanguay returns to vaudeville activity in the near future she will be seen as a Loew headliner, negotiations having been closed this week through Abe Feinberg for a contract calling for the cyclonic comedienne's appearance on the Loew circuit for the balance of this season, with an option on her services for all of next season.

Tanguay will open for Loew on the coast early in April, at either Seattle or Los Angeles. Whether Loew proposes to keep his new star on the coast for the balance of the season or bring her east is problematical.

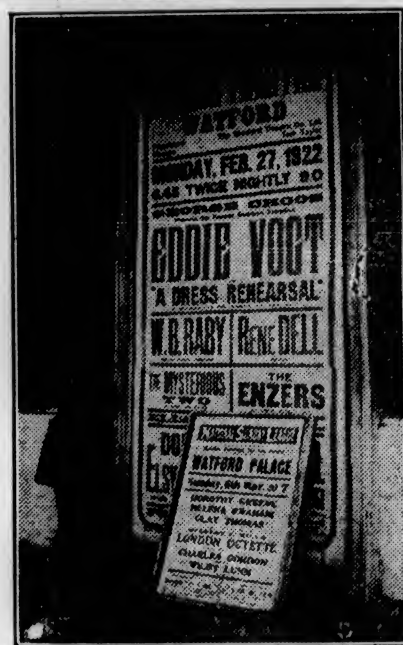
Miss Tanguay's salary for the Loew tour registers the highest weekly investment in a single attraction ever bought by the Loew Circuit. A side clause in the contract calls for a special publicity representative who will travel with Miss Tanguay and will focus his entire efforts on exploiting her alone. On the coast it is planned to have a special car for convenience and advertising purposes, but it is doubtful if this expense will be a part of the eastern campaign.

Miss Tanguay has been spending some time on the coast, vacationing between Hollywood and San Francisco.

The Loew booking office, of which J. H. Lubin is the head, announced the Tanguay engagement is the beginning of a policy to corral as many big names as possible for next season, and each headliner engaged will be handled in a similar manner, with the possibilities of exploitation through publicity channels receiving principal consideration. Artists' representatives holding Loew franchises have been instructed to go out after the biggest and best with a promise that everyone submitted will receive immediate attention and their value to the circuit promptly investigated.

V. M. P. A. Dinner April 5

The Vaudeville Managers' Protective Association will hold its annual meeting and dinner this year, at the Plaza Hotel, Wednesday, April 5.



EDDIE VOGT in "THE DRESS REHEARSAL"

"The Dress Rehearsal," another American turn, is a rather strange business in which a Mr. Choos "presents" a Mr. Vogt. I found it quite funny, particularly when Mr. Vogt made comments, both on the stage and in the auditorium, on the progress of one of the old conventional melodramas."—*"Mr. Gossip," LONDON DAILY SKETCH.*

The American comedian, Mr. Eddie Vogt, who plays the author, is sure "some guy." He directs the operations of his players from the stalls and carries on a rapid fire of instruction in choice Americanese, interspersed with some delightfully subtle gags. Mr. Vogt sure has the goods."—*"W. H. R. D., WATFORD, NEWSLETTER."*

Feb. 27, Palace, Watford; March 6, Victoria Palace, London; March 20, Hippodrome, Manchester; March 27, Coliseum, London, "Here's How."

Sole Direction GEORGE CHOOS, 119 West 47th Street, New York. Representatives for England, F. & H. REEVES and LAMPORT

RADICALS SEEK CONTROL OF N. Y. MUSICIANS' LOCAL 802

No. 310 Members Work Into Influence in Newly Formed Local—Want Officers Elected, Not Appointed—Fight Coming Out at Convention

A fight for the control of New York local 802 of the American Federation of Musicians is now on between the conservative elements and "radicals" that promises to make the internal warfare that landed Mutual Musical Protective Union, former 310 of the A. F. of M., outside the labor breastworks, look like a tea table skirmish by comparison. The events leading up to the present situation in 802, which supplanted 310 in the American Federation as the New York local, are embraced in the following series of moves, counter moves and developments:—

1—When 802 was organized last September it was regarded as ultra-conservative, a new musical union that would not be affected by any of the alleged "radicalism" that brought the M. M. P. U. in conflict with the parent body (American Federation of Musicians). The M. M. P. U. had declared a strike on the vaudeville, burlesque and picture houses, Labor Day or thereabouts, and persisted in the strike despite the mandate issued by President (Continued on page 19)

PALACE'S MIDNIGHT SHOW

A midnight performance will be given at the Palace theatre Saturday night (March 25), in order to make up the deficiency in the theatrical quota for the Jewish Relief Drive. When the final returns were counted up the show business fell \$40,000 short and the extra performance was decided upon.

The general admission was placed at \$10 per seat with loges and boxes selling at \$1,000 each. Otto Kahn bought the first loge. Tuesday morning the Palace management reported the entire house sold for the show. In addition to members of the present bill, the program will carry a number of individual stars from current productions.

ACT LEAPED INTO SHOW

Maxie and George, the colored dancers, who have been playing Shubert vaudeville, joined the George White's "Scandals" in Boston this week.

The pair were billed at the Chestnut Street opera house (Shubert), but joined the White show instead. Bobby Higgins and Co., who played the Palace, New York, last week, opened at the Chestnut Street house Monday, replacing the colored team.

Maxie and George entered vaudeville from the "Put and Take" show and played four weeks at the Winter Garden, New York.

MORRISON'S INDEPENDENT?

Fleck Bros. Outside Booking—With Keith's for 30 Years

Morrison's, Far Rockaway, L. I., for the past 30 years a Keith stand, is to be booked this season by one of the independent vaudeville bookers, according to sources close to the present operators, the Fleck Bros., who took over the house from Mrs. A. L. Morrison last fall.

The Keith affiliation with B. S. Moss which includes the booking of the Columbia, Far Rockaway, is said to have decided the Flecks for outside bookings.

RITCHIE WITH SHUBERTS

The star comedy act of the Harry Lauder show, W. E. Ritchie, is at the Rialto, Newark, N. J., this week, playing for the Shuberts and booked by Jenie Jacobs.

After a brief Shubert vaudeville tour, the Ritchie act will go into the Shuberts' new "Passing Show." Quite some competition centered around the Ritchie vaudeville engagement. The Lauder show played the Academy of Music, Brooklyn, last week, where it ended its tour. During the week many agents endeavored to persuade Ritchie to sign an engagement contract.

Lauder sailed Tuesday for home on the Aquitania, to open in London again under William Morris management.

INTERNATIONAL ACCOUNTING

The Max Hart accounting suit against Ernest Edelstein, and Ernest Edelstein & Harry Burns, Ltd., which Hart began in England in 1913, is being resurrected with the taking of depositions in New York. Hart and Edelstein had a retroactive booking agreement on a percentage basis, dividing the revenue of acts which each sent to the other as the case may be. Hart wants an accounting of the profits. Alfred Beckman, of House, Grossman & Vorhaus, is acting as local correspondent for the London solicitors of the defendants, and is taking the deposition of certain witnesses. Hart included.

Arthur Willi on Keith Office Staff

Arthur Willi, for several years associated with Alf T. Wilton in his agency, is now an employee of the Keith office, beginning his new duties this week.

Willi's status in the office has not as yet been fixed, but he will be under J. J. Murdock's orders.



ALMA NEILSON
AND COMPANY IN
"BOHEMIA"

Scoring the distinct novelty hit of the bill at B. F. Keith's Hamilton, New York, this week (March 20). Direction **LEW GOLDER**

ART SILBER AGENTING

After Making Big Time, Quitting Stage

Art Silber, who is playing Eastern vaudeville with his wife (Silber and North) in his veteran act, "Bash-foolery," will retire from the stage about May 1, to become an agent. He has engaged offices in New York, and will offer acts mainly to the Pantages circuit. Silber is an old friend of Pantages and Walter Keefe, and had been offered staff positions in the Pan organization several times.

One story is to the effect that Silber had long cherished an ambition to establish his claim that his act was big-time. After several showings in as many years in New York, this season he was given a Keith route. Satisfied now that he had made good his ambitions and convictions, Silber cancelled all time after May 1, and will quit acting.

JOHNNY COLLINS MARRYING

Johnny Collins is about to take his third leap on the matrimonial waters. His first wife was Adele Oswald and his last Dorothy Regel.

The forthcoming Mrs. Collins is Mary Greene, professionally known as Marcita Sewell, a picture actress who last appeared opposite Robert Warwick. She was recently divorced from Frank Greene, a millionaire lumberman of the northwest.

The ceremony was scheduled to take place in New Jersey this week. Miss Greene is at present associated in business with Collins.

CIRCUS PRESS STAFF

The Ringling Brothers-Barnum & Bailey shows arrived in town this week and open with a matinee performance at Madison Square Garden tomorrow (Saturday). A dress rehearsal is to be given tonight.

The publicity staff of the show this year has Willie Wilken (who spent the season with Belasco's "The Gold Diggers"), Ed Norwood, Lester Thompson and Dexter Fellows.

TRY-OUTS AS OPPOSITION

The Courtland, a small time house in West Hoboken, N. J., is no longer used for try-out purposes by the Keith office. The management of the Roosevelt, which is a block away, complained the Keith connection with the Courtland was a handicap. The Roosevelt is a split week house supplied through the Keith office.

Foreign Dancers Next Season

Mitty and Tillie, man and woman, who appeared with the "Follies" last season, have been routed by the Marinelli office, for a tour of the Keith circuit, commencing September 4. The act at present is in France.

Florence Walton Booked in London

Florence Walton will sail for England April 20 on the "La France" to fulfill a four-week engagement at the Palace and Alhambra, London. She will take her present company with her.

PICKS KANSAS CITY

Shubert Representative Announces Vaudeville in That City

Kansas City, March 22.

That Kansas City will be on the "main stem" of the Shubert's vaudeville circuit next season is the assurance given by Edward L. Bloom, representing the Shubert interests, who was here last week.

No definite information was given out relative to the theatre which would be used by the new circuit, but Mr. Bloom in an interview said: "This much can be said: Shubert vaudeville in Kansas City is assured for next fall, and a new theatre within the next two years. Also, if the Shuberts build a new theatre they will so construct it as to provide a roof garden where vaudeville will be presented in summer months. By such an arrangement the new theatre will contain two theatres—one on the ground floor for winter vaudeville and one on the roof for summer vaudeville. The roof garden may be enclosed and used in winter, also giving us double the seating capacity and accommodations for presenting two shows simultaneously when patronage demands it."

It has been previously announced that the Shubert vaudeville would be given in the Century theatre next season, according to an arrangement between the Shuberts and the Herk interests, affiliated with the owners of the Century here and the Garrick, St. Louis. It is also reported that the Shuberts would like to get the Newman picture house for their vaudeville, owing to its advantageous location in the heart of the shopping district, and its 2,000 capacity, but this is hardly probable at present. About a year ago it was also claimed that the Shuberts had an option on a location for a new house almost directly across the street, on Baltimore avenue, from the Orpheum theatre, but nothing has been heard of this move recently.

As this is one city where the Erlanger interests have no theatre, since they dropped their franchise with the Grand, when that house got into financial difficulties the first of the year, there is no house that can be taken over outside of the Century or the Empress and Globe, both now playing pop vaudeville.

TANTS BURNED TO DEATH

Father and Mother Burned in Augusta Theatre Catastrophe

The Grand opera house, Augusta, Ga., was destroyed by fire early Saturday, March 18. James Tant, the manager, and his wife, who lived over the theatre, were burned to death. They were the parents of Richard Tant, manager of the Shubert-Crescent, Brooklyn. The son immediately went to Augusta.

Sam Tauber, who withdrew as manager of the Crescent, returned temporarily to the house. Before coming to Brooklyn Tant was the Shubert vaudeville manager in Cleveland.

The season the opera house played attractions which were switched to the Imperial in Augusta this season, the Grand taking on vaudeville.

BUILDING IN OMAHA

New House Promised by Shuberts for Vaudeville

Omaha, March 22.

A new \$1,250,000 theatre is to be built here by the Shuberts. The plans are being completed by Ed. Bloom. Shubert vaudeville will open here next fall in a local house, and will be switched to the new playhouse when it is completed, Bloom said.

Ground will be broken and plans filed for the new house in the spring and work rushed during the hot months in an effort to have the house ready next season.

The Orpheum here is the only big time vaudeville house in Omaha, and has enjoyed a monopoly in this city for years.

OPERA CO. HELD OVER

The De Foe Opera Co., with condensed grand opera, was held over for the week at Kenney's, Newark, N. J., and will play a full week at Kenney's, Brooklyn, next week. De Foe is a Baltimore impresario, this being his first vaudeville try. There are 25 people in the turn, which is giving condensed versions of "Il Trovatore" and "Carmen."

SHUBERTS' CHI. OFFICE RENAMED BY BRYANT

Called After Him—Morgestern Continues Manager—Jimmy O'Neil Retained

Chicago, March 22.

Lester Bryant announces that in the future the Shubert western vaudeville office will be known as the Lester Bryant Vaudeville Booking Exchange, Inc., affiliated with the Shubert vaudeville circuit, instead of the Shubert Vaudeville Booking Exchange of Illinois, Inc.

This change was announced when Bryant returned from a visit to New York where he went for the purpose of conferring with Lee Shubert regarding the future of the Chicago offices.

He announced that he would remain as the head of the offices as president and general manager and that Clarence W. Morgestern would continue as manager of the office with Jimmie O'Neil retained as head of the booking department. Others to remain with the offices are George Webster, who is handling the books for more than five weeks of play dates, and Norman Freudenwald, at present on the road obtaining new houses for the circuit. He also states that added to the staff are Harry Fetterer and Al Roberts, who are at present on the road getting new houses. Fetterer, however, will be placed in charge of the club department, taking the place of Lew Kane, who resigned recently.

At the present time, including the Finkelstein & Ruben houses, the Bryant offices are in a position to give 11 weeks of consecutive work and Bryant declares that shortly another six weeks will be added to this time.

The office will as heretofore handle any acts that might be released for this territory by Arthur Klein of the New York Shubert office and will fill in the balance of their bills with local acts.

Through this arrangement the office will strictly enforce a rule with their houses that they are not to mention the name of Shubert vaudeville being presented unless they book all acts for their bills that have been released from the New York office. But where they have a mixed bill the name of Shubert is to be eliminated. This rule is being instituted as a result of a number of theatres holding franchises through this office using the "Shubert Vaudeville" name as a feature of their billing which a clause in the franchise forbids them doing.

The reason of the change in the name of the offices is that there will be no confusion of names between this office and that of the New York office, but at the same time the identity of the Chicago office is to be maintained through the use of the line "Affiliated with the Shubert Vaudeville Circuit."

Notices were sent out this week by the office to their franchise holders that they must in the future refrain from using the "Shubert" name in advertising and billing in any manner, shape or form unless the entire bill is one that is composed of Shubert acts released for this territory. Under this arrangement the P. & R. houses in Minneapolis and St. Paul will eliminate the Shubert name from all of their propaganda.

BENTHAM BOOKING

M. S. Bentham closed arrangements this week with Harry Gratton, the London producer, for the American rights for all the latter's sketches and will first introduce here the Karno Revue of 1922 and "Jenny," two successes produced abroad by Gratton.

Bentham also arranged this week for a London opening for Carl Randall, Bertha Dunn and Co., to take place April 27, the house not as yet having been settled upon. The salary for the combination is 400 pounds.

SHUBERT "VODE" UP-STATE

Watertown, N. Y., March 22.

The Avon is billed to start Shubert vaudeville to-morrow (Thursday), playing five acts and pictures at a 30-cent top an increase of five cents over the theatre's scale when giving pictures.

The Shubert vaudeville office is billed as driven from the Winter Garden, New York.



**RETURN TO BROADWAY
EMILY EARLE**

Featured Member of "Chuckles of 1921"

At Shubert's Winter Garden, New York, This Week (March 24)

BERNSTEIN IN WEST INDIES; N. Y. TOO COLD

Found Carnival Men Rough Companions—Going Back With New People

"Boy, Times Square is the coldest place I was ever in. Holy Moses, how it has changed! I walked through it for two days now without meeting anyone I owed money. Can you imagine that? I haven't been away so long, either," remarked Freeman Bernstein as he took a Michigan lankroll out of his pocket to ask a beggar if he could change a \$10 bill.

"Get that guy," said Bernstein, pointing to the beggar, "you won't believe it but within an hour that guy will make my credit good again. He knows me and that's why he came against me for the touch. I'll slip a case the next time, but just now I wanted to flash the Michigan on him. He'll spread it all over the square, for that roll looks as big to him as this town does to me after the West Indies. 'West Indies? Sure. Didn't you know I was down there. Oh, of course, that was all right, that was Porto Rico before and they chased me off the wrong side of the island. This time I got in on the other side, with a carnival company. Boy, that is the trick, the real bunk stuff, but those carnival guys are too tough for me, and you know, kid, when I say that they must be some tough. I'll copper all Variety has said about the carnival bunch and then commence to add on what I know."

"That's what brought me back, to get more people—circus people. I'm going back with them, so you see I'm all right down there yet. I came back for another reason, too, but I guess I'll have to stall it. There are some guys around here that's making a yelp I owe them coin. If I do I have forgotten about it, but it annoys me. Why should those crabs always be bothering me? Well, I say to myself, 'Freeman, spring something. You've got enough for a spread now, go to New York and call a meeting of your creditors.' That sounded right to me and I goes up to Freddie Goldsmith. He's a pretty smart lawyer, that bird. He asks me who I owe money to and I start to tell him. All of a sudden he says, 'That's off. It would cost you more to rent Madison Square Garden for the meeting than it would to settle,' and then he airs me. I think he's wise besides being smart."

"Guess I'll wait awhile now. Anyway, anyone now who says I wasn't ready to settle, I can tell them how I tried."

"That West Indies thing is the goods, from the looks. Just here for two days. Hold it under cover or the squad will be at the dock again to see I don't even take my undershirt with me."

"Here's a great scheme I'll let you in on. You've got to do the dirty work, though. In those southern countries they are just nuts about blondes. Get me a troupe of blondes; send them along under your name or some phony, and I'll take care of everything else. It's a mint, kid, I'm telling you. I tried it out on May, knowing what a pipe it would be, but May didn't seem to care much about my scheme. She just said, 'You big bum, you try to put that one over and you will have to hire a new pair of eyes to find your way home.' And so that queered that. I ain't been able to figure yet what got into May. Jealous of me? Honest?"

"How are you on blondes? Well, in this troupe of blondes you send down, you hold out one for yourself and then tell me which one it is. Pick one that weighs about 140. I'll take care of her while she is on the trip, just for you."

"After I blow, kid, tell the bunch about my Michigan, but don't say it's a Michigan and don't tip off anyone on my West Indies thing. If they get hep to me there, then go as far as you like, but now it looks like the money for me. And don't forget the L. L. rides."

"God-bye, ho. You're wasting your time around here. Why don't you borrow all you can and walk out. Come in with me then. I'll let you in cheap and what you don't know I'll teach you. If you see May and she don't know where I am, tell her, will you, that I told you I was going to Russia?"

TEN EYCK & WILEY'S FILMS

Following Ten Eyck and Wiley's resignation from "Up In the Clouds" Saturday, the couple said they would temporarily rejoin the show Monday, providing the vacancy could not be filled by that time. A telegraphic communication asked for their presence Monday. Both members played Monday, with Mr. Wiley leaving after the evening performance and Miss Ten Eyck continuing until Wednesday, succeeded by Waters and De Andreas.

The reason for the resignation, according to Wiley is that the couple have branched out in the film business, producing one reel comedy health pictures, each member playing "Mr. and Miss Health" respectively with an additional male.

The pictures are for the purpose of revealing the value of exercise, but founded along the comedy vein.

SHOW FOR FAR SOUTH

"The Mimic World," a girl act with 15 people under the management of Joe Wood and a vaudeville road show under the direction of Freeman Bernstein, sailed Tuesday from Hampton Roads on a United States army transport for San Domingo, Central America. The vaudeville acts will appear for three weeks in the U. S. army camp in San Domingo, transportation there having been furnished by the U. S. Government.

Upon the completion of the engagement under the direction of the army a route of 12 weeks has been laid out in Central America and Canal Zone cities.

"FLEXIBLE FRANK" STABBED

Raffia, March 22.
George F. Stockman, known in theatrical circles as "Flexible Frank, the Frog Man," was stabbed with a bar pin by Margaret Volmer, 19, at her lodgings when he attempted to desert her. He was discovered on the street by the police, weak from loss of blood. The girl pleaded guilty of the charge and was placed on probation.

Stockman was arraigned in court several months ago on the charge of forcing his wife to lead an immoral life.

EMPRESS, ST. LOUIS, OFF

St. Louis, March 22.
The Empress, playing Pantages vaudeville, will discontinue the policy next week, going to pictures April 1, by order of the Skouras Brothers, who own the theatre. "The Four Horsemen" is the opening film.

MUNDORF COMING HOME

Harry Mundorf, formerly a Keith booker, is returning shortly from abroad. He has been seeking vaudeville novelties and has been away since early last fall. Mundorf will not resume bookings, but will be assigned to special work upon his return.

ENGAGEMENTS

William A. Evans, Byron Foulger, "Candida."
Robert McVade, "The Schenken Six," "Potash and Perlmutter."
William Faversham, "Out to Win."
Robert Brister, "The White Peacock."

Gilda Leary and William H. Powell, "My Lady's Lips."
Marguerite Maxwell, "The Exquisite Hour."
Margaret Wyckherly, "Taboo."
Frederick Tiden, Fania Marinoff, Purnell Pratt, Margaret Dale, William Ingersoll, Charles Hampden, William Podmore and Max Walzman, "The Charlatan."

Georgia O'Ramey, Arthur Hammerstein.
Marie Nordstrom, "The Lady Bug."

George O'Ramey, "Tit for Tat."
Estelle Winwood, "The Idiot."

DIVORCES

Mme. Giovanni Bellingeri, lately of the Lombard Grand Opera company, filed suit for divorce in San Francisco last week against Giovanni Bellingeri on the grounds of cruelty. Mme. Bellingeri was known in the operatic world as Mme. Henrietta Guillaume.

HOUSE CLOSINGS

The Amphion, Brooklyn, discontinued vaudeville last week.

The Garret, Norristown, N. J., discontinued vaudeville Saturday. A picture policy for the remainder of the season.

The Opera House, Edinboro, Pa., playing show business from the Pantages office, but no more until the present will close March 29.

Miles, Orpington, Kent, is said to be slated for a closing early in April because of poor business.



OLIVE BAYES

(And JACK SMITH)
in "KEEP ON SINGING"
By LEW BROWNE
Appearing on the Loew Circuit
Direction SAM BAERWITZ

TRUCKING RATES HEARING

The Public Service Commission has formally reserved its decision on the hearings to reduce the local trucking rates from \$1.25 a trunk minimum even for a short haul to the 50 or 60 cents average obtaining in other metropolises throughout the country. It was indicated that the hearing would result favorably for the petitioners. Decision is expected next week.

The National Council of Travelling Salesmen's Associations has been agitating this reduction, which will prove beneficial to all travelling professionals leaving or coming into New York. Even for a haul of a block or two from station to hotel the trucking companies operating around the depots have been exacting \$1.25 per trunk.

A symposium of rates obtaining in all other cities varied from 40 to 75 cents.

"B'WAY HIGGINS" CLOSED

Cleveland, March 22.
"Broadway Higgins," with a cast of 22 people, featuring Eddie Rye, closed here Sunday.

The show was originally produced by Bart McHugh, the Philadelphia booking agent, at an estimated cost of \$5,000. After playing about four months in Pennsylvania, McHugh, realizing no profits, called it in with the intention of placing it on the shelf.

Subsequent to the return of the members, Clarence Marks, who was representing McHugh as the manager, received the consent of the members to continue under his direction on a commonwealth basis. The show was then rearranged in form of a musical tabloid, but did not meet with success.

MARRIAGES

Marjorie Maxwell, a singer with the Chicago opera company, was married in Milwaukee March 13 to C. W. Feider, a Chicago business man.

John Shubert, known in the circus world as the "Human Frog," and Gertrude Williamson, of Corpus Christi, Texas, a circus performer, were married March 16 by Judge H. Sterling Pomeroy of the Municipal Court.

Dorothy Clifton, last with "Florodora," to Irving Goldberg, Detroit milliner.

Martha Haberland, who brought "Don, the talking dog," to this country, has written Loney Haskell, stating she is in great want. "Don" died in 1915. During the war her husband was at the front (German) for four and one-half years; now he is a porter at a small wage. There are two children to provide for. Mrs. Haberland's address is Behrendstrasse 14, Newhaldensleben, Bezirk Magdeburg, Germany. "Don" was piloted around by Haskell after the dog's Hammerstein engagement some years ago. "Don" uttered guttural sounds that Haskell made people believe were "broken" (broken). Mr. Haskell never claimed any secrets for the dog's stage work, merely that "Don" was more apt to cues than other animals tried. On any routine but the one in use "Don" could do nothing. It was a sensational vaudeville attraction for some seasons. Haskell received unlimited newspaper space.

Koeny's Bay Ridge, Brooklyn playing dramatic stock started Sunday vaudeville last week.

AMONG THE WOMEN

By THE SKIRT

The Palace is suffering from an over-dose of the Dollys. The passing of this pair won't be regretted by the Palace regulars. However nice, a couple of weeks would have been quite sufficient. For the fifth week of the girls the only thing new was a set of white wigs, most becoming.

Mme. Al W. Loyals was in a grey cloth tightly fitting coat reaching to the knees. Amelia Allen (with F. N. Donegan) had new clothes, but proved a revelation with her many twists.

Ida May Chadwick, before going into her eccentric rube kid makeup, wore a blue satin dress and cape trimmed with many colored ribbons.

Bessie Barriscale, in a clever protean sketch, appeared first in a hoop-skirted dress of white trimmed with lace. As a telephone girl black dress with green belt and hat was worn. A Spanish shawl of blue with red flowers was the third change and the fourth was a simple summer frock of blue dotted with white.

Gus Edwards' Revue, at the Riverside is beautifully gowned in all numbers. The girls, each representing a popular show in town, were elaborately costumed in dresses of exquisite materials; also a flower number was done most artistically. Effective were white dresses banded in red and white gingham. The girls' leading different numbers were nicely gowned in fluffy tulle of delicate shades.

The Beaumont Sisters were really a treat in their sequin dresses, one in copper color, the other in white colored tulle draped at the sides.

Vivian Oakland (with J. T. Murray) for one number was in yellow chiffon cut in points. The bodice was of crystals. Betty Morgan (seen earlier in the season) wore the same wardrobe. The woman of the Joannys wore black ratin pants, velvet coat and a frilled skirt.

TWINS IN ILLUSION

Paris, March 17.

The sisters Bordenave were engaged by Mme. Basini for the revue now running at the Bi-Ta-Clan, to play in a sketch in the lines of the disappearing lady. Due to their close resemblance the public was led to believe when one sister vanished on the stage and the other immediately after presented herself in the auditorium that it was the same girl.

But the managers suddenly cancelled the contract, alleging the public was not deceived, whereupon the Sisters Bordenave sued for damages. The case has just been tried when counsel for Mme. Basini no longer offered the reason for non-resemblance but pointed out a clause in the contract permitting cancellation by the management without explanation. The sisters, therefore, lost their case.

SUN'S OFFER TO NONETTE

Gus Sun made a determined effort this week to procure Nonette for a nine-week tour of his houses in the Middle West, delegating his New York representatives to offer the violinist \$900 weekly to play three shows a day.

After considering the offer for a few days, she rejected it.

WILFRED DU BOIS MARRIED

Chicago, March 22.

That Wilfred Du Bois, the juggler, has been married two months came to light here when he appeared here last week and introduced the "Missus" to his friends.

Du Bois was credited with being a confirmed bachelor.

Mrs. Du Bois was nee Celeste Whiteside of Houston, Tex. The couple were married at Galveston, Jan. 9, last.



RETURN TO BROADWAY

COOKE and VALDARE

Character Dancers (N'entrées), "L'Amour de L'Apache"

MAJESTIC

Chicago, March 22. Mildred Harris (formerly Mrs. Charlie Chaplin), under the guidance of two experienced dramatic and vaudeville war horses—Miller Kent and Beatrice Morgan—is the feature attraction. It is rather fortunate for Miss Harris she is in such good company. For Miss Harris is just one of those children of the movies who looks cute, smiles prettily, wears nice clothes, walks across the stage and talks in baby fashion. But when it comes to acting, wh, she "fades out" just as the directors have her do at times in a studio scene. However, in the vaudeville fadeout she still stays in front of her public, while on the screen she departs from their sight.

Opening the show were Lucas and Inez, with their gymnastic poses, which set the show off to a good start. Then came Jed Dooley and a pretty little lassie with a lot of nonsensical comedy talk. Dooley is a versatile chap, but as the audience failed to warm up and regard his endeavors seriously, he started to clown at their expense, and made the path much harder. He commented on the spot a number of times, and that somewhat enraged the audience, to the extent of forgetting that he had done anything when he completed his act. The "deuce" might be a hard spot for Dooley, but when he has to play it he should make the best of it.

In the troy spot were Percy Bronson and Winnie Baldwin in "Visions of 1970." Despite the customers here have seen the "Visions" a number of times, they still manifest a keen interest in the piece and its interpreters. This couple the show its real momentum and left the house in good stead for Harry Langdon and Co., who submitted a comedy hokum skit, "After the Ball." Langdon still persists in wearing his old overcoat, hat and gloves in the first two scenes which he wore in the old act. Following the Bronson-Baldwin turn, it proved a weak sister, managing to get laughs only here and there and not the amount obtained heretofore in the discarded vehicle.

Next were Pressler and Klaiss, who repeated their success at the Palace a few weeks ago by stopping the show cold with their singing and grotesque comedy offering. Next to closing came Burns and Freda with the Italian dialect skit. Even though loads of talk preceded them, this duo had little difficulty in registering big. Closing the show were the Royal Gascoignes, with "Bertha," their somersaulting dog. This turn, after loads of talk and show ahead of them, found it hard to stem the outward bound throng, but managed to hold about half the patrons to their finish. Loop.

APOLLO

Chicago, March 22. Another one of the Shubert units produced by Jean Bedini attraction here this week. In its entirety this unit is well qualified to rank well in the class of composite entertainment successes. It is a type of show, with its one act burlesque and five vaudeville acts which fit well and run well together. It is a big flash, shows plenty of class and runs along at a smart and snappy pace which constitutes it as a most desirable offering and one that should bring home the "money." "Spangles" is the name of the unit, and it consists of bits of Bedini's 1919 Peck-a-boo, with Bedini working

both in the vaudeville section and the afterpiece. This show instead of playing the house on the 60-40 basis as did "Chuckles" which was here last week, is playing it on a flat buy by the Shubert's, said to be \$4,500. As a buy at that price it is far more desirable from an audience standpoint than have been the many star bills that have been shown here.

"Spangles" runs just one hour and 15 minutes and in that time seven scenes are disclosed with the majority of them making a great showing from an artistic and scenic standpoint. Money has been expended on some of these scenes, as they appear new, while some of the scenery is reminiscent of the Bedini show in the Columbia Circuit three seasons ago. But it is freshly painted and looks spick and span, and therefore to those that may have seen the show does not remind as strongly as it might were it not kept up to the minute.

Featured as comedians in this revue are Harry Kelso and Howard "Cuckoo" Morrissey. Kelso works quite a bit along the lines of Clark of Clark and McCullough, but as an emulorator cannot measure up to the latter. He has a good precept of humor, gets over his lines in fast and smart fashion, can ad lib and also force his scenes and situations over through effort in a style that will bring his audience around. Morrissey is of the droll type, with little to say and registering mostly through his Mugging. As a foil to Kelso he is most acceptable. Then there are the three Ormande Sisters, who sing, dance mimic and talk lines most agreeably.

Florence Darley, an ingenue who is really ambitious, is also one of the featured principals. Miss Darley is a stunning blonde, makes a pretty appearance, talks lines acceptably, but as a vocalist lacks greatly. She has two singing numbers in one of the scenes, both of them smart and what should be catchy, but she does not seem to be able to deliver and get them over as should be done in justice to both herself and the numbers.

There is also the Sterling Saxophone Four, jazz harmony dispensers who in their specialty render a musical melange which catches the house in a most receptive mood and causes them to clamor for plenty of encores. Last and not least to be mentioned is Jean Bedini himself. Bedini works hard and zealously. There is not a moment wasted by him when he does straight for the two comedians or when he does a French character bit in "The Night Boat" scene. He works and works hard continuously and upon his shoulders can be placed a great deal of the credit for this afterpiece's success. Irving Reeves and Emmett Baker, of the quartet, have incidental speaking parts which they handle competently.

The show got a fast start when the Seven Blue Devils did their whirlwind acrobatic gyrations about the stage. Then came the three Ormande girls with character songs and dances, and they were succeeded by Jean Bedini with his juggling. Bedini is assisted in his travesty juggling stunt by Kelso and Morrissey and gets over a lot of good comedy as well as executing some good juggling feats. As a juggler Bedini is just as good as he was in the days when he used the several "Arthurs" in his turn.

Carl McCullough was next to closing the first part. As a showman McCullough stands out among the forerunners in vaudeville. Closing the first part were Lulu McConnell, Grant and Bunk Simpson in the tried and true vehicle of theirs "At Home." They sure were at home here.

Opening the second part and preceding "Spangles" which closed the bill were the Klein Brothers, the panic starters with their moments of jest. Since last seen here the boys have a lot of new gags, and adding them to their old routine slipped over on high with the mob and scoring another show stopping interval.

PALACE

Chicago, March 22. An afterpiece followed the usual bill at the Palace this week and inasmuch as George McKay (McKay and Ardine) acted as master of the occasion it is likely it was his idea. After the McKay and Ardine act, McKay announced a novelty would follow the turn of the Juggling Nelsons, and requested that the entire house remain. As in most cases the first few rows paid no heed to the request and in spots people started toward the door, regardless of the fact that the bill started on time

and ran 20 minutes early. Those who left missed the best of the program. It started off with McKay ad libbing in the Nelsons' act, on the order of Joe Cook. Then the stage was cleared of the Nelsons' props and the scenery remained hung. McKay made an introductory speech that the bill had been intact for 31 weeks, and through this association an afterpiece had been arranged.

In introducing everything he used the same speech about it being his hardest impersonation. The back drop went up about six feet and McKay was seen doffing his coat. The back drop went down and came up again, showing Bob Carleton in full dress. This got screams. Carleton walked to the piano and did a number. The same procedure was followed for each of the specialties in the afterpiece. Neal Abel did a funny dance with Otis Ardine. One of the Nelsons sang and danced with Miss Ballew, and so it went for 20 minutes, everyone appearing for something in this bit except Joe Howard and Ethelyn Clark and Harry and Emma Sharrock. Even the entire troupe of William Brack came on for a chorus formation in the finale, while McKay sang "Broadway Rose" and 13 in all gesticulated to the words of the song. Abel somehow managed to do everything wrong and McKay stopped long enough to call the audience's attention to it. Abel, however, retorted with some wise cracks.

Topping this afterpiece Dan Russo, the orchestra leader, handed up a clumsy basket of flowers, with the bunch lighting to get some. In the afterpiece only two women appeared, Miss Ballew and Miss Ardine.

The idea is entirely new to Chicago two-a-day. McKay finished everything by open-heartedly asking the audience if this tomfoolery met with their approval. Without a bit of hesitancy the homelike Palace audience shouted back, "Great," and "More of it."

The regular show started with Michon Brothers doing four hard-to-hand stunts, and working about six minutes. The brothers have a carefreeness about their work which makes it appear easy, but the audience knew otherwise, hence three bows. Bob Carleton and Julia Ballew returned to the house that first appreciated Miss Ballew's "Sweet Papa" song. Their friends were present by the scores and they received an ovation. Miss Ballew has substituted a number for "Sweet Papa." After an encore, they exited and did not come back, even though the applause grew in volume. Neal Abel told his endless supply of Southern stories, danced a little and exited. Abel was treated royally.

William Brack and his company of eccentric artists got the benefit of being fourth on the bill. In this choice spot they turned somersaults, flip-flops and everything else. The seven worked as one and garnered an oversupply of appreciation. Harry and Emma Sharrock did not miss once in telling what the audience had in their hands. The Sharrocks are dependable entertainers and lived up to this reputation.

It looked as though Joseph Howard and Ethelyn Clark would delay the show to the point of having the stage manager in hysterics. Howard, who has been reported as investing and interesting himself in other enterprises, still manages to spring something new every time he returns to his favorite city. Both he and Miss Clark were enveloped in the crowd's admiration, while Miss Clark reciprocated by wearing an endless wardrobe of stunning gowns. Howard in turn sang a new number besides many old ones famous during his stay at the La Salle theatre. His new number is one with a strain that will be whistled for a long time to come. At the piano was Jack King, who had his inning when he sang his burlesque on an old-time prima donna. George McKay and Otis Ardine followed in this hard spot, of next to shutting, and with swiftness in working they finished with extra heavy approbation. Juggling Nelsons were nervous, somehow. Maybe due to the fact that the people started walking out; perhaps through some other unknown cause. They missed much too often, and juggled to a disconnected finish. Loop.

McVICKER'S

Chicago, March 22. As the day of closing this house for reconstruction nears, the vaudeville bills seems to get better and the attendance seems to increase in numbers. The dailies have given space to these facts and so the public may have noticed it. Out of eight acts to the first Moudy shift five consisted of a man and woman team, one of three men, one a single man and one of three men and two women. So the bill was pretty well balanced from that angle. The first four acts were mixed doubles, but it all went to make the show abundant with variety and entertainment. In the tough spot of the bill the opening, were Harvard and Bruce, who surprised even the regular patrons by the impetus they gave the bill. The man shoulders the heavy work on Roman rings, while the woman draws more than ordinary attention by her stunts. The com-

HOTEL CENTER SHIFTS

Jackson Blvd. Projects Draw Attention to Theatre Possibilities

Chicago, March 22. With the announcement that two mammoth hotels are to be erected on Michigan boulevard, that thoroughfare gives promise of being a prospect for theatre property.

There are three first class hotels and several clubs located on the boulevard, and with the addition of one hotel at Seventh street and another at Jackson boulevard it is calculated that it will be the liveliest thoroughfare in the city.

At Jackson boulevard the Stratford hotel, formerly the Leland, a Chicago landmark, is to be torn down May 1, and in its place a 24-story hotel costing \$7,000,000 is to be built. This house, it is said, will have 2,000 rooms. Another hotel to be built will be the Stevens at Seventh street, which will be 20 stories in height and cover almost a square block. This proposed structure will be located opposite the Blackstone hotel. This hotel is being built by the Stevens Brothers, who operate the La Salle hotel, at Madison and La Salle streets. It is proposed to have a theatre housed in the new Stevens, but no definite plans in this respect have as yet been announced.

ACTOR SUES DUNBAR

Chicago, March 22. Claiming there is \$185 in salary due him from Ralph Dunbar, producer of the comic opera "Robin Hood," Charles Le Roy, an actor with that company, brought suit in the Municipal Court this week.

"Robin Hood" had a run at the Illinois here toward the end of last season and when Dunbar sent it on tour this season things began to break badly with the result the show closed in Norfolk, Va., and a woman musical director with the company advanced the members of the company railroad fare.

edy angle to the turn consists of a young girl, probably the daughter, attempting some tricks and making a mess of it. She then comes back and swings right into the same stunts executed by the man. The routine is well selected and is individual. The only suggestion is that the man "off his white trousers for a white gym suit. Stage dressing would place this act as a likely candidate for a fast opener on the big time.

Frank and Grace De Mont, familiar faces, have sacrificed their big applause winner, their dancing, for talk. The De Monts got over well, but would act wisely by hoofing more and chattering less. Miss De Mont still clings to her song, which is more of a talkalogue. Manning and Hall trotted in next. The woman is a female Hercules, while the man is comparatively a Lilliputian. Much comedy in dancing, actions and lines is derived via this comparison. The woman also possesses a voluminous soprano, which is strictly used for comedy purposes. The man has good control over his feet and manipulates them masterfully. The team worked up an encore and bowed often.

Belle Barchus and Co., consisting of one man, did the police murder sketch with which they have been identified for some time past. Miss Barchus swayed the emotions of the patrons with a keen trickiness that brought her solid applause. The man also works up to Miss Barchus' standard. The plot consists of a murder having been committed and the maid, Miss Barchus, being held as a suspect. She brings in a letter to the officer, who casts it aside and grills the maid, who admits firing at the murdered man. The phone rings and the coroner informs the officer that he is working on the wrong clue. The letter is opened and it reveals the criminal has confessed and committed suicide. Driscoll, Long and Hughes, three men, harmonized pleasingly, with the taller and slenderness of the three conducting at the piano. The routine is (Continued on page 9)

SMALL TIME AGENTS
CLASH ON BOOKINGS

"Woolworth" Carrell Threatens Suit Against Webster—Row Over Crystal

Chicago, March 22. Since George Webster managed to take away the booking of the Crystal theatre, Milwaukee, from C. L. "Woolworth" Carrell, the latter has made various threats of seeking redress from Webster, the Toy Amusement Company, who operate the house and some of the acts that have been booked to play there.

At the time Webster took the house over to the Shubert Western Booking office he notified acts that had contracts with "Woolworth" Carrell that he would recognize these contracts and play them. Carrell on hearing this instructed the acts not to accept the Webster booking and also sent word to Webster that if he played any of the acts he would take legal action.

Not heeding this warning, Webster agreed to play Sue Stead and Company at the Crystal this week instead of last week as the Carrell contract provided, and gave the act a new contract for the date. As soon as Carrell heard of it he sent word to Miss Stead that if she did not play the engagement the week of March 13, as provided in his contract he would sue her. Webster then issued a release on the back of the Carrell contract to the act, and the engagement is being held in abeyance.

Then Carrell served notice on the Toy Amusement Co. that he was going to bring suit to recover all commissions on acts that play the house the weeks of March 13 and 20, as he claims that his acts only should have been used there those weeks and none from any other agencies.

The Crystal since the first of the year has changed booking agents several times. Coney Holmes at the beginning had the booking of the house in the Gus Sun office and, when he left there carried it over to the Shuberts' books with him. Then the house was turned over to Carrell and when Webster left the "Woolworth" office he took it back to the Shubert books.

SCENERY?

—SEE US FIRST—
Universal Scenic Artist
Studios, Inc.
626 State-Lake Bldg., CHICAGO
Phone Dearborn 1776
L. P. LARSEN, Mgr., Art Director

BERT KELLY'S

431 Rush Street, Chicago
6 Blocks from State-Lake Theatre.
2 Minutes from Loop.
IN THE HEART OF THE
ARTISTS' COLONY
Announces the Arrival of
"YELLOW" NUNEZ
Composer of "Livery Stable Blues"
World's Greatest Jazz Clarinetist.
Direct from New York City.
Dance in the Red Lantern Room
from 9 p. m. on.
DINE IN BARN ROOM.
\$1.00 Table d'Hote Dinner

DR. F. M. THORESON

LICENSED CHIROPRACTOR
Palmer School Graduate.
829 State-Lake Bldg., CHICAGO
Phone Central 7199

The Shop of Original Modes
BENNETTS
INCORPORATED
2nd Floor, Kesner Building
5 North Wabash Ave.
CHICAGO
WRAPS, SUITS, FROCKS and FURS
Ten Per Cent. Discount to the Theatrical
Profession.

COLOSIMO'S
Wabash Ave., at 22d St.
FINEST ITALIAN RESTAURANT IN
CHICAGO
Cabaret — Grand Opera — Dancing
Special Attention to the Profession!
TABLE D'HOTE DINNER:
6 to 9 P. M.—\$1.25.
A La Carte Service At All Hours.
GUS ERDMAN—HOST

SCENERY
ACME SCENIC ARTIST STUDIOS
SULLEN
SUITE 308, W. RANDOLPH ST.
OPPOSITE APOLLO and WOODS THEATRES. CENTRAL 4358
CHICAGO
THE BEST SCENERY MADE—THAT'S ALL

BETTER THAN THE BEST SHOW IN TOWN
FRED MANN'S
RAINBO GARDENS
CLARK at LAWRENCE. Continuous Dancing—Vaudeville.
Frank Westphal and Rainbo Orchestra. Amateur Theatrical Nite Every Friday.
ST. REGIS HOTELS MARION
516 N. Clark Street CHICAGO 505 W. Madison St.
PROFESSIONAL WEEKLY RATES
CHANGE OF RATES: Thoroughly modern.
Single, without bath... \$8.00 and \$9.00 Newly furnished.
Double, without bath... \$10.00 and \$12.00
Single, with bath... \$11.00 and \$13.00
Double, with bath... \$14.00 and \$16.00 Convenient to all theatres.
Free rehearsal hall.
WE SOLICIT YOUR PATRONAGE

Friday, March 24, 1922

DIAMOND-SUN BOOKING POOL, 15 WEEKS OF SMALL TIME

Goudron and Jones Lined Up—Promise 21 Weeks of Independent Bookings Next Season—Deal with W. M. V. A. Falls Through

Chicago, March 22. What has proven to be the largest deal in the small time independent booking field was the consolidation of the office of three independent bookers this week.

Billy Diamond, head of the Diamond-Webster booking circuit, who was to have joined the W. M. V. A. staff, announced that he had been appointed the general booking manager of the Gus Sun Circuit of theatres in Chicago and that through this affiliation Paul Goudron and Warren Jones, who had been filling their books in the latter offices, would move over to the Diamond-Webster offices where they would do their individual booking under the supervision of Diamond in the future.

Through this arrangement for the balance of the present season acts booked in the office will be able to get 15 weeks of continuous booking, and beginning in the fall it is expected that 21 weeks will be routed out of the establishment.

Each of the three men will book his own houses individually, with Diamond, in addition to his own houses, providing the Sun circuit with whatever acts they may require from this center. Goudron will continue to book the Bert Levy and Consolidated Circuits, while Jones will handle the reins for the Breitlinger circuit's chain in Indiana.

Acts booked by one of the agents through this arrangement will be handled by the other two as well. Diamond as supervising booker will pass on the booking of all acts in the office regardless of what circuit they are to play. In this way the trio and Gus Sun calculate that they can get a better grade of acts than they were accustomed to playing in the past and get them at a reasonable salary. Acts which come here will be able to talk to three bookers at once and be saved the inconvenience of chasing around for contracts and switching about of play dates. When the play date is once assigned under this arrangement it will not be set back or ahead, as is the custom when they are compelled to visit a number of booking offices to get the same amount of working time.

Margaret Elliott is rehearsing Harry Linkley to appear in the part played by her late husband, George Elliott, in the comedy skit "After the Theatre."

ALEXANDER BROS. Say:

Artists who have long engagements in CHICAGO will enjoy a more pleasant visit by staying at

"Chicago's Newest"

HUNTINGTON HOTEL

4526 Sheridan Road
In Chicago's Exclusive Section
Every Room with a Private Bath
One Block from Lake
Twenty Minutes to All Theatres
Bus stops at door. Excellent Cafe.

Attractive Rates
Wire for Reservations

EUGENE COX SCENERY

1734 Ogden Ave.
Phone: SEELEY 3301.

CHICAGO
ASK: DE VOY and DAYTON

FRIARS INN

WABASH and VAN BUREN
M. J. FRITZEL, Prop.

YOU'VE TRIED THE BEST

"THE 13th CHAIR" "PETE" Soterios

Next Door to Colonial Theatre.

THE FOLLOWING HEADLINES ARE HERE LAST WEEK—

BOOSTERS FOR STEAKS

Francis Renault, Mary Haynes, Raymond and Duggan, Moody and Duncan, Richard Keane, Claude Golden, Jack Joyce, Sheila Terry, and Al and Fanny Stradman

CHICAGO ITEMS

Chicago, March 22. Burglars entered the home of Kerry Meagher, publicity director of the W. V. M. A., and Orpheum, Jr., circuits, last week, while Meagher and his family were attending a neighborhood theatre, and carried away loot consisting of silverware, jewelry and furs amounting to \$2,500.

Frank Q. Doyle, formerly booking manager with the Jones, Linick & Schaeffer forces here, is now in charge of the entertainment at the Terrace Gardens in the Morrison Hotel. He is furnishing seven acts and in addition to these duties he is also doing the press work for the establishment.

Morris Meyerfeld, Jr., of the Orpheum Circuit forces stopped off in Chicago this week while en route to New York, where he will sail for his annual European trip next Saturday.

Harry Ridings, manager of Cohan's Grand theatre, is the only local manager who is carrying an underline in the daily papers, announcing the benefit to be held for the Actors' Fund at the Auditorium Friday afternoon (today).

Four hundred persons were in the New Home Motion Picture theatre, 4815 Armitage avenue, last week when flames broke out from the operator's booth. The piano player continued playing and the patrons marched out of the house in order.

John J. Nash, business manager of the W. V. M. A. offices here was presented with a Chinese novelty which is constructed out of 500 playing cards. The offering was made and presented to him by Rago, escape expert, and is said to be an omen of good luck.

Robbed of Paste Jewels

Chicago, March 22. Jean Olson, 22 years old, a cabaret entertainer, was held up by two burly negroes last week in Madison street, dragged into a dark alley and robbed of two rings and a fur coat. In reporting her loss to the Warren avenue police station Miss Olson said the diamonds in the rings were imitation and valued at \$5.

Nicks Studebaker Box Office

Chicago, March 22. The box office of the Studebaker theatre was entered by burglars last Friday night and the safe rifled of \$623.25.

NEW ACTS

Jimmie Shearer, song writer, and Constance Almy.

Sam Ross and Harry Gordon (Gordon Brothers) in "The Two Philosophers," by Andy Rice.

Walter Percival and Renee Noel, comedy playlet, "Just a Husband," with five people.

Roy Relchly, comedy acrobatic offering, marking his first appearance in this country since 1918, during which time he toured Australia and Japan.

Lester Lewis and Jack Lee, re-united.

Dancing Cronins and Jack Neal in revue.

Max Hoffman, Jr., new act with Lucita Covera, opening at Newark, March 23.

Paul Whiteman's Saxophone 6, featuring Coletta Ryan.

ENTERTAINING and DANCING FROM 6 UNTIL CLOSING

AFTER THE THEATRE—VISIT THIS

"LAND OF BOHEMIA"

Where Good Fellows Get Together

A la Carte Service at All Hours.

Reservation, Phone Wabash 8615.

Special Table d'Hote Dinner, 6 to 9

30 W. RANDOLPH ST., CHICAGO

ARTISTS' BUSINESS CLUB INCORPORATED IN ILL.

Membership Limited to 200—
Each Member Buys \$100
Share of Stock

Chicago, March 22. Capitalized at \$20,000 under the laws of the State of New York, the American Artists' Co-operative Club, Inc., makes its debut into the vaudeville field this week. This organization, a business one, was fostered, fathered and nursed along for the past few months and, after a carefully drawn constitution was completed, an announcement is made that its membership will be limited to 200 artists, and that already 150 male and female artists have subscribed for membership in the organization.

Joseph Maxwell, manager of the Shubert Apollo, this city, has been selected as business manager of the club, and is passing on all applications for membership.

The purpose of the organization is to promote the welfare of actors and authors and to protect the material and production rights of the members of the club. It will have no affiliation with any theatrical organization. Its members will pay \$100 for a share of stock in the club.

There are to be no yearly dues charged.

The only performers eligible for membership in the club are those who will not play more than two shows a day, and agree, in case they do so, to forfeit a stipulated sum of money to the club. Members are forbidden to appear at benefits or clubs unless the organization gets a portion of the receipts from these affairs.

The club intends to maintain a booking department. For this service a charge of 1 per cent. of the gross salary will be collected by the club; however, members who desire to book individually may do so.

McVICKER'S

(Continued from Page 8)

varied and sticks to no particular style. Singles are also offered. The bulk of the humor was not sung in the best possible manner. He seemed to have started in too high a key and could not get back to the melody as written. They are all dressed alike, and the piano player could disregard the stickpin he wears, as he is the only one who does wear one, which makes it very noticeable. Kerr and Ensign, man and woman, have a very savory talk and violin skit. Formerly the team just played violin. Now they carry special scenery and have had a vehicle written for themselves that adds to the value of the turn. The curtain goes up to two, with the woman sitting on a bench in front of a house drop. The man enters with a collection of violins, some old, some moldy. Chatter takes place between the woman and the man, he trying to sell her a fiddle. Unsuccessful, he tries to sell her father one, and then a jeh racket is heard. The man returns with hat torn and fiddles smashed. He tells the woman he has a magic violin which anyone can play. Then there is a violin flirtation. He proposes to the girl and she tells him she is engaged. He plays "Old Pal" very emotionally, with a baby spot fading out. The turn is neatly arranged and went over to five bows. Buddy Walker, next to shut. Walker sings "Mammy" songs, doing a little bit of every blackface singles act. Walker attempts to get risqué and is to be reprimanded for some of his uncouth lines. There were many who took offense at Walker's freshness, and when it came time for him to leave the stage he forced an encore, making his fate much worse. Harry Downing and Lee Revue closed the show. The act opened to a eye in full, with dimmed lights and side floods. A man at the piano, later called "Mr. Lee," introduces the cast. An apparently young fellow entered first, doing a dance. Most of his attention was consumed with gauging his dancing distance, and so he worked under a handicap. However, in his later holding he registered with a hit. Two girls do different styles of dancing, the blond one synopating, while the brunette did a very difficult stunts on her toes. Harry Downing did his female characterizations, unacceptably becoming burlesque. Likely Downing varied from his numbers by emphasizing the burlesque work at this house. The piano player did everything but pay attention to the act, missing tempo, kidding and the like. The act, outside of these handicaps, is a good flash and runs with smoothness. Kahn and Boone and Alan and Evans not seen at this show.

INDIANA

Chicago, March 22.

In its own circle, that is the circle of independent one-night break-i and movie houses, this house stands as one of the leaders. Bookings come from Billy Diamond, who handles the Webster circuit, and the classes of acts playing here range from those filling in a few dates to new teams breaking in. Seldom do rank amateurs appear here. The audience has a peculiar standard of judging the merits of a turn. Saturday night there was a mixed patronage present that seemed to take to comedy and musical more than talent of the artistic nature. The policy of the house gives it four different programs a week. The impression given from the audience's attitude in receiving acts was that this type of clientele does not even frequent the small time houses and so material labeled "old stuff" by small time audiences is a riot here.

The program started with Mace and Allen, man and woman, singing and dancing. Both are young people and perform neatly. In the duce spot was Peppy Johnson, who worked in blackface, going through a monolog, allowing almost a full half minute to let each gag sink in. His makeup is hobolike and his routine was comprised of released wheezes, tried and true. Johnson pleased them immensely and then faked on a mandolin and took his bows with a ukelele in his hand, but he did not help. In its present form Johnson's act is inferior. Futuristic Art, with a man and two women, hardly went over. The act has worked considerably and likely was filling in a date. It opens to a full stage setting of futuristic drapes, with a man clothed as a painter working on a canvas. Lights behind the canvas reveal a woman, and the stage lights gradually dim, while the woman sings, and the man looks on. The same thing happens with another woman dressed as a Spanish dancer, with the canvas being pulled up, drop like. She goes through a fair routine, which could be worked up more effectively. Then the soprano returns and does a double with the man. The dancer returns for a synopated number, executed much better than her Spanish one. The trio finish with song and dance, but to no response.

Howard and Wright served just what those present took delight in listening to. They open with the man as a Hebrew comic seated on a park bench reading a paper, and the woman, a mighty good looking one, flirting with the man. The dialect, actions and showmanship of the man went for a wow, with the woman singing a few numbers and dressing herself in two stunning gowns. The talk is strictly old-fashioned, and they use more than any other piece of business the crossfire talk of the woman talking of her father who dyes and the Hebrew comic understanding her father to be dying. With new crisp chatter they would fit into the small big time bills.

Four Musical Lunds shut the show. There are two men and two women. They open with a sky blue setting, with all numbers being offered in quartets. They play trumpets, cornets and xylophones. The act is a good musical act and has been a standard family time act since time immemorial.

Young Doyle in Annulment Suit

Chicago, March 22.

Fred W. Lietzow, as guardian of Florence R. Lietzow Doyle, a 16-year-old high school girl who eloped to Crown Point, Ind., Feb. 27, and married Frank Q. Doyle, Jr., son of the cabaret booker, has brought suit in the Superior Court for the annulment of his daughter's marriage. The bill charges that both parties were under legal age to marry and therefore the marriage should be annulled.

\$85.00 MONARCH TRUNK

To the Profession for \$52.00.
GUARANTEED FOR FIVE YEARS.
Complete line of new and used trunks.
Your old trunk in exchange. Special rates on repairs.
MONARCH TRUNK and LEATHER WORKS
24 N. Dearborn St.—219 N. Clark St.—Chicago.

"SWEETHEART" PROPS AUCTIONED FOR \$1,000

Judgment Was for \$7,800—
Members of Company Sued
for Salaries

Chicago, March 22. Following the entering of a judgment against the Sweetheart Producing Co. in the Superior Court, Feb. 25, for \$7,800, the properties of the show, stored here, were sold at public auction by Deputy Sheriff Manuel Sultan for \$1,000. This judgment was obtained by the members of the company for salary due. The costs incidental to the law suit approximated \$1,031.75. The expense must be met first.

JUDGMENTS

Theatre World; E. Freeman et al.; \$214.20.
Ziegfeld Cinema Corp. (a Delaware corp.); J. R. Stathers; \$1,942.75.
Dramatic Mirror, Inc.; Eggers, Inc. Photo Engraving; \$6,597.98.
Mary Murillo; Jules Debois Moulding Co., Inc.; \$166.70.
Four K's Amus. Corp.; T. J. Drennan, Commr.; \$65.20.
Robert Hilliard; G. M. Cohan; costs, \$109.10.
Gerald Frank Bacon; Hickson, Inc.; \$2,966.64.
Harry Bestry; M. Levine; \$34.73.
Jimmie Husey; Anna Spencer, Inc.; \$1,393.17.
Max Brand; S. L. N. Realty Corp.; \$126.06.
Billie Shaw; S. Montague et al.; \$115.86.
Helen R. Haggin; Frances & Co., Dressmakers, Inc.; \$9,663.73.
Joseph Pilcer; L. J. Weber; \$205.20.
Harry S. Hechheimer; Higginson Holding Corp.; \$540.20.
Carlo Forte; Opera Disk Dist. Corp.; \$60.25.
Preston Gibson; H. D. Holloway; \$3,274.40.
Orbie Pictures, Inc.; M. Magid; \$162.27.
Bankruptcy Petition
Talking Motion Pictures, Inc., 203 West 40th street (involuntary); Edward A. Ferron, receiver.
Satisfied Judgments
Guthrie McClintic; Stern Bros.; \$91.35; Feb. 17, 1921.
Harry L. Cort and John Jay Scholl; C. Coombes; \$1,531.34; Jan. 3, 1921.

IN AND OUT

Flo and Ollie Waters, out of the 23rd Street, first half, illness. Neff and Rankin filled the vacancy. Langford and Fredericks cancelled at the Alhambra, New York, due to illness. Cartwell and Harris, substituted.
Illness forced Jack Osterman out of the Jefferson, New York, first half. Frank Mullane occupied the spot.
Beban and Mack withdrew from the Wm. Penn, Philadelphia, first half, illness.
Kimberly and Page cancelled first half, Loew's State, New York, due to the death of the latter's brother.
Miss O'Rourke (Keegan and O'Rourke) at the Orpheum, San Francisco, last week was out of the bill from Monday until Wednesday. Keegan did a single.
Jack Hanley, juggler, out of the Majestic, Milwaukee, this week, due to an acute attack of rheumatism in his hands.
Will H. Armstrong and Maudie Smith left the Jefferson, New York, when Miss Smith received word from Chicago her father was dying.

"ELI," the Jeweler

TO THE PROFESSION
Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg.,
Ground Floor

"THIS SIDE OF PARIS" MOULIN ROUGE CAFE

ALBERT BOUCHE, Manager
THE LEADING CAFE AND RESTAURANT IN CHICAGO
Spaghetti and Ravioli Our Specialty. Service a la carte All Hours.
THE DANSANT DAILY
Table d'hote from 6 to 9. High class entertainment and dancing till closing time
TWO BEAUTIFUL DANCE FLOORS
416 SOUTH WABASH AVENUE HARRISON 2853

MME. RENE

(FORMERLY HAZEL RENE)
HATS—GOWNS—COSTUMES
308 State-Lake Bldg. Phone Dearborn 4846
CHICAGO

COLUMBIA SELLS ALBANY EMPIRE; PRICE REPORTED AT \$235,000

Promises to Find Another Home for Burlesque—
Proctor House Figures in Rumor—Significant
Realty Deal in Church Property

Albany, N. Y., March 22.
The Albany City Savings Bank, the president of which is Mayor William S. Hackett, the first Democratic executive in this city in over 20 years, yesterday purchased from the Columbia Amusement Co. of New York City the Empire theatre property on State street, next door to the bank. Although the purchase price was not made public, it is reported the bank paid the amusement company \$235,000 for the theatre. The negotiations for the theatre, which have been in progress for two years, were closed in New York yesterday when Frank A. McNamee, representing the bank, turned over a check for \$10,000 to J. Herbert Mack, president of the amusement company, to bind the sale.

The bank will take possession of the theatre at the close of the present burlesque season around May 15. Mayor Hackett announced that the property will be razed and an addition to the bank costing \$1,000,000 will be constructed.

The announcement of the sale was made by Manager Oscar J. Perrin, who was notified over the long distance telephone by President Mack. In giving out a statement to the local dailies, Manager Perrin said that the Columbia Amusement Co. had no intention of leaving this city out of its burlesque wheel. Manager Perrin said that Mr. Mack requested the following statement to be published in the Albany papers:

"You can say for me that the Columbia Amusement Co. does not intend to leave Albany. We have not yet made any plans for the future, but if we are compelled to leave Albany temporarily we will be back later. The Albany people have given us their hearty support and we have much to be grateful to them for."

There is much speculation as to the future of the Columbia Company in Albany, although theatrical men are certain burlesque will not leave the city. Mayor Hackett said today he most almost positive that the Columbia people did not sell the Empire until they had obtained an option on a theatre or a site on which to erect a new show house. He said that he had no first-hand information on the matter, but from what he had learned he was sure there would be a burlesque theatre here.

The Second Presbyterian Church property, one block from the Ten Eyck Hotel, which was bought by a group of Albanians, headed by Frank A. Dolan, wealthy real estate operator, several weeks ago, was mentioned today as possibly the new home for burlesque productions in this city. The purchase of the church property is shrouded in mystery. It has been announced, however, that the local people acquired the site for New York theatrical interests, but the particular company was not made public. Mr. Dolan is interested in the Mark Strand here and is also in the company which is building a new theatre in Troy.

Rumors flew thick and fast here today following the sale of the Empire. One report has F. F. Proctor buying the Mark Strand and selling his Grand Theatre, now playing split-week vaudeville and pictures, to the burlesque company. If this change should come about, Albanians probably would be denied vaudeville, as doubtless the picture policy would be continued at the Strand. The Grand would make an ideal burlesque house, having a larger stage and seating capacity than the Empire. It is located on Clinton avenue facing North Pearl street and less than 50 feet from the first downtown Albany stop of the Troy-Albany interurban cars. A large percentage of burlesque patrons come from Troy.

The Empire was built as a legit house more than 20 years ago, and was opened with Hall Caine's "The Christian." Big musical shows were played there, but the house failed and in a few years was in a bad way financially. The Columbia Amusement Company purchased the

theatre 17 years ago for about \$130,000, and it developed into one of the best paying houses on the Columbia Wheel. This and last season have been the poorest in the theatre's history. The house played split-week shows until several years ago, when week stands were inaugurated and proved successful, the companies coming here direct from Canada or following the Syracuse-Utica split-week.

STARRING GREB

Fighter Appearing With "Bowery Burlesquers" in Home Town

Pittsburgh, March 22.
Harry Greb, local fighter, who recently defeated Tommy Gibbons, opened a week's engagement at the Gayety Monday, where the "Bowery Burlesquers" is playing. Greb is being accorded more honor than any pugilist, local or otherwise, who has ever appeared here, and with it all, reams of space in the dailies.

From here, Greb goes to Toronto, then to Cleveland, Buffalo, St. Louis, Chicago, Detroit, New York, and Boston. His contract calls for an option to renew for six weeks. Tom Bodkin, also a Pittsburgher, who formerly refereed fights here and was later local manager for William M. Patch, negotiated the contract.

Greb was met at the Pennsylvania station Monday morning on his return from New York by a throng of admirers, paraded through the streets, and given the official welcome by the mayor and councilman. A banquet is scheduled for later in the week. Tuesday, another parade of all local newsboys, from whose ranks Greb is a graduate, ended in their witnessing the show gratis.

Greb was offered stronger pecuniary inducements to open at the Howard, Boston, but his desire to get back to home folks, among whom he has always ranked as a coming champion, decided in favor of the local opening. His turn consists of a brief description of the Gibbons battle and a sparring exhibition, in which he engages at each performance a different combatant culled from the list of local embryos.

Greb's weekly stipend has been unofficially reported at \$2,500.

CLOSING MAY 15

Official Columbia Date Set—The Weather May Change It

The burlesque season will close May 15 this year, according to the present plan of the Columbia wheel. Last season the burlesque season ended officially about May 1, with extended bookings keeping some of the houses open until the latter part of the month.

A decided hot weather spell during April may affect the closing plans as now outlined, but barring the unexpected, the May 15 date is official.

B. B. O.'S NATIONAL, CHICAGO

The Burlesque Booking Office circuit has arranged to play the National, Chicago, a house formerly devoted to road shows and stock, at 63d and Halsted streets. It seats 1,600.

The acquisition of the National will give the B. B. O. two houses in Chicago, the other being the Haymarket, located several miles distant in another section of the town.

"Little Bo Peep" opens at the Avenue, Detroit, on the Burlesque Booking Office circuit, March 26, instead of at the Star, Brooklyn, as previously routed. Henry Dixon's Revue goes on the B. B. O. time March 27, playing the Star, Brooklyn.

Strouse Managing in Baltimore

Harry Strouse has been appointed resident manager of the "Gayety, Baltimore, the Burlesque booking office stand in that city.

Strouse's show, "Fell Mell," formerly on the American wheel, will continue on the American wheel as heretofore.



PAUL DECKER
in "I HEARD"
By EDWIN BURKE

TOLEDO TIMES
By Mitchell Woodbury

...Paul Decker follows in "I Heard." Here is a corking sketch, finely played and staged, which takes a slap at gossiping tongues and affords a lot of amusement. Decker is an excellent light comedian with a breezy personality and likeable way. He's a chap you'll like and his players render him superb support.

This Week (March 20), State-Lake, Chicago.

Direction: Lewis & Gordon

SYRACUSE BASTABLE TO CLOSE FOR SEASON

Columbia Burlesque Winding
Up Time This Week

Syracuse, N. Y., March 22.
The Bastable, Syracuse, home of Columbia Wheel burlesque, will close for the season Saturday. The final Columbia offering for the 1921-22 burlesque year is "Harvest Time," the first half of this week. Orders directing the curtailment of the Columbia Wheel season came from the New York headquarters of the Columbia Amusement Co. and results from the poor business all over the wheel. This is the earliest closing for the Columbia in years.

The Bastable for the last half of this week will have the Fox film, "Over the Hill," after which the house will be closed as far as the regular season is concerned. The summer policy has not as yet been decided.

Following the Syracuse closing, the Columbia shows will lay off three days before playing Utica. The new arrangements will necessitate the "Greenwich Village Revue" laying off a full week, so that the shows may be moved up.

FRIARS COLUMBIA FROLIC

Next Monday at the Columbia where Arthur Pearson's show will be the attraction the producer will be honored by the Friars, who have bought out the house for that night. The Friars, who with their guests will comprise a very representative attendance from all walks of professional life, will stage an impromptu Frolic during the course of and at the end of the burlesque as a sort of afterpiece.

COLUMBUS STOPS BUYING

The Lyceum, Columbus, O., heretofore guaranteeing the Columbia shows \$2,000 for the week, has withdrawn the buying arrangement. The Columbia shows desiring may play the house on a percentage agreement hereafter.

The week is an optional one for the Columbia, but all shows have played it since Columbus went in the route a couple of months ago.

Meyer Harris Regains Health

Meyer Harris, electrical supply man, well known in burlesque through having been a comic with wheel shows for a number of years, is back at work again, following a two months' stay in the Southern Hospital, Baltimore, during which he underwent an operation.

Burlesque Exchange Forming

A new organization called the Burlesque Exchange is in process of formation by burlesque men associated with the Columbia Amusement Co.

The Burlesque Exchange will deal in costumes, scenery, etc.

'ALL NEW,' COLUMBIA SAYS; 1921-22 SHOWS CAN'T REPEAT

Confliction by Comics Following Each Other on
Wheel to Be Avoided—"Opposition" Spurring
Columbia Officials

NEW COLUMBIA POLICIES START IN THREE HOUSES

Boston's Casino, First, Drops
to \$6,200—Columbia, Chicago, Leaps \$2,000

Of the three Columbia houses starting with the new "three in one" burlesque, vaudeville and pictures policy last week, the Columbia, Chicago, started off the best, with the Gayety, Pittsburgh, next, doing very well, and the Gayety, Washington, a poor third, grossing considerably less than it had been, doing with straight two-a-day burlesque minus the vaudeville and picture adjuncts.

The Columbia, Chicago, did about \$7,000, with Hurtig & Seamon's "Tit for Tat" the burlesque attraction. This was about \$2,000 over what the Columbia, Chicago, had been averaging with straight burlesque heretofore. The Columbia got away to a flying start Sunday, March 12, with the new policy, business holding up well during the week. It is regarded by the Columbia people as a likely stand for the continuous idea. The Columbia figures are for seven days.

The Gayety, Pittsburgh, in addition to the vaudeville and pictures, had Max Spiegel's "Abe Reynolds Revue," doing about \$6,000 last week (six days), about \$1,000 over the average of what the house had been doing previous to the vaudeville and pictures installation. The Gayety, Washington, with "Bowery Burlesquers," did around \$3,700 on the week, the latter figures for six days, the house starting Monday with the pictures and vaudeville, but the "Bowery's" opening Sunday. Last Sunday (March 19) the Gayety, Washington, took quite a jump, and is believed to have an even chance with the continuous idea.

The Casino, Boston, which inaugurated the continuous for the Columbia six weeks ago, took the biggest drop since it opened last week, doing about \$6,200. Harry Hastings' "Knick Knacks" was the burlesque. The Gayety, Boston, last week had Arthur Pearson's "Step Lively Girls," minus vaudeville and pictures, and beat the Casino about \$600 on the week. The previous week the Casino did \$7,000, the Gayety also topping the Casino that week by about \$500.

The Empire, Providence, with "World of Frolics," did about \$4,500 last week, the second of its continuous career.

Next week three more Columbia Burlesque Circuit houses will install "continuous" policy. They are the Palace, Baltimore; Gayety, Montreal, and Star and Garter, Chicago.

The "continuous" policy went into effect at the Majestic, Jersey City, Monday, March 20, where "Cuddle Up" was the attraction. The new policy goes \$533 for the two shows. Two vaudeville acts, a feature picture and a news weekly in addition to the burlesque show completed the bill.

REID AT TROCADERO

Philadelphia, March 23.
Jack Reid's "Record Breakers" has finished its American wheel bookings and will play the Trocadero, Philadelphia, next week. The Trocadero has a burlesque stock, exchanging weekly with another burlesque stock at the Majestic, Wilkes-Barre.

The principals of the Trocadero stock will lay off next week, but the chorus will play as usual, making Reid's choristers a total of 36.

Miner's Empire, Newark, Cuts Scale
Miner's Empire, Newark, N. J., cut its matinee prices to 25-50 last week. Heretofore Miner's, which plays the Columbia shows, has been getting 50-75 at matinees.

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

Columbia burlesque producers will not be allowed to repeat next season the shows now being played, according to the officials of the circuit.

A new routing system that will classify the comedians leading the shows so there will be no confliction is also to be installed. This means that no two Hebrew, Irish, nut or Dutch comedians will be routed to follow each other around the wheel, but will be separated as far as possible when the routings are assembled.

The same system will apply to "bits" and comedy business. The show will try to avoid conflictions and close booking dates when similar pieces of business appear in two different organizations.

Special music and numbers will be insisted upon and the overdone popular songs eliminated, according to the same official, who stresses the fact that a slipshod production will not be tolerated.

The expectation that burlesque will have decided opposition from the new Shubert-unit policy is believed to have spurred the Columbia people into their determination to raise the production standards for the circuit.

K. C.'s CONTINUOUS

Sunday Starts New Policy at Gayety
at \$1 Top

Kansas City, March 22.
The Gayety, the Columbia Burlesque Association house here, will change its policy to continuous pictures, vaudeville and burlesque on Sunday, March 26. Al Reeves' "Big Beauty Show" will be the attraction that will break in the new policy. Manager Fred Waldmann, has started an extensive advertising campaign for the change and has the house, inside and out, plastered with huge stands, and is also doing a great deal of outside advertising.

That the management expects the new policy to be permanent is evidenced by the large expenditures being made in changing the wiring and installing other new electrical equipment. According to present arrangements two acts of vaudeville will be used, appearing twice daily, together with a feature picture and a comedy, scenic and news reel.

The opening schedule will run as follows: Commencing at 1 p. m.—Scenic, weekly, comedy, vaudeville, burlesque, commencing at 2:15. The feature film will immediately follow the burlesque performance when the schedule will be repeated. Regular house prices will prevail—\$1 top for the evening shows and 75 cents for the mats, with a large number of seats for women at 25 cents. The management is calling special attention to the additional show for the same price of admission.

Following the Reeves' show the following attractions are also mentioned on the advertising: "Tit for Tat," "Bon Ton Girls" and "The Sugar Plums."

PRODUCING "TWINKLE TOES"

Billy K. Wells and R. K. Hynicka have effected an arrangement whereby Wells will produce and operate the show bearing the title of "Twinkle Toes" this season, on the Columbia wheel next year. Wells will call his show "Bubble Bubble." He will retain his post as general manager of the James E. Cooper's Enterprises, and write the four Cooper shows as heretofore.

The Supreme, Brooklyn, started popular vaudeville this week, booked by Sam Grisman.

Pupils of the Professional Children's School of New York City will give matinee performances at the Longacre, New York, on March 27-28 in "The Prince and the Pauper." The cast will include Dorothea James, Charles Eaton and Paul Jacchia.

CHICAGO STOCK BURLESQUE LEADS ALL WHEEL HOUSES THERE

State-Congress Works Up to \$7,000 Weekly—A. Leo Stevens Producing—Inexperienced Men Backed Promoted Venture

Chicago, March 22. Burlesque in Chicago, as far as the organized circuit houses are concerned, proved to be a dismal failure this season. Two houses of the American circuit have discontinued their regular policy while the two houses operated by the Columbia circuit have come nowhere near the returns that they have had in past seasons. The shows were withdrawn from the two houses of the former circuit, due to internal affairs, but at no time did any of the shows housed in them during the season do anywhere near what would be considered a legitimate profit, with most departing with a substantial loss.

While, on the other hand, the legitimate and vaudeville houses here, even though their business was not up to the mark of a few seasons back, have been running along profitably. With an analysis of these conditions, it could only be conjured something was wrong with the modern day burlesque production. The burlesque patrons are still about and still enjoy shows of the burlesque production type, but they have been fighting shy of the regular wheel burlesque houses. The diagnosis after observation shows it to be that the producers tried to progress just a bit too fast with burlesque and get away from the old time and old style show. The old show which always proved a winner was one that consisted of a few comics, a straight character man and an avalanche of women. The type of comedy dispensed consisted mostly of gags and scenes and a book was unheard of then. Then the major portion of the attraction, and what brought in the money, was composed of women, and plenty of them.

Naturally the present day burlesque show carries women and plenty of them, but it got away from the idea of having the women appear early and often. This departure, it is claimed, was responsible for the keeping away of many patrons from the houses and another reason was given as too much similarity of attractions. With the old story being current that "if I see one burlesque show, I see them all."

On a dim section of State street, just outside the borders of the loop, in a portion of the city which is mostly populated by lodging houses, "gyp" and "film" joints and a museum here and there, is located the State-Congress. A good many years ago it was operated by Izzy Herk, as the Gayety, but was abandoned when the lodging houses and "gypers" began to appear along the thoroughfare. This season an enterprising trio consisting of an automobile dealer, a diamond merchant and a former judge leased the house and formed the Yankee Amusement Co., Inc. After they had signed the lease they looked about for a form of entertainment and stock burlesque was decided upon. A producer was engaged and weekly changes of bills were given. From August until December the house did in the neighborhood of \$3,000 to \$3,500 a week, in excess of the business done by the Haymarket and Englewood, the two houses of the American circuit here. During the latter month a new producer was engaged and with the new man in, the style of entertainment was changed for the better. After the first two weeks the shows given here were the talk of the town and old burlesque "fans" from all over Chicago began to swarm here for their entertainment, with the result the intake here since that time has been averaging between \$6,000 and \$7,000 a week.

The style of entertainment furnished was nothing but the old fashioned slapstick burlesque, with fast and smart comedy and situations, with some bordering just on the extreme but none too spicy to give offense. The man who devised this type of entertainment was A. Leo Stevens, a former comedian and burlesque stock producer, who has produced stock shows in several New York houses.

Stevens simply went into his

trunk and from it dug up a mass of script and gags and each week took a certain portion of them, brushed and freshened them up, then blended them and augmented them with musical numbers and managed to round them into a show running from one hour and ten minutes to an hour and a half. To this he added three vaudeville acts which extended the performance to two hours in length and built up a steady clientele for the house.

The result of the building up of this steady patronage has been that the house is at present averaging more in gross receipts than either the Columbia or Star and Garter, the Columbia circuit houses in this city.

For the current week the title of the show is "The Bathing Beauties on the Beach." The name is quite reminiscent of the Gallagher & Bernstein title on the American circuit, but that really means nothing, for the customers swarm in here to see a show regardless of title.

With the title selected the scenery and setting must in some way synchronize with it. That was done very easily with the five scenes shown in one act. One of the scenes gave the exterior of a glide show at Coney Island, the next the exterior of an amusement park and another a panorama of a bathing beach. All of this scenery looked as though it had been prepared for the current attraction as it was freshly painted and made a good impression.

The opening scene was in front of the slide show with a mother taking her kids down to the beach for a day's outing. The entire gags and dialog were indulged in by the two kids and the mother with the barker and also enabled the principal comedians to make their debut. Lew White, a Hebrew comic, is the principal fun maker here. White gives a misuse of showing up to good advantage with more experience, but in his present surroundings does exceedingly well with his bits and scenes. As his foil Charles Fritcher is employed in a "Dutch" role. Fritcher is just the average foil for a principal comic and serves the purpose he is intended to. Bob Sandberg proved to be a capital straight man and one especially qualified to work with the comedians here. Buster Lorenzo, one of the only men with a singing voice gives promise of developing into a character comedian of no mean ability. He has a good conception of comedy values and manages to ease his stuff and material over in impressive style. Jean O'Gorman, the juvenile, is a pleasing looking youth, who talks his lines with ease and finesse, but is deficient in the vocal end. There are four women principles, also Leona Fox, prima donna, who does not "prim" as a prima donna should. Leona has not the "pipes," but she is listed to go and a woman who can warble is announced to take her place next week. Miss Fox, however, is competent as a character woman, and as such served in good stead. Carrie Finell, a buxom blonde, proved to be a most capable rough and ready soubrette. Carrie has a faculty of teasing the customers along while doing her work, and in this way has established herself with them. Carrie talks her lines with firmness and goes through her business in a fashion as though she means it, and that, of course, has its effect on the audience. She is inclined to verge on the border of propriety at times, but just catches herself in the nick of time and retreats gracefully. Minnie Fitzgerald, the soubrette, seems to stand out head and shoulders over the balance of the principal women. She has a sweet, winsome personality and exceedingly pleasing singing voice and a manner of acquitting herself in scenes with the comedian in most meritorious fashion. Grace Green, the ingenue, however, shows a laxity of ability in all directions. She really has nothing more to do, though, than to appear in the picture.

All of these people appeared in the first scene and enacted various pieces of business and dialog which Stevens had dug up from days gone by. They, however, managed to go through them with vim, vigor and enthusiasm, which is rather unusual for stock performers who are compelled to do two shows in the afternoon and two at night seven days a week and rehearse in their spare time for the following week's show.

Practically all of the scenes were of the old vintage, but looked together so that they created the desired impression. The bits and situations are too numerous to men-

CHARLIE JANSEN SHOT Former Burlesque Comedian Was Eighth Avenue Jeweler

Charles Jansen, jeweler on 8th avenue, who was shot by hold-up men and badly beaten, is the Charlie Jansen of burlesque; for several seasons with the "Bowery Burlesquers" and other Hurlig & Seamon shows, following his brother, Benny, as principal featured comedian. On the death of his father, he retired to conduct the jewelry store.

Jansen was taken to Bellevue Hospital, seriously hurt. He recovered consciousness long enough to identify one of the thugs, who was arrested in the case by the crowd attracted when he shot Jansen.

**STRAIGHT BURLESQUE
OUTDRAWS CONTINUOUS**

Three Shows Doing Biggest Business Last Week Without Aid

The three shows doing the biggest gross on the Columbia wheel last week were "Follies of the Day," \$9,500, at Miner's, Newark; "Step Lively Girls," \$6,900, at the Gayety, Boston, and Lew Kelly Show, \$7,800, at Columbia, New York.

The point that has interested the Columbia officials in the three grosses is that none of the houses had supplementary entertainment, such as pictures or vaudeville, the straight burlesque outdrawing any of the Columbia houses operating last week with the continuous idea.

COLUMBIA IN NEWBURGH

Cohen's Opera House, Newburgh, N. Y., will play the Columbia wheel shows as a week stand, beginning March 27. James E. Cooper's "Folly Town" is scheduled as the initial Columbia attraction.

Cohen's has been playing the American shows all season, as a split week, another Cohen house in Poughkeepsie taking the shows the second half. The current week is the final one for the American shows.

COLUMBIA STARTS

Chicago, March 22. Completing the first week of its continuous policy Saturday the Columbia here chalked up a gross of \$2,500 more on the week than it did the preceding week under the old two-a-day policy.

It has been announced the Star and Garter, the other Columbia circuit house, will inaugurate a similar policy beginning April 2.

\$7,800 FOR LEW KELLY SHOW

The Columbia, New York, did about \$7,800 with the Lew Kelly show last week.

tion individually, for they are all well known to burlesquers.

There are 18 chorus girls. There is plenty of work for these girls to do, as they work during a greater part of the show and are compelled to go through their routine four times a day. It seems really remarkable to see the caliber of girls that are appearing here. They are all topnotchers and many of them are recognized as girls who have appeared here in cabarets and revues and also filled in with big musical shows during their stay here. But they are the type who do not profess an eagerness to travel, so have found a permanent home here where they can keep going for an extended period. These girls are paid from \$30 to \$40 a week, and from the enthusiasm of the patrons when they appear in numbers seem to be well worth the amount expended for their upkeep here. The costuming of the girls is most appropriate, and this week there were eight changes, a new costume being shown with each number. These costumes were all spick and span in appearance and gave evidence of being given good care. The numbers are the traditional type of burlesque production ensembles with no endeavor toward flashiness and intricacy.

Stevens himself does the staging of the book and numbers.

The admission price here is 50c. for the lower floor and balcony, with 75c. being asked for the box seats. The house seats a little over 1,000 persons. Tuesday and Friday nights were the light business nights here prior to the advent of Stevens, so for the former night he arranged novelty and surprise features and the latter night is amateur night, when 12 acts are used. Since the inauguration of these features the house has been playing to a turn-away at the night performances on those evenings.

BURLESQUE REVIEWS

STEP LIVELY GIRLS

With his current season's edition of "Step Lively Girls," Arthur Pearson has stepped somewhat away from the conventional in burlesque, providing a sort of semi-revue constructed along burlesque principles, the result being entertaining. Pearson winks a keen eye toward economy, but he managed to procure the proverbial pound of results from every ounce of talent. Likewise, with craftily conceived color schemes, he gave his scenic investiture an atmosphere of pretentiousness and his production an air of extravagance that to the initiated smacks more of flash than of cash, yet the result is just what is desired in burlesque—consequently, Pearson, in addition to being credited with a good show, can be credited with a fund of common sense both as promoter and producer.

For some unaccountable reason the management saddled an extra attraction on the Pearson show at the Columbia this week in Middleton and Spellmeyer. Monday night business was off and it is doubtful if the added feature could or would prove of any magnetic value to the box office. The show itself seemed sufficiently strong to hold up business to its normal point, but the Columbia management in its new order of things, apparently is looking over no loopholes to give the "much for little" policy a thorough testing.

The book and lyrics are credited to Eddie Dowling, and while several popular numbers are interpolated, Dowling has succeeded in getting away from the cut and dried "bits" of yesteryear's burlesque. He has done wonderfully well considering his allotment of possibilities, and with the exception of the familiar black, white and ghost scene, well redressed, his "bits" smack of originality. The latter scene in the second section provided solid laughs as handled by Billy Gilbert and Gene Morgan, the latter doing blackface. It's timeworn, with age, but staged somewhat differently than of yore, and it welded snugly into the running order of the show.

Gilbert is principal comedian and depends solely on exaggerated wardrobe and a slight facial make-up, for his returns. He started slowly, but once the audience realized he was the comedian, it came rather easy for Gilbert. He never overexerted himself and never needed to, for with his natural style of delivery and the lines provided, his path was an easy one to harrow. Jess Weiss and Harry Kelly shared the honors in the male division with Gilbert, Kelly getting a goodly share of laughs with his characterization in a cafeteria scene. Kelly could be given more comedy, for he is capable, a seasoned burlesquer and carries a splendid style of delivery. Weiss is a nimble juvenile, wields a slight dialect, which he could profitably exploit, and, with his dancing, little as offered, earned an individual hit. Opposite Gilbert he scored as a slick "feeder" and was a welcome addition to the cast.

Gene Morgan and Charles Kemper fill in to advantage in spots, but otherwise do little, although Morgan's specialty in the afterpiece helped immeasurably.

In the female division the bulk of the labor falls to Patti Moore, a lively miss with an elastic pair of kickers, whose principal forte is acrobatic dancing. While the girl is not overworked, she is too much in evidence in the number leading and could safely share more with Evelyn Cunningham, or one might suggest that Florence Talbot be given an additional song or more. Those three make up the feminine contingent of principals, with Miss Moore, despite her many opportunities, running second to Miss Cunningham. The latter's specialty gave her the honors and overbalanced the fifty score chalked up by her co-partner. The Moore girl is sure there with her pedal extremities, but her weak voice handicapped the returns acquired by her legrobatics.

Evelyn Cunningham is good to look at. Likewise she can sing. Her repertoire of songs included a freak number. Another number that stood out conspicuously was a modernized Apache dance by Weiss and Moore. The couple have their twists and steps synchronized to perfection and the dance pulled them into the hit column.

The Toyland scene and its accompanying number was well arranged and provided a pretty stage picture for the first part. Miss Moore led this affair with a march drill and a solo dance, getting the scene and number over in good shape.

The chorus is about of the average Columbia type, without any of the girls standing out conspicuously either for looks, voice or exceptional ability. They work well together, aiming more for general results than individual honors. Fred Nice is given credit for the numbers and Nice offers a nice routine without showing anything that might approach a burlesque novelty.

Pearson has a good comedy show and a clean one. It's not a show that will cause unusual comment, but it will please any burlesque audience.

Wynn.

BIG REVIEW

Pretty and Petite..... May Smith
Never Mores..... Joe Pross
Irresistible..... Bessie Baker
Count of Soiscount..... Joseph Rogers
Sizzling Vamp..... Elsie Donnelly
Old Boy Himself..... Harry Levan
Last But Not Least..... Harry Kibby
Helen of Troy..... Lettie Boles
Cleopatra..... Nancy Kibby

Except for Harry Levan, principal comedian, and his partner, Ralph Rogers, Henry Dixon's "Big Review" hasn't much out of the ordinary. The troupe doesn't need anything else. This pair can carry any aggregation that is big enough to fill the stage without reference to entertainment ability. Levan and Rogers make "The Big Review" the top laughing unit of the second string circuit. They qualify by wide margin for the Columbia coterie of shows.

Levan and his partner have the rare knack of peddling genuine burlesque comedy with a smooth, casual nonchalance as though they were working entirely extempore. Most of their stuff is novel to a degree and all of it is the grade and quality that makes any sort of burlesque audience laugh. In the first act there is a bit involving only the pair, with the straight man, Harry Kibby, that must have run 20 minutes and was a continuous roar.

It was the simplest kind of clowning, nothing more than Levan strumming a ukelele and Rogers dancing, but it was rich in compelling comedy that none could escape. Both men are legitimate in their methods to an extraordinary extent. "Legitimate" is a pretty elastic word in wheel terminology, but it applies forcefully to the pair. Levan has the knack of making double entendre register by an intonation, a pose or a quirk of expression and he can deliver spice without coarseness when he wants to. For Olympic purposes he didn't have to want to and he went pretty well along toward the limit at times. But his stuff has the saving grace of being droll.

He plays a sort of Patsy, the role with which he has long been identified and carries it out consistently throughout. Rogers does a rather clean-cut "wop"—clean cut in the respect that it is dressed without grotesque effect and the dialect is not emphasized in the usual over-emphatic way. Rogers has everything, an unctuous style of humor, a first rate voice and more than average dancing ability. He can go after the roughest kind of custard pie comedy and still make it heartily funny. He had a barber shop scene all to himself in the second act, with slopping about of lather and a lot of other messy stuff, and it was a low comedy scream. This was his only real solo chance and he built it up to one of the evening's hits.

Levan had wicker-territory for spreading himself. In a less expert comic it would have been a case of monopoly, but he carried it off with out tiring himself or the house. He was back and forth all the time and in addition to the bit mentioned did a fifteen-minute talking turn with Kibby that sparkled with crackling conversational exchanges, some of it none too delicate but all immensely amusing. His piano playing entered into this for large returns, and a song about Solomon and his wives built on the refrain "It Takes a Mighty Good Man to Do That," nearly stopped the proceedings.

The three women were pale and mild. The prima donna, either Bessie Baker or Elsie Donnelly (you couldn't tell from the program data) has a showy voice with a fine high note, but she does not stand out. She was much in evidence in the first act, but did not appear in the second at all. The other two are May Smith, a slim blonde and Lettie Boles, blonder but of the pony proportions. Neither impressed either in singing or dancing. There was a blonde dancing demon on the front line furthest from the drummer and another to her left somewhere and concealed somewhere in the group was a third girl with a melodious female baritone. The three were allowed to handle a chorus number at the opening of the second part and the crowd greeted them joyously. It's a fair bet that that trio could have done a lot toward speeding the show up if they had been turned loose earlier and oftener. In its equipment the show is an average No. 2 affair. The whole first act took place in the same setting, while there were three sets for the second. The costumes are slightly and plentiful enough without being unusual. Three other women are listed in the program, but they could not be identified. Also Bessie Baker and Bobbie Gore were promised in a specialty that did not materialize.

Rush.

WILLIAMS-RIFE CONTRACT

A contract for five years has been entered into by Mollie Williams and George W. Rife in connection with Mr. Rife's franchise on the Columbia burlesque circuit.

Under the terms of the agreement, Miss Williams will produce and play in her own show under the franchise during the life of the contract.

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
SIME SILVERMAN, President
154 West 46th Street New York City

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

VOL. LXVI. No. 5

15 YEARS AGO

(Random Items Reprinted from
Variety Dated March 19, 1908.)

One of the early manifestations of the censor nuisance was noted. Cincinnati had a custodian of stage morals. It was his custom to stand in the wings of a burlesque theatre and blue pencil the performance. Among his first acts was to ban a dance by motioning to the orchestra leader and ordering the dancer off the stage.

The approaching contest of U. B. O. and K. & E. in vaudeville was preceded by the United's announcing it would recognize a board of arbitration made up of one member from the Vaudeville Comedy Club, one member selected by the U. B. O. managers and a third chosen by the other two. All disputes would be submitted to this tribunal. The Comedy Club at the same time acted favorably on the new form of equitable contract issued by the U. B. O.

Organization of the vaudeville artists was a leading topic. At this time there was a stir over the arrival from England of Clark and Hamilton. The V. A. F. strike in England had recently been settled and Bert Clark had been expelled from the British organization of players on charges of having played forbidden halls during the tie-up. The American performers called Clark a strike-breaker and there was heated debate about his booking in this country.

Frank Oakley ("Slivers," the clown) returned from London to open with the Barnum-Bailey circus at the Garden. One of the circus novelties featured for the circus was Josie De Mott, described as the only woman principal rider who did a somersault on a running horse.

Frankie Bailey, esteemed by artists and other competent judges as the possessor of the best shaped legs in the world, and former Weber & Fields notable, was signed to head an extravaganza company to tour the one-nighters. It was planned to have a ladies' band with the organization and do a street parade and theatre lobby ballyhoo.

Valeska Suratt was playing at Daly's in "The Belle of Mayfair" and M. S. Bentham was preparing her for a vaudeville plunge. She had previously been the vaudeville partner of Billy Gould.

There were no commercial aeroplanes running and Roy Knabenshue, a pioneer in the aero field, had no trouble getting bookings in parks and fairs at the rate of \$1,500 an ascent. Subsequently he played Hammerstein's with a demonstration of his dirigible and a lecture to go with it. He had just returned from a tour of Europe.

Mrs. Leslie Carter had just left the management of Charles Dillingham and was reported considering an offer of \$3,000 a week in vaudeville.

George Homans was a booking agent with offices in the St. James Building. He claimed the distinction of being the only agent who had not booked an act either on the United or K. & E. time.

The rage was for acts in "one" and somebody was wrestling with the tough proposition of framing a "girl act" that would require no greater depth than "two." The Orpheum road show closed and Walter C. Kelly, who was one of its features, sailed for London.

The 125th street stock company was switched to the Harlem opera house, which had come under lease to Keith-Proctor Interests, which took the place from Alexander Lichtenstein and K. & E.

Julius Cain proposed to organize a flock of touring specialty shows. It was estimated would take 300

A JUDGE WITH NERVE AND SENSE

In these hectic days of reformers and censorship agitation it is a refreshing relief to hear of a judge on the bench capable of exercising censoring control of cases before him who does not follow the mob to gain favor.

That Judge Bernard J. Douras in the 54th Street magistrate's court this week dismissed the charge of indecent dancing made by the police against a cabaret dancer in itself might be looked upon as a mere restaurant matter. Had the court held the dancer, however, the effect could have been felt by theatres, particularly those theatres presenting musical comedies. Not alone was the charge indecent dancing, but coupled with it was indecent exposure. The latter count was probably what impelled the judge to ask the dancer to don her grass skirt in court in proof of or contradiction to the police officer's testimony her skirt was so short it permitted an indecent exposure. The skirt as donned in court fell below the girl's knees and the fact contributed toward the dismissal of the complaint. Judge Douras in questioning the officer asked if he had witnessed musical shows where there was a bare display. The officer replied he had. When again asked if he thought that display in musical productions was indecent, replied no.

A few more judges with nerve and sense and without pandering to self-extolling publicity in the matter of stage performances, of plays or persons, would curb the avid publicity greed, if nothing else, of reformers, whether those reformers are a part of the judiciary or professional sensationalists.

ADVERTISING AGAINST "OPPOSITION"

Violent language in advertising copy is an ever-present menace where there is theatrical opposition. Just now the opposition is in vaudeville. The advertiser with a grievance, real or fancied, against either side, wishes to rush into print with a passionate outburst that seldom presents the real purpose of the advertisement in the hastily prepared copy full of "knocks."

This character of advertising has been reaching Variety frequently of late. The advertiser believes as the copy is paid for as advertising, anything and everything may be said in it. While Variety does not want to appear as a dictator or judge of legitimate advertising that may be offered to it (for Variety has always claimed it has never rejected a legitimate advertisement), still there should be more discretion used.

There is no announcement that may not be made to tell the same story or reach with the same effect if moderate though forceful language is employed. Variety's advertising staff will assist anyone wishing to advertise in Variety with the copy, and guarantee that the force of any point in an advertisement striven for shall not be lost through the employment of moderate language.

There is a reason for this behind the superficial fact that while rabid advertising may make good reading, it engenders much feeling. If Variety is selected as the medium for an advertisement, it will carry the announcement to any number of lay people who may receive a wrong impression of the show business. Variety is read more or less regularly weekly by hundreds of newspaper men all over the country. They are either concerned with dramatic departments of dailies or magazines, or have an interest in theatricals. Then there are others, of different type and calling, who may be reading Variety for such information as they may glean to aid their object, whatever that may be. In this time of reformers and agitation it does not befit the dignity of theatricals to have the outside world believe its members or managers carry on a backyard brawl because they are competitors in business. The principals themselves in this opposition have refrained from such tactics, and those with grievances should follow their lead.

Years ago, when Variety circulated strictly to a professional class of readers, that kind of advertising made small difference, as its readers understood any situation that arose. But with the advancing years and the spread of Variety's circulating field, it does make a difference, for one spitefully worded advertisement at present might gradually, through the effect left on the lays, especially the newspaper men, eventually work itself into an entirely erroneous opinion among the general public that takes its opinion from the matter it sees in type. The indirect circulation Variety stories and advertisements receive through reprinting or rewriting in the press of the country is terrific, so much so it is impossible to estimate, but it is a fact and quite well known among many knowing newspaper men.

We may lose some business through this attitude, and we will regret that, for we have nothing else for maintenance, but it is better that we should lose if we can impress the importance of being moderate than to give another cause for anyone who wants to slambang the show business.

THE KEITH OFFICE FINE STEP

No finer step has been taken for the advancement of internal vaudeville than that reported in Variety last week of the prospective reorganization of the Keith office method of handling new acts. New acts in vaudeville are not always acts new to vaudeville. Vaudeville artists often change their acts and after changing them they are for the nonce classed as new acts.

The irritating procedure new acts have gone through, of recent years has not only been discouraging to seasoned and ambitious artists who wish to be ranked as progressive, but the proceeding has tended to stilt productions through the prospect of a long and lean period before a decided opinion as to merit and value could be secured from the big time booking offices.

With the proposed Keith method as outlined, proper reports by competent reporters and a systematized manner of giving an act "action" that those things implies, the big time will benefit in a degree in the way the acts will. It will stimulate all class vaudeville and vaudevillians; make it worth while for those who play in the theatres to do something more than they have done, with the knowledge that what they do will be properly recognized if it is worthy. Producers will come forward as well if they know that what they produce will be readily passed upon. The total result will be to lift up the tone of big time vaudeville, make it a more general proposition and especially in productions, not to limit it to the few of past seasons who have thought they knew the way, taking that way and seemingly content or secure in their knowledge.

Vaudevillians all over will welcome the belief that the heads of the Keith institution have so thoroughly dissected what may be the best for the artists and the theatres in the division of new acts. It will be perfectly plain to every big time vaudevillian of any experience that this reorganization may be laid to E. F. Albee or John J. Murdoch or both. The Keith institution is a big one, very big, so big that in the gross of business handled, salaries paid, amount invested and total operation there are few bigger of any line in this country. It's a tre-

manager. Among the new acts of the week were Lasky & Rolfe's "Side Show," girl act with Harry Pierce; Edwin Arden in a sketch, "The Henpecked Husband," and Kelso and Leighton, first New York

appearance. Gus Edwards was playing an Italian character in his own act, "Schoolboys," at the Columbia. Hermann Timberg was a juvenile member of the cast. 'Twas pretty definitely settled that Bar-

num-Bailey and the Ritz boys had entered into a territorial agreement, one of the evidence being that John Rungling took an office in the Baby Building on Twenty-second street.

INSIDE STUFF

ON VAUDEVILLE

The closing of Pantages, Minneapolis, is understood not to affect Alexander Pantages in more than a booking way. The Pantages circuit booked the house on a fee, it is said, with the theatre built by local capital. Pan personally may have had a percentage of the profits, also reported at 25 per cent. With business drooping the local stockholders expressed dissatisfaction and Pantages denoted a willingness to withdraw unless the house was turned over to him, wholly free for his operation.

May Wirth and the Wirth Family are yet to play Chicago in vaudeville, though booked there twice last season and as often this season. Switches in the route was mostly responsible. The equestrian turn was due into the Majestic this week, but Stella Wirth was afflicted with influenza while playing Milwaukee and a cancellation was made. They will resume their tour in Cleveland next week.

The latest information appears to be concerning the reported Orpheum Circuit's change of base from New York to Chicago, that all departments now in New York, other than the booking, will move to the State-Lake Theatre Building, Chicago, by May 1. Rumors of the week said that Martin Beck, who intended to remain in New York, may decide to resign as president of the Orpheum Circuit, to carry out a long cherished desire to tour the world, following the lead of many wealthy business men who have gone abroad since prohibition started to ruin America.

CABARET

Frank Moran, the Pittsburgh pugilist, was discharged from custody last week when arraigned before United States Commissioner Clark Cipperry at Troy N. Y., on a charge of possessing and transporting whisky, because the federal prohibition agents who made the arrest were unable to swear the liquid they confiscated in Moran's automobile was whisky. The agents testified they thought the liquid in the bottles was whisky, but had no legal proof of such fact. While the Pittsburgh mauler and his chauffeur, Edward Zuppe, were discharged by the commissioner, the car, valued at \$6,500, was not turned over to Moran, and is still in a Troy garage, where it will be held until a bottle of the alleged whisky taken from the fighter has been analyzed by government chemists in New York City.

The discharge does not mean that the government has dropped its case against Moran. If the analysis shows the liquid confiscated to be whisky, an information against the pugilist will be filed with the clerk of the United States District Court, and he will be summoned to answer it.

The usual procedure upstate was not followed in Moran's case, for reasons not clearly evident. Generally the commissioner withholds his decision, where there is a dispute as to the alcoholic content of the liquid, until the chemical analysis is received from the Internal Revenue Department in New York City, unless the testimony clearly shows that the seizure and arrest was illegal. The analysis is not made promptly, and cases where one is necessary for the commissioner's determination usually hang fire for some time. As Moran was not a resident of the section in which he was arrested, the commissioner may have decided it was better to discharge him and have the case brought up again later, should the chemist's report show a prohibited alcoholic content.

The spectacular raid recently staged in Hudson, N. Y., by a large squad of federal prohibition agents from New York and Troy, turned out to be a fiasco. Following a badly managed "mop up" in Troy a month ago, engineered from the New York office, the Hudson flop is causing comment. Twenty saloons and hotels in Hudson were raided and nine persons summoned to appear before United States Commissioner Hitchcock in New York City. Of the nine, Commissioner Hitchcock has already dismissed eight, and the remaining man is held pending receipt of a chemical analysis of the liquid found

on his premises. In the group arrested were two women. The federal agents swooped down on the city with the expectation of finding a large quantity of hard liquor, but they had to be content with the discovery of red wine, home brew and several bottles of whiskey. The raid was the result of an investigation made by private detectives employed by the Hudson Commission of Public Safety, which claimed that the prohibition law was being flagrantly violated and that disorderly houses were wide open there.

Dry men from New York City were called in and secured evidence of violations. They went back to the metropolis, secured search warrants, returned to Hudson, were joined by operatives from the Troy office and state troopers, and "hit" all the gin mills simultaneously. Following the raid, the local chief of police was suspended by the Commission of Public Safety on charges of neglect of duty, and the state police were put in charge of the city's bluecoats, whom they continued to supervise.

Burt Hall will open March 27 on the Hotel Walton roof, Philadelphia.

Cabarets in Chicago are up against it this season. Business has never been any worse in these resorts since their inception here a number of years ago. Business might have been off for three or four weeks, then some "stunt" was tried and it began to boom again and run along at a profitable gait for a period. But this season it is different and the outlook there grows more gloomy as time runs on. The owners, or the majority, have not tried anything of consequence to see if they can entice the people back; they have just sat back, kept their places open and taken what came in and at the same time pocketing a big weekly loss. This has been going on since last September. With the summer coming on many are at the end of their rope. There was a time when practically every Chicago cabaret featured for its main entertainment a big girl revue, with from 25 to 45 people. But no more, for there is only one establishment in the city operating along these lines—Marigold Gardens, on the North Side. On the South Side the big revue has been extinct since the abandonment of the Edelweiss Gardens. That section of the city will not support an establishment with a pretentious show.

On the North Side the cabaret proprietors still have faith in this

(Continued on page 15)

GENERALLY BAD THEATRICAL SEASON FINDS REFLEX IN FEW SHOW TRY-OUTS

**Revivals Off for Spring from Season's Experience—
Play Prospects for Next Season Will Be Held
Back—Four Dramatic Plays on Broadway Fight-
ing for Leadership—Nothing New Next Week**

Spring bounded in officially Tuesday amid an overture of snow flakes, quite favorable to theatricals, but the outlook for spring production activity is subnormal in tune with general business.

There will be no revivals this spring, the season's revival strength having been used up during the fall and winter with no success. More important are the few spring try-outs announced. There are less shows listed for production try-out this spring that ever remembered. There is a tendency in managerial circles to hold back plans for new shows tentatively listed for next season and even some of the most consistent producers have cut the try-out list to the bone. Production activity in general has fallen to low level, with the general belief that the curtain will fall early on the season, and has for most of the attractions on Broadway. Managers are frankly skeptical about next season and with production plans set back, the prediction of too few shows to go around next season still stands.

One effect of the sliding down in tryouts will be a hardship worked on the eastern stands that have been kept busy throughout spring and summer. Under-production is already evident out of town. This week in Washington there is but one show offered—"Mr. Pim," at the National. Poll's and the Garrick there are dark. The week stands in the middle west are figured to close soon for the same reason. Tryouts date with early May as a rule, and though there is bound to be more activity than now in sight, the rush of new plays designed for next season will probably not start until June—if there is any rush this season.

Starting next season, the federal income tax period will be regarded as a danger point in theatricals. That the general payments to the government did hurt was proven. Receipts for a majority of attractions started climbing from Wednesday (March 15) last week on, that date being the final day for filing of returns. There was no spectacular rise in takings to match the sudden falling off, and it was not expected.

This week business again was reported slightly better, though that does not include all offerings for some slid back even further. Musical shows moved up \$2,000 and more last week over the previous week, showing that Lent alone was

not the cause of the slump. General forecast does not anticipate the season making any exceptional spurt from now on. The weather has been excellent so far as amusements are concerned, so the only answer to the season is bad conditions.

There are now four dramatic shows on Broadway blanketed for leadership. "Kiki," at the Belasco is considered the leader with the weekly gross \$16,500, and demand unabated, while the Cort with "Captain Applejack" is pulling to better than \$16,000 also. "The Cat and the Canary" moved up another notch last week, gaining \$17,000 at the National, giving it actual leadership in weekly gross. Indications for the full capacity of \$18,000 were present early this week. "To the Ladies," at the Liberty, also climbed, getting better than \$16,000 and placing it right with Broadway's best money getters. The Liberty capacity is considerably more. It is a musical comedy house and the "Ladies" comedy in a smaller capacity berth would likely be called a smash.

"The Rose of Stamboul," the important new musical production, got away to a slow start at the Century but climbed about 20 per cent for its second week, with around \$19,000. "The Hotel Mouche," also musical, at the Shubert, did not impress, its first week being around \$12,000. "The Music Box Revue" and "Good Morning Dearie" remain unchallenged for Broadway's leadership. "Sally" made a slight improvement and anything like an even break will keep it going through spring. Last week the gross was around \$22,000, claimed to be a loss. "Bombo," at Jolson's, also moved upward a little, that attraction being figured to run another three weeks.

Of the newer arrivals "The Hindu" at the Comedy opened to general satisfaction Tuesday and is regarded as having a strong chance. "Voltaire" which relighted the Plymouth Monday is in doubt. "Just Because" a new musical production was a Wednesday premiere at the Earl Carroll. Of last week's openings "The Truth About Blayds" won excellent notices and built up to very good business late last week. "The First Fifty Years" the two-person play at the Princess started weakly with less than \$3,000.

There are no new attractions for next week nor are there any with- (Continued on page 15)

"ACTORS HATE FILTH," SAYS IND. MINISTER

**Church's Discovery in 1874—
Splendid Work by Actors'
Church Alliance**

Indianapolis, March 22.

"Actors hate filth and would much prefer not to be compelled to play to a public taste which is not altogether above reproach," declared the Rev. Clarence Wyatt Bispham in a noon Lenten service at Christ Episcopal church last Thursday. Several members of the "Honeydew" company, playing at the Mural, and acts from Keith's and the Lyric attended the service.

Rev. Bispham scored the sex play where the emphasis is placed upon the flesh and the devil.

"Whose fault is it?" he asked. "Your fault and my fault. Theatres are not run merely for pleasure. They are run for you. The patrons furnish the money. I know actors and actresses hate filth. Let us go to the plays and picture shows which have good influences and let us keep away from the other kind."

The rector praised the Sarah Buschman Home in Philadelphia.

"I wonder if you have ever asked yourself what the actor does between performances. Give the people of the stage the glad hand because they are men and women just like all of us. The church made an important discovery in 1874 and that discovery was the players are of the same flesh and blood as you and I. The players are not to be put into a separate class."

He spoke of the love which the actors have for the Church of the Transfiguration in New York City and of the splendid work he says is being done by the Actors' Church Alliance.

HOUDINI AND FILM

**Both Opening at Times Square for
\$2 Top.**

Harry Houdini, both in film and personal appearance, will be the next attraction at the Times Square, succeeding "The Law Breaker" there April 2. The latter show opened at the Booth, moving over to the 42d street house last week.

The Houdini date is indefinite and will play at \$2 top, with 50 cents for the rear balcony. The illusionist and escape expert will have the stage about 45 minutes, the show total running the usual two and one-half hours, with two showings daily. A number of new illusions in addition to "standard" Houdini feats will be given. The picture is said to have been made to fit the Houdini personal interlude, and it is proposed to tour the show after the Broadway appearances.

TRIES SUICIDE

**Lawrence F. Berry, Jr., at Newark
Hospital, Recovering**

Newark, N. J., March 22.

Lawrence F. Berry, Jr., an actor, attempted suicide Sunday morning by drinking poison. He had been out of work for three months and was despondent because his wife had left him and returned to her parents in Santa Barbara, Cal.

Berry served in the war and was wounded and gassed. After the armistice he returned to his profession, but was unable to get engagements, and had done other work, from which he was finally laid off.

Berry was taken at once to the Newark City Hospital, where he is recovering. He is said now to be in no danger.

THORNTON IN COURT

Bernard Thornton was arraigned in the West 54th police court Tuesday, on a charge preferred by police officers. His hearing was adjourned.

Belasco's Play for Frances Starr
David Belasco has secured the production rights to a new play by Jean Archibald, to be used as a starring vehicle for Frances Starr.

TOO MUCH COLOR

**Over-supply of Colored Shows in
Pa. Ruin Business for All**

Almost ruinous competition of colored attractions followed the booking of no less than five such shows into Pennsylvania territory. The No. 2 "Shuffle Along," which recently opened well in the state was routed toward the southwestern portion. Recent bookings there of colored attractions included Charles Gilpin in "The Emperor Jones," Mamie Smith with a jazz organization, Jack Johnson with a show unit and a colored edition of "Mutt and Jeff."

MOORE-MEGLEY PIECE FOR CHI SUMMER RUN

**Full Length Musical Comedy
for Palace—For New
York in Fall**

It was definitely settled this week that Menlo Moore and Macklin Megley would provide the summer entertainment for the Palace, Chicago, when that house discontinues its regular season of Orpheum vaudeville, the date of which has not as yet been announced.

The production will be "Molly Darling," the book by Otto Harbach and William Carey Duncan, with music and lyrics by Tom Johnstone and Phil Cook. Julian Mitchell is staging the piece, which goes into rehearsals at the Liberty theatre, New York, next Monday. J. J. Rosenthal will supervise the management of the piece.

This is the first effort at musical comedy by the Moore-Megley combination, although they have produced a large number of successful miniature musical productions and girl acts for vaudeville. The show will open at Detroit April 16 with Cleveland following the next week after which it comes to the Palace, although it is possible the vaudeville bookings may delay its arrival there a week or two.

Following the Chicago run the producers propose to introduce their show to New York, a September opening here now being in negotiation.

SHUBERTS' PRODUCTION SHOPS ARE ALL SUDDENLY CLOSED

**Managers Reported Disgusted with Theatrical Con-
ditions in New York—"Rose of Stamboul" and
"Blue Mouse" Disappointments**

The Shuberts shut down their production shops Saturday. The order to close was suddenly issued. It is reported the managers became disgusted with the poor business on Broadway, especially noting the slow start of "The Rose of Stamboul" at the Century, with "The Hotel Mouse," at the Shubert, considerable under expectations also for its first week.

The general carpentry department, which includes the building of sets and affects, and the scenic studio were closed, between 25 and 30 men being affected. The property warehouse, however, was little disturbed, though several men were laid off there also. It was said the Shuberts' mechanical departments would remain closed until the managers made a decision about try-out productions, usually dated after May 1. The shutdown will probably continue for six weeks.

The Shuberts plunged into active production around the first of the year, at which time indications were for a betterment in the legitimate field. Unless the closing order is withdrawn, the final production until summer will be "Jenny Jones."

FIDELITY STARS LEAD IN 10 THEATRE WEEKS

**Statistics from Newark Take
Account of Affiliation**

Newark, N. J., March 22.

Equity continues to make large claims of its dominance in the field. That there are plenty of non-Equity attractions, however, has been shown here in a striking manner lately. The prominent part Fidelity stars play in theatrical fare has been impressed upon Newarkers, who are aware of the affiliation of the actors.

Commencing Jan. 31, out of ten successive attractions at the Broad Street theatre, eight have been headed by Fidelity stars or are affiliated and independent productions. The list reads as follows: Mary Ryan (Fidelity), George White (Independent), Holbrook Blinn (Fidelity), Henry Miller and Blanche Bates (Fidelity), Fay Bainter (Fidelity), Margaret Anglin (Fidelity), "Mary" (Independent), Sothern and Marlowe (Independent).

Many members of these companies were not Equity. In the large aggregation but one principal is Equity and some three members of the chorus.

This is not a complete list, but simply represents 10 weeks at Newark.

OFFERED CUT SALARY

**"Marjolaine" Members Requested to
Reduce for Longer Run**

The company appearing in "Marjolaine" at the Broadhurst, New York, was called together Wednesday by the producer, Russell Janney, and requested to accept a cut in salary in order that the piece may remain on Broadway over the summer. It is reported the members of the cast, with the exception of Peggy Wood, who is featured with Lennox Pawle in the piece, agreed to take the cut. Miss Wood, according to the report, informed the manager she would withdraw from the cast if the cut was placed in effect.

"Marjolaine" opened originally at the Broadhurst with Janney giving the members of the cast 100 U. S. for the first few weeks. The piece having caught on, salaries have been paid up to date.

HURLBUT'S "HAUNTED HOUSE"

A new legit show with a cast of 14 people, entitled "The Haunted House," by William Hurlbut and being produced by Joe Shea, will go into rehearsal next week.

WIFE ADMITS FAULT

**Mrs. Harlan Sorry She Was Cranky
—Husband Escapes Alimony**

Kenneth D. Harlan (pictures) need not pay Mrs. Harlan (\$10 Hart) the \$100 weekly alimony and \$700 counsel fee which the Supreme Court awarded her, the Appellate Division reversing the decision. Mrs. Harlan sued on grounds of abandonment and cruelty. Harlan countering and alleging abandonment. The countersuit is still pending.

Nelson Ruttenberg of J. Robert Rubin's office argued in Harlan's behalf on the appeal. He set forth that the alleged abandonment of July 25, 1921, was negated by letters Mrs. Harlan sent to her husband subsequently in which she accepted full responsibility for their matrimonial differences. The attorneys introduced a letter dated September 5, 1921, in which she said, "Goodbye, dear, be a good boy. Sorry I was so cranky. Love, etc. —FLO."

HILL'S FIRST \$2 SHOW

A new dramatic play produced by Gus Hill, for which a title has yet to be selected, opens April 3, in Easton, Pa. Hill has been interested in several Broadway attractions, this his first attempt as the sole producer of a \$2 show.

COHAN'S UNCHANGED

**Same Name and Policy When Thea-
tre Passes to Mark-Spiegel Co.**

The George M. Cohan theatre, which passes into the control of the Mark-Spiegel Realty Co. May 8, will continue with its present policy and with the name of the house unchanged.

It was recently reported that an annual rental of \$90,000 for the property might be accepted, but this was denied by the new lessees, which has refused an offer of \$100,000 yearly for an eight-year period.

MASON-HOPPER DIVORCE

Los Angeles, March 22.

A second suit for divorce was filed last week by Ruth E. Mason-Hopper against E. Harold Mason-Hopper, picture director and producer. She charges her husband sent her a wire during a trip she made to Avalon in which he called her a "two-faced woman."

Other accusations are directed against the director by his wife. Mrs. Mason-Hopper's first suit was filed a year ago, but shortly afterwards the couple were reconciled and action dismissed. They were married at Kalama, Mich., September, 1914, and separated November, 1921.

Mason-Hopper just signed a long-term con- h Goldwyn.

INSIDE STUFF

ON LEGIT

Several of the Broadway producers have concluded to accept no script for stage production that does not also give them the film rights. Recent purchases of plays minus the screen rights have resulted in the producer seeing his play turned into a picture with no benefit to himself.

"Fair and Warmer" will be presented in Paris, Germany and Italy this spring. Avery Hopwood, who is abroad will superintend the rehearsals, not yet presented on the continent. "The Gold Diggers," a Hopwood comedy, will be produced in Paris in the fall, also "The Bat," now playing in London, and which is the joint work of Hopwood and Mrs. Mary Roberts Reinhardt. Hopwood is due back in New York in May, by which time he is to have two new plays ready. One is for A. H. Woods and the other for Wagenhals & Kemper, who produced "The Bat."

The inspection of all theatres in New York that followed the Washington disaster, when the Knickerbocker collapsed, has resulted in limitations for standees being set for various houses, mostly concerned at the legitimate theatres which have been over capacity. The Music Box was limited to 18 standees for any one performance, and the regulations for other houses were made according to the lobby space. For other houses, including picture theatres, the standee rule within roped limits has not been disturbed.

Booking congestion has already developed in routing attractions for next season, due to the pooling arrangement between the Shuberts and Erlanger in certain cities.

New Orleans, for several years considered the hub of the southern territory, will have but one house, Tulane, next season, for attractions. The Shuberts will turn the St. Charles into a vaudeville stand, it is said. At the present time the Tulane is booked solidly until February, 1923, with the majority of attractions controlled by the larger producers. With two houses playing attractions in New Orleans, the road managers could rely upon a full week stand after having played several one nighters to get into Texas. With the elimination of the St. Charles, a number of attractions will be forced to continue over the one and two night stands to work their way into the southwest territory.

"The Rubicon" did \$9,500 last week at the Hudson. The play opened to a \$8,800 week and shortly after thought of closing. It is said the company can get out over even at \$7,500 gross. It followed on the heels of "The Demi-Virgin" publicity.

"The Demi-Virgin" unanimous decision by the Appellate Term has been appealed by the city of New York. The Appellate Term decided the License Commissioner could not revoke the license of a legitimate theatre; that the State statute supposedly giving him that power applied only to picture houses. If the Court of Appeals does not uphold the lower court and Woods is decided against, the producer intends taking the matter into the U. S. Supreme Court on its constitutionality. "The Demi-Virgin" is still running at the Eltinge, New York. The Woods office this week prepared a statement in answer to the many detractors of the piece and contemplated placing it as a paid advertisement in the New York Gallies.

Beyond the booking and pooling understanding of the Erlanger and Shubert sides, there has been no merger nor amalgamation of interests or productions. The joint production story spread about had no actual basis. A. L. Erlanger has been in French Lick for several days. He was expected to return yesterday (Thursday), perhaps stopping on the way to pick up Flo Ziegfeld, who went to Chicago from Palm Beach to see the Will Rogers show.

The Selwyns will start rehearsals for the new "Potash and Perlmutter" comedy which will feature Barney Bernard and Alex. Carr. The show is by Montague Glass and Jules Eckert Goodman, who collaborated in other "P. & P." shows. The title for the new play may be sub-titled "The Schenken Six." "Schenken" is a Yiddish expression which means "I'll stake you to it." Another tentative title is "The Flivver Six," the new play having to do with motor cars. The Selwyns will produce in association with A. H. Woods, who presented all the other "P. & P." shows. Woods is said to have remarked that it was worth \$10,000 to bring Bernard and Carr together. There was considerable personal feeling between the pair, and when they split, Bernard appeared alone in "His Honor, Abe Potash," which was the last show of the series. Bernard and Carr are now said to be on good terms. They will be equally billed in all announcements, Bernard doing "Abe" and Carr again playing "Mavrus."

Several professionals who recently have visited the 63d Street Music Hall, where "Shuffle Along" is holding forth, are commenting on the tactics of the sidewalk ticket spec, who solicit those waiting on the lines before show time, offering choice seats in the first five rows at a 50-cent advance. The sidewalk boys make no attempt at secrecy, disregarding the presence of any uniformed house attaché, even to the extent of walking into the lobby and audibly announcing their offers. Even in the greatest rush it does not seem likely the box office men or an uniformed house employe would be deaf to such tactics. The wise "uns have been commenting just what arrangement the house management must be having with the sidewalk sellers. The new ticket speculation bill now pending in Albany is aimed at just such practices.

William Harris is asking 10 per cent. royalty and 50 per cent. of the profits for the English rights to "The Bad Man." Arrangements were under way for a London production of the piece during the coming season, with a possibility of Holbrook Blinn going abroad to play the title role, but were discontinued when the demands of Harris were made known.

It is possible that Mr. Harris wants to hold the piece for production abroad under his own management, as he is contemplating making his residence in Paris, it is said.

George Arliss is to go abroad this year and appear in "The Green Goddess" in London under the management of Winthrop Ames. Mr. Arliss, although an Englishman, has not appeared there in 12 years. He has a picture contract in this country with three years to run. Under it he is to make at least one production each summer. An arrangement regarding this would have to be effected before he went into a London run unless the pictures were made abroad.

There has been a battle on between the Shuberts and the majority of the theatre ticket agencies since the opening of "The Hotel Mouse" at the Shubert. The reason is the Tyson Co. secured the majority of the front seats for the attractions, whereupon the other brokers would not "buy." The arrangement with the Tyson Co. was reached through the "concession" plan they have with the Shuberts and which a number of the other agents refused to accept.

Those funny Greenwich Village balls that never get going until well past midnight and usually flare forth at Webster Hall, have a ticket selling system. Tickets bought in advance are \$3, but if bought at the hall on the night of the event the price is \$4. The same scheme is one

CUT RATES LOWERS RECEIPTS

(Continued from page 1)

goers believe they can eventually get reduced rates for shows at some time, if not early in the run either through cut rate agencies or the "two for one" plan. With the cut rate list averaging over 20 attractions to select from, the cut rate hunters have been afforded a diversified amusement fare and with nearly 50 per cent. of Broadway's list available, the awaiting of the more favored shows to make an appearance in "cuts" has been made easier than ever.

The Century, now playing "The Rose of Stamboul," is the most prominent example of playgoers' control through cut rates. The big house on Central Park West has been given over to "two for one" tickets and cut rates most liberally for its past three attractions.

It has thereby built up a remarkable call for the cheap tickets. The "Rose" was scaled at \$2.50 top and it was thought the establishment of the lower scale there would counter-balance the Century's "rep." But in spite of the show being the finest production the Shuberts have placed in the Century, the show has drawn practically nothing in the balcony.

It is believed that group of patrons that demands reduced prices is "waiting out" the pitching of balcony seats into cut rates by the management, or the distribution of the "two for ones." That the "Rose" opened at the worst possible time, its premiere coming during the season's lowest gross week, occasioned by the beginning of Lent and the payment of federal income taxes, made the failure to dispose of balcony seats in the regular way all the more a bald fact.

Business for the second week of the "Rose" at the Century bettered the first week about 20 per cent., the gross going to around \$19,000. Most of the takings are represented in the orchestra floor, the sale now being about two-thirds of the available number of seats there (the Century's lower floor holds about 900). The house can get around \$40,000 weekly at the present scale, so that the business is off one-half in volume to date.

Like "The Last Waltz," "The Rose of Stamboul" is an imported musical piece. The "Waltz" show opened in May of last year, and even at that late premiere date averaged \$32,000 weekly for the first four weeks. It was regarded a sensation at first and did run throughout the fall, though the matinees were cut out during July and August.

Cut rates figured in the run of "The Last Waltz," with "two for one" sales counting heavily also. "The Night Watch" provided much opportunity for that class of ticket sales, the draw coming from all

points. "The Chocolate Soldier" revival, which followed "The Last Waltz" was a favorite in the cut rates, the sales from that source being as high as 2,500 in one day (for two performances Saturdays). It appears to be so well known that "Rose" tickets will reach cut rates, that it is the accepted explanation of why the upper floor seats remained unsold at the box office.

Other attractions, particularly the musicals, have felt the power of the cut rates also. "The Blue Kitten" found balcony sales virtually nil at the Selwyn, and allotted tickets to "cuts" a few weeks after opening. "The Blushing Bride," "Up in the Clouds," "For Goodness Sake," "Pins and Needles" and this week "The Hotel Mouse" all were dumped into cut rates soon after opening, and all were topped at \$2.50. Not a few dramas which won good notices found the balcony sales away off, despite good support on the lower floor, and such attractions are now to be found in cut rates. Some managements are opposed to the cut rate system but a portion of them have given way to what may be assumed to be the public call. Others have steadfastly refused, pointing out that the creation of a precedent brings about the very thing that is now complained of—failure to sell balcony seats at the box office.

The "waiting out" of the bargain hunters for amusements is not confined to the legitimate, but that appears also true of the special picture showings. Long runs at \$2 top on Broadway are becoming difficult, the public knowing that sooner or later the same pictures will be exhibited in one of the other regular Broadway picture palaces, where the top admission is less than one-half. The special showings, too, are found in cut rates, but the release of such features works out about the same way.

HONORING ABBOTTS

Friars Holding Special Meeting to Ratify Action

A special meeting of the Friars in the Monastery will be held today (March 24), at 5 p. m.

It has been called to ratify the recent and unanimous action of the club's Board of Governors, recommending Wells Hawks and John W. Rumsey be made honorary members of the society.

Mr. Hawks was the Friars' first abbot; Mr. Rumsey also was among the earliest abbots of the Friars and became noted among its members for the earnest attention devoted to the affairs of the club by him for many years.

to promote advance sales, and is just the reverse of the method in disposing of theatre tickets.

Some of the agencies dispose of the Greenwich Village events tickets, and in a sense that makes them cut raters.

"The Hotel Mouse," which is a Shubert success with Taylor Holmes and Frances White, adapted by Guy Bolton, is running as a farce without music at the Queen's, London, a literal translation from the French work of the original authors, M. Paul Armont and Marcel Gerbido. Dorothy Minto and Henry Kendall are the principal players there.

The rise of Keystone Tire stock within the last week caused some interest, but not much excitement along Broadway. The sensational rise of the stock several years ago, when it climbed to 126, led to many persons in theatrical circles to believe themselves wealthy. Millions were made on paper, but before a few wise ones got out Keystone dived and found a final resting place with the quotation of 6. Actual losses of thousands resulted when the stock dropped, any number of purchases being made when the stock was above 100. This week it was around \$17 a share, with one showman declaring he had tipped off the jump in quotation as early as the first of the year. Manipulation of Keystone is apparent in the upward movement. Lissbarger and Jacobs, who started the Keystone tire stores, are still in control.

Ex-Congressman Joseph L. Rhinock's home in New Rochelle, N. Y., was entered last week and a handbag belonging to Mrs. Rhinock was stolen, the bag containing diamonds valued at \$12,500. The family was at dinner, the thief probably using a ladder to gain entrance to the second floor. The loss was covered by insurance, but Rhinock was not fully appeased. He was sore that the thief should have been pulled off while he was at home.

Arthur Hopkins rushed "Voltaire" into rehearsal on short notice and opened it within four weeks of his first sight of the manuscript, as the result of a coincidence which startled a certain star and two hopeful girls. Leila Taylor and Gertrude Purcell, who wrote "Voltaire," had looked the field over and decided George Arliss was the man to create the role. They got an audience with Arliss. To the mutual amazement of the authors and the star, when they told Arliss what they had done, he told them he was preparing his own play on Voltaire's life and intended producing it shortly. The girls hurried to an old friend, a literary man, who took them to Hopkins. That notable producer immediately accepted the play and engaged Arnold Daly. Strangely, one of the New York critics suggested that Arliss would have played it better than Daly did.

The formation of a \$5,000,000 corporation by A. H. Woods and Martin Herman has no connection with the merger stories regarding the Shuberts and Erlanger. The Woods enterprises started incorporation of theatre interests here and in Chicago some months ago. The Woods office will control its houses and productions as a corporation.

STOCKS

Ed Robins, for several years manager of the summer stock at the Alexandria, Toronto, has secured the His Majesty's, Montreal, and will operate companies in both houses.

Jessie Bonstelle is organizing stock companies for Rochester, Buffalo and Detroit.

Poli's Court Square, Springfield, Mass., will have dramatic stock May 8, with "Experience" as the initial bill.

C. E. Whitehurst will play dramatic stock in the New theatre, Baltimore, commencing April 17. Willard Dashiell has been engaged as director.

Keith's Hippodrome, Youngstown, discontinues vaudeville April 23. A dramatic stock under the management of F. P. Horn will be installed for the summer. Horn has operated stock companies here for several seasons with this being his first attempt at the Hippodrome.

Keith's, Union Hill, N. J., discontinues dramatic stock April 1. An attraction policy the following week, starting with "The Unloved Wife," at popular prices.

The Merkle-Harder traveling rep. closed Saturday in Meriden, Conn. The illness of Will H. Harder, the manager of the company, necessitated the closing. Harder will install a permanent stock in Bayonne, N. J., for the summer.

The Jimmy Hodges Musical Comedy Co. closed a 12-week stock engagement at the Orpheum, Detroit, Saturday. House installed pictures this week.

The Broadway Pantages, Los Angeles, reopened its doors last week as Dalton's Broadway with a permanent musical comedy company. This is the house which was leased for five years by the Dalton brothers from Alexander Pantages. The theatre had formerly used combination shows and an occasional musical comedy presented through Pantages.

Billie Moody, Sybil Bacon, William Rader, Nat Wentworth, Fritz Fieds, Jerry Whitney and Ted Howland are the players in the new company. Howland is also stage director.

Stuart Walker and his stock will move into the Cox, Cincinnati, April 24, for a run.

Peter Markowitz bought the Roy Clair Musical Comedy production during its engagement in Modesto, Cal. Roy Clair will fill a summer season in Fresno this year.

The initial production of the stock organization for which Ralph E. Cummings stands sponsor was given Monday at Richmond, Va., making an excellent impression. "The Dancer," with Isabelle Lowe in the title role, was the play. A capable supporting company includes Jack Warner as leading man. The run will continue so long as business justifies. Scale \$1 top for nights and 50 cents matinee. Weekly change of bill.

Olga Beaumann, the 11-year-old daughter of Prof. and Mrs. James R. Beaumann, was prevented from appearing in "Very Good Eddy," which the Proctor Players produced at Harmanus Bleecker hall, Albany, N. Y., this week, because of her age. The child was scheduled for a dance in the production, but when Manager John G. Wallace was informed that it was against the law for a girl under 16 years of age to dance in a professional show, her number was omitted.

The musical show is the second played by the stock actors, "Oh, Boy," being given several weeks ago. A New York chorus, trained by Adrian Perrin, was engaged. Minna Gombell, the new lead, scored in the "Happer" wife role. Gilman Williams and Jane Seymour put over a duet nicely. Billy Amstell, stage manager of the Players, was a riot as the hotel clerk. Marion Lord joined the company this week.

The Jefferson, Portland, Me., will open with dramatic stock April 3, headed by Adelyn Rushnell. William D. Bradstreet, Jr., of Malden, Mass., manager of the stock company there for eight years, is now director of the Jefferson. He brings with him a number of recruits to the Rushnell Players from the Malden company.

John Lital and Dolly Spencer joined the Somerville Players at Binghamton, N. Y., this week as leading man and woman in "Kick In."

SEASON ENDING SOUTH

New Orleans, March 22. The end of the legit season in the south is in sight with but few shows in this territory. "Angel Face," at the Tulane, is the sole attraction locally, scheduled to close in three weeks. It will do about \$7,000 this week.

William McStay has left the company, Harry Quinn succeeding as advance man for the remainder of the tour.

EXPECT N. Y. GOVERNOR'S VETO FOR TWO SPECULATORS' BILLS

Albany Politicians Base Forecast on Belief Constitutionality Will Be Overturned—Lawmakers in Hilarious Adjournment

Albany, March 22. The New York Legislature adjourned in a hilarious session March 17, after passing a large group of bills affecting the amusement business. In the lot were two measures aimed to the regulation of ticket speculators. These are in the hands of Governor Miller, but politicians here prophesy that the governor will veto them both. The state executive is a sound constitutional lawyer and politicians who have studied the bills are of the opinion that they will not stand his analysis as to their constitutionality.

The session made a record for brevity. A piano had been placed in the Assembly chamber for the closing meeting and the members made it a lark. Assemblyman Frank A. Miller of Brooklyn, formerly in vaudeville, sang several songs. He is now connected with a Manhattan vaudeville booking agency.

Another comedy stunt was the ceremonial presentation of a pair of wooden dice, one red and one white, to Assemblyman Duke of Allegheny county, who sponsored the dance hall bill and whose bill prohibiting the sale of put and take tops had been enacted into law. In the last hours, the Rev. O. R. Miller made frantic efforts to win consideration for his trick dance bill, but the legislators declined to consider him seriously.

The ticket speculator bills, both of which were passed, are known as the T. K. Smith and the Walton measures. Both have been described in Variety. The Walton bill is understood to have the support of a powerful metropolitan newspaper. The Smith proposal is said to be supported by certain theatrical interests who are sincere in their desire to have the ticket agency business regulated by law. The Smith bill provides a penalty for violation; the Walton bill does not.

Other bills passed were the Lusk proposal for the extension of the powers of the picture censor commission; the McGinnies bill, setting up a new state code governing the construction of theatres, and the Pitcher bill, licensing pool and billiard rooms.

"The Triplets," providing for local enforcement of the Eighteenth amendment, were defeated.

Broadway ticket brokers will test the constitutionality of the bill now before the governor if he signs it. Louis Marshall, who acted for the brokers in the matter of the city ordinance passed two years ago, when a limit of 50 cents premium was set on ticket sales, has been retained again. The city ordinance was declared unconstitutional by Judge Rosalsky.

The ticket men believe that the same ruling would be handed down if the new State bill becomes a law. They are basing opinion on the recent decision of the U. S. Supreme Court denying the right of the city to limit gas to 50 cents per thousand feet, which decision calls for the refund of millions to the gas companies.

MARY MOORE RECOVERING

Mary Moore, daughter of the restaurateur, James Moore, and who was recently restored to locomotive activity under the treatment of Dr. Adolph Lorenz, the Viennese specialist, will return to the stage shortly, possibly in a sketch. Miss Moore, prior to her accident in which she came perilously near losing her life, was leading woman for Lou Tellegen.

LEAVES "MONTMARTRE"

Clark Silvernail stepped out of "Montmartre" at the Belmont, New York, Saturday, due to differences with the members of the Players' Assembly, producers of the piece.

Silvernail was instrumental in the production, he having secured the rights to it when originally produced in Paris.

Other changes were made in the cast this week.

ARTISTS AND ACTS GIVE RADIO CONCERTS

Kansas City Papers Continue to Provide Shows—Howard Brothers Entertain

Kansas City, March 22. The "Star" and "Post" of this city are still giving lots of space to their radio concerts which are given nightly. The "Star" had the Howard Brothers, from the Passing Show, as a feature of one of the entertainments, and is using musicians from the theatre orchestras, local singers and independent vaudeville acts to complete its programs.

The "Post" is also using many independent acts but also has had several from the Empress, which is owned by the same interests that own the paper.

The biggest stunt of the week was pulled off by the Newman theatre, in connection with the "Star." The theatre advertised a special concert by its orchestra, which is the largest in the city, for one of the air shows. Special apparatus was placed in the theatre to receive the music. The affair was given before the evening show and drew a capacity house.

"IRENE'S" 3RD

Does \$16,000 in Los Angeles on Third Return Week

Los Angeles, March 21. David Warfield in "The Return of Peter Grimm," at the Mason, and "The Greenwich Village Follies," at the Philharmonic Auditorium, got away to a good start this week.

"Irene," at the Mason last week, got around \$16,000, while the De Courville "Follies," there the week before, drew \$11,000. The "Irene" week was played at a \$250 top, the third return for the attraction.

THEATRE GUILD OF PHILLY

Word comes to the Theatre Guild that the movement is spreading, and that the Theatre Guild of Philadelphia plans to follow its example. The Little Theatre Players have already taken the Little theatre there, and are now offering Shaw's "The Doctor's Dilemma," and last Saturday a civic committee met to take the house over for the Guild, to present, probably, "Back to Methusalem," the three-week, five-cycle Shaw "philosophic fancy" which has been an artistic triumph and a fair financial success at the Garrick, New York. The patrons are wealthy, and if the house cannot be leased it will be bought.

"JENNY JONES" IN BALTIMORE

Baltimore, March 22. The new A. H. Woods-Shubert production of "Jenny Jones" opened Monday at the Auditorium. The play is an adaptation by Gladys Unger from the French.

Supporting Marjorie Rambeau as the star are Robert T. Haines, Robert Fischer, Wilfred Lytell, Ben Hendricks, John Robb, Jean Wardley, Ruth Jackson, Rhy Derby.

The piece was staged by Stuart Walker.

"ANNA CHRISTIE" HELD OVER

"Anna Christie," which was listed to leave the Vanderbilt for the road Saturday, has been held over for an additional week. Business this week took an exceptional spurt, with the mid-week matinee virtually a sell-out.

"Lettie Pepper," the new Oliver Morosco show, with Charlotte Greenwood, will succeed, April 10. Pauline Lord, starring in "Anna Christie," will rest a week before going to the road. The Cort, Chicago, will be the show's first out-of-town stand.

MILEAGE BOOK LAW COMES UP FOR HEARING

Attorney Jerome Wilzin Appears Before Committee—May Become Law

Washington, March 22. Hearings before the Congressional Committee of the House of Representatives on the proposed mileage book law started Monday. Jerome Wilzin, a New York attorney, in addition to representing the Far Western Travelers' Association, which was responsible in securing the passage of the bill through the Senate, also acted officially for the Friars and the Lambs. The bill, which would benefit the theatrical profession, because of the 25 to 30 per cent. railroad fare reduction called for, has been neglected by the profession and chiefly sponsored by the National Council of Traveling Salesmen's Associations.

In addition to Mr. Wilzin, 27 representatives of the various salesmen's organizations were present to plead for its approval, which, if recommended by the Interstate and Foreign Commerce Committee to the upper house, would secure its passage for the President's signature. The bill provides that the Interstate Commerce Commission direct the railroads to issue mileage books calling for 1,000 to 5,000 at a percentage reduction to be fixed by the I. C. C. It would bring the 3.6 cents current mileage rate down to about 2.3 cents.

Congressman Kahn of California and Senator Poindexter of Washington strongly recommended the approval of the proposed ordinance. Commissioner Esch, a member of the I. C. C., proposed it. He was formerly a Congressman.

The bill will probably be favorably reported to the upper House, judging from the outlook, although a formal decision will not come down for a week.

"LILIES" GOING OUT

Auction Sale Stopped by Dismissal of Bankruptcy Proceedings

The public auction sale of the 600 shares of stock of Lilies of the Field, Inc., representing the assets of the "Lilies" production which has been called by P. F. Shea, did not come to pass Tuesday morning. Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll) secured the dismissal of the bankruptcy petition against the corporation. Judge Hand in the Federal Court Monday afternoon confirmed the findings of ex-Judge Henry E. Lacombe, the special master in the bankruptcy hearings, who late last week recommended a dismissal of the petition.

Monday night Lilies of the Field, Inc., bought up the \$5,500 note outstanding against it for which Shea held the 600 shares of preferred stock as collateral security.

Negotiations for the production of the piece in Chicago are being completed, with the likelihood the show will open there within the week.

PIRATING IN SOUTHWEST

Complaints Received by P. M. A.—Rep Co's. Doing It

Complaints have been registered with the Producing Managers' association to play pirating in the Southwest. Reports have been received that several repertoire companies playing through Texas and the surrounding states have been using pirate versions of Broadway attractions.

The pirating rep companies have flourished to a large degree during the present season, due to the scarcity of regular traveling attractions. The small towns have been without attractions for several weeks at a time with the rep organizations receiving exceptional support, and have operated unopposed for several months.

"GOING SOME" TO MUSIC

"Going Some," put to music, is planned for presentation this spring by Sam H. Harris, the probable title for the piece being "Betty Dear." Louis Ilsh is writing the score, and Otto Harback the book and lyrics.

Rex Beach and Paul Armstrong collaborated in the writing of "Going Some," which attained a Broadway run. There has been talk of producing a musical version of it for some time.

SMALL CAST PLAYS SPRUNG; BROUGHT ON BY BAD BUSINESS

Attractive to Producers—One Now at Princess—Edward Locke, Short Play Specialist, Has "My Lady's Lips," Three People, in New York

SING SING MEN HAPPY OVER COMING SHOWS

"Shuffle Along" and "Law Breaker" Promised for Institution

Ossining, N. Y., March 22. The following has been submitted for publication in Variety by Harry M. Minitsky, director of entertainments at Sing Sing Prison, for the Mutual Welfare League:—

The theatrical season is about to start on "Upper Broadway." Through the kindness of Warden Lewis E. Lawes, arrangements have been made with Mr. John Cort and the artists appearing in "Shuffle Along" to present a performance at Sing Sing Prison some Sunday evening during April. Mr. Cort has promised to bring up the entire cast as well as the orchestra.

William A. Brady also has promised to make arrangements to bring William Courtney and the cast of "The Law Breaker" to this institution in the very near future. The Entertainment Committee of the Mutual Welfare League takes this opportunity offered it by Variety to thank the producers as well as the artists for their kindness in offering to come here to bring a little joy into the lives of the "men in gray."

We will not undertake to give full expression to the enthusiasm aroused by the news that "Shuffle Along" and "The Law Breaker" would soon be presented here. It spread like wild fire amongst the men and produced a feeling of ecstasy. Aside from the intrinsic value of entertainment, this is taken as a token of friendly spirit, not only by the producers but by the players as well. Such performances have been found to be most valuable in developing and maintaining a high morale among the men and have been such bright spots in what must necessarily be a very drab existence that these occasions have lived in the memory of the men long after the productions have been forgotten on Broadway.

Friday evening (March 17) we celebrated St. Patrick's Day with "The Gutter Snipe," a splendid 5-reel Universal feature, with Gladys Walton, the petite Irish flapper, and four acts from the Victoria theatre (Ossining). The first act was Charlie Delghan, a very clever equilibrist. Mr. Delghan's hand balancing stunts and juggling with blocks and other props made a real hit with the men, and the act was roundly applauded at the finish. The second act was Carson and Kane, two very clever dancers. Mr. Carson and Miss Kane's novelty dances were greatly appreciated. Miss Kane's pretty frocks and quaint mannerisms helped put the act over in fine fashion.

The third act was Joe Kennedy in stories and a few dances. Mr. Kennedy of Kennedy Bros. was unable to put on his regular act, as they were unable to bring their drop along from the Victoria. The Kennedy Bros. did exceptionally well and barlesqued a scene in a jail which brought forth many laughs from the audience. Mr. Kennedy has promised to come back here in the very near future (but not as an inmate) to put on the entire act with all their props. The last act on the program was the Four Hodges, musical. The playing of this quartet was exceptionally fine and highly relished. They were compelled to take a number of encores.

"DECIASSEE" OVERSTAYED

San Francisco, March 22. The three weeks' booking of Ethel Barrymore in "Declassée" at the Columbia here was too long a stay for the star.

It was estimated she would play to about \$59,000 on the three weeks but the gross fell about \$13,000 below that figure on the engagement.

This spring may see in New York the production of a number of short cast plays, with two assured. "The First Fifty Years," a two-person piece, is at the Princess, while "My Lady's Lips," which calls for only three persons, has started rehearsals. It will be offered by Sam H. Harris next month, Sam Forrest staging.

The falling off in business generally has made short cast productions attractive to managers, such pieces being adaptable to small grosses to profit. The Princess play is by a new author, but "My Lady's Lips" is by Edward Locke, who is a specialist in short cast play writing. His longest piece was "The Case of Becky," which six players and a last act bit. The same author did "The Climax," which had four in the cast and "The Bubble," which had five players. The new piece is the smallest cast play he has yet done. "My Lady's Lips" will feature Martha Hedman, with Gilda Leary and William H. Powell also in the billing. The latter attracted attention last season in "Spanish Love." It is said the new Locke play calls for usually hard work by its trio cast.

BROADWAY STORY

(Continued from page 13)

drawals announced, that fixing the week as a novelty since there have been fluctuations one way or another every week since the season opened. "Anna Christie," to have closed Saturday, has been held over an extra week, and "Lettie Pepper" opening at the Vanderbilt has been set back until April 10. "Anna Christie" developed a real jump in attendance early this week, with the Wednesday matinee drawing \$14,000.

Moving out next week with "Christie" will be "The Law Breaker" succeeded at the Times Square by Houdini, plus a special film feature. "The Mountain Man" may move from the Elliott to the 39th Street. "Jenny Jones" with Marjorie Rambeau is due at the Elliott April 3.

Early April will see special matinees at the Selwyn a play called "Voodoo" being prepared. By then "The Hairy Ape," an O'Neill piece that is attracting much attention in the Provincetown Playhouse, is expected to be moved on Broadway.

"Buys" Drop As "Cuts" Strengthen

The list of buys for attractions now current in New York is steadily dropping as the Spring season wanes, with the total for the current week down to 16, while the brokers say that they wish that there were but six at this time because of business conditions. In the cut rates, however, the reverse is the case with 24 attractions listed at half price on the board Wednesday.

Those in the hands of the brokers at present are "Kiki," Belasco; "The Dover Road," Bijou; "Rose of Stamboul," Century; "Perfect Fool," Cohan; "The Hindu," Comedy; "Capt. Applejack," Cort; "The Czarina," Empire; "Chauve Souris," 49th Street; "Madeline and the Movies," Gaiety; "Good Morning, Dearie," Globe; "Bombo," Joison; "Bulldog Drummond," Knickerbocker; "To the Ladies," Liberty; "Music Box Revue," Music Box; "Cat and the Canary," National; "Sally," Amsterdam; "Lawful Larceny," Republic, and "The Hotel Mouse," Shubert.

In the cut rates the list contained "The Blushing Bride," Astor; "Montmartre," Belmont; "The Truth About Bladys," Booth; "Marjolaine," Broadhurst; "The Nest," 48th St.; "Liliom," 44th St.; "The Pigeon," Frazee; "Six Cylinder Love," Harris; "National Anthem," Miller; "Rubicon," Hudson; "Your Woman and Mine," Klaw; "Bulldog Drummond," Knickerbocker; "To the Ladies," Liberty; "The French Doll," Lyceum; "For Goodness Sake," Lyric; "The Mountain Man," Elliott; "Just Married," Bays; "Up the Ladder," Playhouse; "Voltaire," Plymouth; "First Fifty Years," Princess; "Blue Kitten," Selwyn; "Shuffle Along," 63d Street; "The Law Breaker," Times Square, and "The Hotel Mouse," Shubert.

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 play is also to be considered.

These matters are included and considered when comment below points toward success or failure.

"Anna Christie," Vanderbilt (21st week). Will hold over another week, though listed to leave Saturday. Business this week took pronounced spurt. Opens Chicago, April 10, "Letty Pepper" succeeding here.

"Back to Methuselah," Garrick (4th week). Three-part cycle, necessary to present G. B. Shaw's long-distance play, began again Monday. Not decided if cycle will be played for third time.

"Blossom Time," Ambassador (26th week). Moved up a bit, matinee support counting much in favor. Gross between \$12,500 and \$13,000.

"Blue Kitten," Selwyn (11th week). Recovery in business marked from Wednesday last week, takings moving upward \$2,000 or more; gross over \$14,500.

"Bombo," Jolson (25th week). Dented markedly since slump set in. Some recovery. Figures to run another month, with new "Passing Show" succeeding, probably in May.

"Broken Branches," 31st St. Withdrawn Saturday, having stayed two weeks, but could not draw anything like guaranty of \$3,500 weekly, which arrangement was supposed to have been for three weeks. House dark.

"Bull Dog Drummond," Knickerbocker (13th week). English melodrama has had good going and will probably run well into spring. Business claimed \$13,000, with cut rates helping.

"Captain Applejack," Cort (13th week). Moved upward 1st week and went past \$16,000 mark. Attraction one of four leading non-musical shows, along with "Kiki," "Cat and Canary" and "To the Ladies."

"Cat and Canary," National (7th week). Season's outstanding contribution in mystery plays. Thriller drawing big business, with pace faster all last week. Gross went to \$17,000, which leads non-musical list.

"Chauve-Souris," 49th St. (8th week). Going at capacity for nine performances weekly (three matinees). This Russian novelty show, with Nikita Balieff, new comedian, as star, one of Broadway's favorites.

"Czarina," Empire (8th week). Business not up to expectations of first weeks. Last week found no improvement over slump gross, takings slipping little to \$10,500.

"Demi-Virgin," Eltinge (23d week). Some cast changes to set run through spring. Pace around \$8,000 weekly; profitable, and figure bettered last week.

"For Goodness Sake," Lyric (5th week). Around \$11,000 last week, showing recovery in part. Though this musical attraction has not shown strength, it will be tried out further, having had worst of breaks thus far.

"First Year," Little (74th week). Last week first at \$250 top since opening. Though the downward revision in scale was not advertised, comedy run leader went to around \$8,200, jump of \$1,400 for previous "income tax" week.

"First Fifty Years," Princess (2d week). Two-person drama that won favorable comment in dailies and could get across at moderate gross pace. First week not promising, gross of about \$2,600.

"French Doll," Lyceum (5th week). Ran slightly ahead going last week, with gross running better than \$8,000. While that is little over half capacity, show probably turns profit.

"Get Together," Hippodrome (30th week). Another three weeks or so to go, tickets on sale up to Easter. Last week third and final with Jack Dempsey, takings claimed at \$36,000.

"Good Morning Dearie," Globe (21st week). Dillingham's musical smash which will ride into hot weather and may run through summer. Getting better than \$29,000 right along. "Music Box Revue" and "Dearie" musical leaders, with no contenders.

"He Who Gets Slapped," Fulton (11th week). Guild's Russian drama got off to strong start up town. Business recently dropped but with \$11,200 in last week, still making money; also house. Will last until warm weather.

"Just Because," Earl Carroll (1st week). New musical show out for several weeks. Opened Wednesday night succeeding "Bavu" which ran four weeks.

"Just Married," Nora Hayes (48th week). Moved up over low mark of second week of Lent, with gross around \$6,500. Theatre party probably aided mostly.

"Kiki," Belasco (17th week). Broadway's non-musical class leader. Demand as strong as ever. Great advance sale and capacity

throughout week; gross around \$16,500.

"Lawful Larceny," Republic (12th week). Figures to run through the season. Started moderately and climbed steadily on dramatic merit. Beat \$11,000 last week.

"Liliom," 44th St. (1st week). Brought back Monday for repeat of two weeks. Drama had great run at Fulton, leaving for road in February. After "Liliom" house rented for amateur performance.

"Madeleine and the Movies," Gaitey (3d week). Features George M. and Gertrude Cohan, with father and daughter line-up providing sure draw. Takings of second week \$10,300, which means profit. Pace held up to opening week, extra premiere scale considered.

"Marjolaine," Broadhurst (9th week). Better support here starting Wednesday last week sent gross to nearly \$12,000 which measures normal pace of attraction. Making money but not exceptional draw.

"Montmartre," Belmont (6th week). Attendance makes business look bigger than is; last week allotment to cut rates cut 25 per cent, those tickets recalled and sold at box office. Better than \$5,000 last week, which means money because show co-operative.

"Music Box Revue," Music Box (27th week). Standees not much in evidence last week, but show went to better than \$29,000. Ticket agency buy is 379 seats nightly now, allotment being cut down to provide ticket sale at box office.

"National Anthem," Henry Miller (9th week). Down to around \$7,000. Play probably affected more than others by Lent because of star's draw.

"Rose of Stamboul," Century (3d week). Draw to date mostly on lower floor. Second week's gross around \$19,000, promising jump over first week. Show is \$250 top and has been since opening. House can get around \$40,000.

"Rubicon," Hudson (5th week). Publicly given this French adaptation over alleged immorality of story favor to management. Show climbed, with business going to \$9,500 last week. Good profit at that pace.

"Sally," New Amsterdam (66th week). Picked up about \$1,000, last week's gross being \$22,000. That figure provides no profit, show probably taking slight loss but excellent money for this stage of run.

"Shuffle Along," 63d Street (44th week). Last week around \$9,700. About \$400 better than week previous. Management expects all-colored piece to run into summer.

"Six-Cylinder Love," Sam Harris (31st week). Business dropped for leader through autumn. Went into cut rates last week, which will ride show through balance of season. Business between \$9,000 and \$10,000.

"Tangerine," Casino (33d week). A little better last week, gross going over \$11,000. Attraction has not gone into cut rates. One of most consistent money-makers up to start of slump.

"Thank You," Longacre (25th week). Went back little further last week, with about even break afforded with little over \$7,000. Theatre parties favor attraction, which should run past Easter.

"The Bat," Morosco (83d week). Mystery play smash of last season is Broadway's run leader and will likely complete second season, with profitable business right along. \$5,500 to \$9,000 lately.

"The Blushing Bride," Astor (7th week). As with other musical shows which fell away off, there was part recovery last week, with gross \$11,200. Not profitable for musical attraction.

"The Dover Road," Bijou (14th week). While a little off early in week, this comedy closed at capacity pace. Takings \$9,400 or little more last week, not far under house capacity.

"The Hindu," Comedy (1st week). Succeeded "The White Peacock" Monday. Walker White side starred. Show on tour for some time.

"The Law Breaker," Times Square (7th week). Switch from Times square found only fair results and new attraction will succeed after next week; Houdini comes in, offering illusions along with special Houdini film; will show at \$2 top.

"The Mountain Man," Maxine Elliott (15th week). Marjorie Rameau with "Jenny Jones" April 4. "Mountain Man" probably moving to 39th Street; will remain until second week in May.

"The Nest," 48th Street (8th week). Little under \$7,000 in last week,

7 SHOWS LEAVE CHI AT END OF LAST WEEK

Those Remaining Improve in Business—"Frolics" Opens Alone Sunday—Others on Monday

Chicago, March 22. Seven attractions hit the "trail" Saturday. This is the largest exodus for any one week the present season. Six had been here for short engagements, the longest "The Claw," six weeks, and the others were here from two to four weeks, while the seventh, "The Hindu," wended its way through 10 weeks at the Shubert-Central, an unheard-of record for that house. Three attractions showed an increase in business over the preceding one, on their final week, while four fell below the preceding week.

Despite all of the attractions were outward bound and some got a play on their final week, attractions listed to stay picked up in receipts on their previous week's business.

It seems as though the novelty of the Lenten season has worn off here and the theatre goers are inclined to again patronize the local palaces of amusement. The patronage for the past two weeks has been practically local, for the transient business has fallen off, no big bodies and organizations have been holding convales during that period. This business in the past has been most helpful and was greatly responsible for the large grosses chalked up for shows here earlier in the season, but at present they must go along on their own and depend for the greater portion of their income from the "home folks."

Only one opening Sunday night, even though two had been scheduled. Ziegfeld's "Frolics" got off to a good start at the Colonial that evening and gives promise of remaining here for a prolonged engagement. The other, Grace George in "The Exquisite Hour," had its premiere set back until Monday at the Princess.

Three other attractions which rivalled the opening of the George show that evening were "Ladies Night" at the Woods; Billie Burke in "The Intimate Strangers" at the Powers, and "The Russian Grand Opera Co. at the Olympic.

The other two houses, Shubert-Central and Studebaker at which attractions closed Saturday as yet have nothing scheduled to appear for the near future, but it is said they will be occupied within the next few weeks by shows which are headed this way.

Estimates for last week: "The Easiest Way" (Powers, 4th week). Final week, close to preceding one in receipts, but did not come near to expectations. Grossed, \$5,500. Billie Burke in "The Intimate Strangers" opened for three weeks Monday.

"Only 38" (Olympic, 3rd week). Three weeks sufficient for this Harris attraction, though it was liked by these who witnessed it, business would not come. Receipts

business showed some improvement, helped by extra matinee. Draw not up to first promise, however. At pace profit probable for attraction.

"The Perfect Fool," Cohan (22d week). Drew little under \$14,000 which, while down from strong pace maintained for five months, is still better than newer musicals at \$250 (not counting "Rose of Stamboul"). This attraction not expensively framed.

"The Hotel Mouse," Shubert (2d week). Got off to fair start, first week grossing about \$12,000; that pace at \$250 fair. Went into cut rates this week.

"The Pigeon," Frazee (8th week). In cut rates and getting fairly good play since moving up from Village, though not up to expectations. May be sent on tour.

"To the Ladies," Liberty (5th week). Climbed in business again last week sent gross to better than \$16,000. That places new comedy with non-musical money leaders. In house of limited capacity it would be rated smash.

"Up the Ladder," Playhouse (3d week). Eighth offering in Playhouse this season. Drawing little, liberally cut-rated.

"Voltaire," Plymouth (1st week). Arthur Hopkins' production; re-lighted Plymouth Monday.

"Truth About Blayds," Booth (2d week). New Milne comedy opened Tuesday last week and climbed, finishing strongly for gross of about \$7,500. That would mean profitable pace of over \$5,500.

"Your Woman and Mine," Klaw (4th week). Management claims jump of \$2,000 last week, although that would not place takings over \$5,000. Co-operative and betterment gives it chance.

"Orphans of the Storm," Apollo (12th week). Painted signs around theatre district have helped lately. Business nearly \$13,000 last week, beating previous week by \$1,000.

"Wild Honey," Central (4th week). Held over another week; again announced for final week,

for final week topped those of second week. Intake around \$6,000. Russian Grand Opera, with daily change of repertoire opened Monday night for limited stay.

"Bluebeard's Eighth Wife" (Garrick, 4th week). Hitting along at six cylinder clip. Daily papers running big feature stories on Ina Claire and Arthur Byron, stars of attraction, with critics also calling attention to show. Got in the vicinity of \$19,000.

"The Varying Shore" (Woods, 4th week). Followers of Miss Ferguson thronged house on final week and brought gross to \$13,500. "Ladies Night" opened Monday for indeterminate engagement.

"Two Little Girls in Blue" (Colonial, 4th week). Cruise ended here Saturday with log showing \$12,000 for final lap. Ziegfeld's "Frolics" Sunday night.

"Nice People" (Cort, 21st week). Looks as though days of run are numbered as business is on the wane. Neighborhood of \$8,000.

"Little Old New York" (Cohan's Grand, 11th week). Business picked up over previous week. Attraction starting on last two weeks of run as "O'Brien Girl." Arrives here April 2. Between \$9,000 and \$10,000.

"The Claw" (Princess, 6th week). Lionel Barrymore's stay was just two weeks too long, with respect to capacity business as this show skidded from \$18,000 on initial week to \$12,000 in final week. Grace George in "The Exquisite Hour" opened Monday.

"The Hindu" (Shubert-Central). Walker Whiteside left Saturday with season's endurance record at this house. Business final week was not up to expectations, dropped to \$6,000. House dark with nothing announced.

"Lady Billy" (Illinois, 3d week). Mitzi has caught on with business coming up from \$17,000 to \$19,000 last week. Press work on attraction helped considerably. Remains here until May 1, when "The Perfect Fool" is due to arrive for the summer.

"The Night Cap" (Playhouse, 11th week). Mystery comedy again on incline with business jumping up thousand on previous week; \$9,000 grossed.

"Dog Love" (Studebaker, 2d week). Jumped in great fashion, getting \$10,000. If Hodge had been inclined to remain another week or two, it is conjectured he might have increased gross over that of the preceding weeks. Closed Sunday. Nothing scheduled to follow.

"Lighnin'" (Blackstone, 28th week). Picked up \$500 on week, getting \$18,500. Even these figures exceed that of any regular week of the Bacon New York engagement. Intake is big profit to show and theatre.

"The Silver Fox" (La Salle, 4th week). Has two more weeks to go here as run was extended one week. Got \$10,000. "Lola" with Helen Shipman April 2.

SHOW BUSINESS SKIDS AS LENT ADVANCES

Philadelphia Affected, Despite Optimism—"Circle" Only Opening Next Week

Philadelphia, March 22. Business skidded sharply here just as some were beginning to think the Lenten slump would not hurt Philly as much as some other cities this year. Only Cohan's "The O'Brien Girl," at the Garrick, sailed through the storm unscathed, and is now figured to run to the summer and close this house.

Four opening this week. Only one, "Tip Top," is regarded as having great chances for satisfactory business. The others are "The Grand Duke," reported to have flopped badly in Boston, but hopes to reverse the verdict at the Broad here; "Up in the Clouds," considered as a very doubtful proposition at the Shubert; "The White Peacock," booked into the Adelphi instead of "Liliom" on very short notice after doubtful business on Broadway.

Even the Stone engagement, of which more is expected, is in the nature of a repeat, since this show opened here last year. As seen at the Forrest Monday night, it proved to be practically a new show.

Next Monday sees but one opening, "The Circle," which will give this Drew-Leslie Carter hit the very best of breaks here. It will play at the Lyric, for three weeks only, it is said.

Last week's bloomers were led by "Drifting," which starved completely at the Adelphi, and was shelved for good Saturday. There was never a chance for this Brady melodrama to catch on here, and it is doubtful if it touched \$5,000 in its last week.

George White's "Scandals" had a worse experience here this year than last, when it started well and only flopped when fresh opposition hit the prolonged stay. The two weeks this season were off throughout, and there were all kinds of dissatisfaction expressed by buyers.

(Continued on page 18)

HUB DOING BUSINESS; "GRAND DUKE" FLOPS

Four New Shows Monday—"Scandals" Opposing "Village Follies"

Boston, March 22.

The business of last week showed conclusively that Bostonians will patronize the theatres where shows that have been heralded as true and tried successes are shown and will not support other houses. In a week when there was a general business depression due to it being the third week of Lent, and a bad break in weather, two of the shows in town played to capacity while at one of the syndicate houses, Tremont, new low records for performances were hung up, the public completely ignoring "The Grand Duke," and the houses only registering about \$6,000 gross for the week. This is worse than any week this season, and worse than any week for some time as things go with that house.

At the Hollis a low figure was also recorded, "The White Headed Boy," only drawing \$9,000 for the week. But on the other hand Arliss with "The Green Goddess" did capacity at every performance, and "Tip Top" after a run of 15 weeks also piled them in and hung up a big gross for the last week making the show one of the very big money makers of this season, due to the big draw and the long engagement.

Four new shows struck the town Monday, three going into the syndicate houses and one into a Shubert house. "Dulcy" coming into the Hollis; "Welcome Stranger," Tremont, and White's "Scandals," Colonial. The poor show White carried with him into the city last season was remembered here as it was reported mention of this was heard at the house when the advance sale started. "Main Street" came into the Wilbur, supplanting "Liliom," a show which got by as far as business was concerned, and did not do much better, although much was expected of it when it opened here.

Just at this time there is but one change in sight and that is at the Selwyn where "The Circle" is due to leave Saturday and make room for "Emperor Jones." The engagement of the "Circle," has not been as profitable as expected. It is common knowledge that if this show plays under \$15,000 it is not getting away and it went just under this figure the first week and in the succeeding weeks did not touch it even though two extra matinees were sprung last week in the hope of catching some of the automobile show crowd. When it leaves here "The Circle" is booked for Philadelphia although it was planned to send it touring direct to the coast and then work back.

Estimates for last week:

George White's "Scandals" (Colonial, 1st week). In for limited stay of three weeks and hoping to overcome bad "rep" of last season's show. Is in bad at the start, bucking "Greenwich Village Follies." In last 15-week stay "Tip Top" did \$26,000.

"Dulcy" (Hollis, 1st week). Got society crowd for opening, despite bad weather break. Final week Irish players got only \$9,000.

"Welcome Stranger" (Tremont, 1st week). House not sorry to see departure of "The Grand Duke," for when only \$6,000 is gross for week at Tremont, one of Boston's oldest and most popular houses, under ordinary conditions, something radically wrong.

"The Circle" (Selwyn, 4th and last week). Finishing up sooner than hope called for, due to lack of business. Name draw of John Drew and Leslie Carter did not pan out. With two extra matinees house credited with \$13,000 last week.

"Greenwich Village Follies" (Shubert, 2d week). Did whale of business last week, playing to over \$29,000 at \$3 top. House capacity after Tuesday with only handful of vacant seats on that night. Monday night house weak due to opening of White's show and rotten weather.

"Main Street" (Wilbur, 1st week). Big opening Monday, but "two for one" system brought into use for opener. In last week "Liliom" did \$11,500 and supposed to arrive in New York after playing through New England cities for week. During stay here show made money but did not pile up large surplus.

"The Green Goddess" (Plymouth, 7th week). Travelling just as strong now as when it flashed into town. Will probably remain for the balance of current season unless some sort of booking jam prevents and will do big business all the time. Played capacity, around \$15,500, last week. Best this show ever did for a week so far is \$16,500 and the poorest \$15,200.

OUT OF TOWN REVIEWS

JENNY JONES

Magnolia.....Amelia Jackson
Amelia Pugsley.....Jean Wardley
Jenny.....Marjorie Rambeau
Jenny.....Wilfred Lyell
Jim Wetherby.....Robert Fisher
Count Stanislaus Nevski.....Ben Hendricks
Herman Krauss.....Rhy Derby
Ellen.....Robert Haines
Hamilton J. Power.....John Robb
Wilton.....

Baltimore, March 22.

With an airy manner and several trunkfuls of gala attire, "Jenny Jones" blew into the Monumental City Monday, but don't get the idea Jenny isn't respectable. Now and then Jenny might tear off a few cuss words, but she is a virtuous young person. Whenever it becomes necessary for a man to pay her rent, and discuss the bad news with a waiter, Jenny insists that this particular man conform to the rather obsolete custom of marrying her. Thus, we have a portrait of the heroine, who is holding forth at the Auditorium, in the winsome, charming person of Marjorie Rambeau.

It recurs this piece is subtracted from a French comedy, in which conventions were—er, rather—French, so to speak. The French Jenny didn't care a hoot about the marriages. But—there's a gay Paree atmosphere about the play, although Gladys Unger hasn't been a howling success in translating it for American consumption. The theme is supposed to engage a lovely, frolicsome and rather carnal young creature, who by her—er—contour, and general physical charm, mounds from the shop girl's strata to a de luxe society charmer.

Jenny, we see originally as the wife of Jim Wetherby, a song writer and cabaret singer. They live in the usual home of a song plugger—in New York. Herman Krauss appears with money, and Jenny and he do a disappearing act by removing to Riverside Drive. She hires an instructor, brushes up on deportment, spends Herman's money, and is prepared for the next step, which develops when Hamilton J. Power happens along. Then Jenny moves to Park avenue, when the litigation is straightened out and the necessary conventions regarded. Jenny really acquires some brains in this position, and everything is jake when sentiment or fate, or something enters into the scene, and real love finally penetrates her little heart, or soul, or whatever it is that love penetrates, and there is the logical climax.

Miss Rambeau is magnificent in the part. In fact, the whole cast is excellent. In its present shape, however, "Jenny Jones" is something of a hybrid production, partly farce partly comedy and partly libretto. Let's hope it will soon be in a position to measure up to its star.

Gretmack.

LETTY PEPPER

Philadelphia, March 23.
Oliver Morosco's newest "Letty" comedy with the elongated Charlotte Greenwood, is in some respects the best of the series, but is not certain to be the most popular. The answer lies in the style of Miss Greenwood herself. For the time, anyway, she has dropped the coarseness which characterized her comers methods in "Linger Longer Letty" (and to a lesser extent in "So Long Letty") and is seen in a part into which she tries to bring both pathos and dramatic acting. She gets away with it rather cleverly, but it is a question whether her particular clientele will like the new Greenwood, or whether she can win a new following.

"Letty Pepper" is another one of those "Irene" affairs, sticking quite faithfully to plot, and even introducing a bit of heart interest and a smattering of melodrama. It follows the Charles Klein comedy in which Rose Stahl scored so heavily, faithfully throughout. The book is accredited to Oliver Morosco and George V. Hobart, and while perhaps not the latter's best is distinctly in his better vein.

The music is by Werner Janssen who wrote some pleasing melodies for Morosco's "Love Dreams" early in the fall, none of which were whistleable. In the present case, he has apparently solved the riddle, as there are a number of fairly catchy tunes, the best being "Every Little Miss," with "Coo-Ee-Doo" and "Ray of Sunshine" as runners-up. Leo Wood and Irving Bibb wrote the lyrics, and Julian Alfred and George V. Hobart staged the production.

"Letty Pepper" is in two acts, the first a very plain almost bare "stock room in a department store" scene, and the second a rather more than ordinarily elaborate "display room" setting in the same store. The chorus was dressed throughout the whole act in black, with plain white collars, and cut as striking a composite figure as the most elaborately gowned chorus ever did. In the second act there is an elaborate display of Paul Polret gowns claimed to be worth \$15,000.

In addition to Miss Greenwood, the cast includes: King Sisters, Jane and Mary, who behave just about

as they always did in vaudeville, sing, always together, and do some fairly creditable acting. To them fell both "Every Little Miss" and "Coo-Ee-Doo"; Paul Burns, with some rather clever lines, and some worse than banal, hardly raised a titter in a "fresh salesman" part. His "Greenbaum" song at the opening fell flat; Stewart Wilson had an unusual part for a musical comedy, that of a dope fiend, and his one song, "Dope Song" was excellently done, but hardly apropos in a musical show of this kind; Master Gabriel's scant three feet were a good foil for Miss Greenwood's six, and he got his comedy lines over in fine style, getting as big a hand as any in the supporting cast. Ray Raymond was a personable hero with a good, though not out-of-the-ordinary voice. Frances Victory did a clever juvenile part, and was a real help to Miss Greenwood in singing a "Bluebird Blues" song which oozed with sentiment. Some of the others had more serious acting than comedy or singing, and did acceptably.

Miss Greenwood had a song called "Long, Lean, Lanky Letty" more typical of her usual stuff than anything else she had. The audience couldn't get enough of it.

The general consensus is that "Letty Pepper" is one of those plot-

less musical shows which so shrewdly combines sentiment and humor that it catches the popular fancy. Never uproarious or particularly jazzy, it still has pep, good tunes and a chorus that is pretty and very hard-working. Waters.

NEWS OF THE DAILIES

The will of Bert Williams, dated the day of his death and with a mark because he was too weak to write, leaves his entire estate to his wife, Charlotte Williams. The petition accompanying the will states that Williams left no real estate and his personal property is worth "more than \$2,000."

M. J. Ritterath, inventor, recently demonstrated his "cold light" before a group of Los Angeles scientists, which is expected to be of use for picture projection machines. The light is said to be pure white and free of heat to the extent where a celluloid film may be subjected to it for hours without burning. The inventor says the heatless illuminant is the result of four years' work.

A movement to provide entertainment for the insane in England by means of exhibiting pictures at the asylums was suddenly put to an end through an official declaration saying movies would make the insane "madder than ever." Films in England are 85 per cent American.

Conway Tearle is being sued for \$25,000 damages and \$3,000 in doctors' bills by Max Weinberg, a woolen exporter, who claims his four-year-old son is permanently disfigured and may be totally bald as a result of having been bitten by Tearle's bull terrier. The attack took place Dec. 16 at Chappaqua, N. Y., and the case will be tried in the White Plains Supreme Court.

That the theatre is in for additional church prominence and that many another debate on the morals of the theatrical world are in the offing seems to be a probability upon the announcement that three of Doc Straton's children, of whom there are five, will follow their father's footsteps. The eldest son, who is 17, has declared his intention of entering the ministry, also the son next in seniority. The third has ambitions to be an evangelist singer, while the fourth intends to take up medicine. The only daughter has asserted her ambition for missionary work.

Rector's restaurant, situated at 95th street and Broadway, which recently filed a petition in bankruptcy, received a visit from members of the dry agents contingent recently with the result a waiter and George Rector were each handed summonses.

The tax which the French government has placed on the theatres and which seriously gives evidence that all amusement places in France may shut down before the middle of the summer, continues to provoke meetings of all theatrical men and theatre owners seeking a solution to the problem. The plan which carries the most weight at present is that of all the French comedians who have decided to form a syndicate of their own, pledging to produce the best French farces on a profit sharing basis if the managers consent to give up their copyrights.

Ralph Mulford, famous auto speed king, was arrested in Brooklyn last week. Upon being told to "pull over" by the motorcycle cop the racing driver quoted: "I'm Ralph Mulford. I know how to drive a car." To which the cop replied:

BORIS GODOUNOW

Paris, March 12.
Moussorgsky's musical drama from the book of Poushchine, composed between 1868 and 1871, and created in 1874 at the Theatre Marie de St. Petersburg, was sung in French at the Opera, Paris, for the first time produced by Serge Koussevitzky, the French version being signed by Louis Jaloy. Vanni-Marcoux holds the title role, which is one of the best of Chailapine's repertoire.

The opera of "Boris Godounow" remained almost unknown until after the composer's death, who was a patriot of the Tolstol school, who then believed, forty years ago, the salvation of Russia would come through the lower classes. Indeed the name of Moussorgsky remained unknown in musical circles for many years afterward. He was introduced into France in 1903, when Diaghilev's company presented "Boris Godounow" in Russian at the Paris Opera with Chailapine. The present version has been well received.

less musical shows which so shrewdly combines sentiment and humor that it catches the popular fancy. Never uproarious or particularly jazzy, it still has pep, good tunes and a chorus that is pretty and very hard-working. Waters.

"I'm Barney Oldfield. Here's your ticket." Mulford started off with the law still following, and when he got up to 24 m. p. h. the cop on the "solo" machine handed him another clip for speeding. The first was for driving without a license.

Warrants were sworn out for the manager, special officer and a musician of Paul's Cafe, formerly the Moulin Rouge, Atlantic City, on New York avenue, when it was learned that Mr. and Mrs. Wesley Kempen had been forcibly detained at the restaurant from 11:30 Sunday to 7:30 the next morning because of a controversy over a \$70 check. According to the statement of Kempen, his wife, a party of friends and himself dropped into the cafe, where they had several rounds of drinks, resulting in an original ultimatum of \$56, which the party refused to pay, whereupon the total was jumped to \$70. One member of the party donated \$32 as what he thought the refreshments were worth, and when refusing to come through with the balance the Kempens were assaulted and robbed besides being held. The husband of the couple claimed the loss of a \$200 watch and \$50 in cash.

The 79th Street Amusement Corporation has bought three lots at 79th street and Second avenue, upon which they intend to erect a picture theatre.

Lillian Russell, who has been abroad three months studying the immigration situation, returned here on the Aquitania last week, and previous to making her official report stated: "I have come to the conclusion that immigration should be stopped for fully five years."

Estelle Taylor, named as co-respondent in the divorce action brought by Seena Owen against her husband, George Walsh, has brought suit against Mrs. Walsh for \$100,000, charging defamation of character.

The will of A. Toxen Worm was filed in the Surrogate's Court Monday, and disposes of property "worth more than \$5,000," dividing practically all his estate between a brother and niece in Denmark and leaving \$1,000 to two institutions devoted to the care of indigent actors and newspaper workers. He also directed that his body be cremated and his ashes thrown into the sea.

Joseph E. Newburger, Supreme Court Justice, has ordered the sale of the old Gotham theatre on East 125th street, New York, to satisfy a mortgage held against it by the Frederick Roosevelt Trust. The estates of Timothy D. Sullivan and George J. Kraus owned the property.

The Lightning Film Co. of New York, of which the Supreme Film Co. is a subsidiary, has purchased 20 acres of land about two miles north of Lakewood, N. J., and has started the erection of two studios. An automobile race track, as well as a base hospital, will also be built.

Creditors of Lucille, Ltd., the modiste establishment founded by Lady Duff-Gordon, filed a bankruptcy petition against the firm in the United States District Court on Monday estimating the liabilities at \$175,000, with the assets placed at

(Continued on page 40)

BROADWAY REVIEWS

VOLTAIRE

Settings by Robert Edmond Jones
Staged by Arthur Hopkins

Francis Marie Arout de Voltaire.....Arnold Daly
Jean Le Rond D'Alembert, lawyer and mathematician.....Lionel Hogarth
Aristide Freron, chief of the secret police of Paris.....Frederick Truesdell
Le Duc de Navailles.....Horace Braham
Marquis de Villette, a young courtier and philosopher.....Leslie Austen
Father Adam, a refugee Jesuit.....John S. O'Brien
Moiinel, another refugee.....George LeDuc
Wagniere, Voltaire's secretary.....Howard Clancy
Janvier, a gendarme.....Marcel Rousseau
Mlle. Clairon, of the Comedie Francaise.....Carolina Monterey
Mme. Denis, Voltaire's niece and housekeeper.....Jane Wheatley
Marie Corneille, grandniece of the great dramatist, adopted by Voltaire.....Marguerite Forrest
Gendarmes, Watchmakers, etc.

Two college girls, Lella Taylor and Gertrude Purcell, newcomers in playwriting, got their chance in "Voltaire," their maiden product. Older and wiser writers could scarcely have engineered so auspicious a combination of circumstances as befell, quite by the whim of chance, these two youngsters. A production by Arthur Hopkins, the connaisseur and dilettante of the American theatre; a star role created and enacted by Arnold Daly, who is a favorable star to start plays with, at least; Hopkins' own theatre, the Plymouth, a house of intelligent as well as polite patronage and fine though young tradition; and a premiere without opposition, which means the concentrated attendance of the "regular" critics, professional and volunteer.

It was a great "break"—beginners' luck. It had everything in its favor except "punch." When these two girls ripen, when they shall have tasted a sweet success and its fruits and suffered the cruel apathy that can be expressed only by rows of vacant seats in a theatre, then they may write a great play. For they have a great deal to write it with—almost everything except that one advantage denied brilliant, impulsive youth—experience.

They may learn what Hopkins will never learn and does not want to learn—that "costume plays" are the natural temptation to tyros and the most difficult of all theatrical wares to sell to a preoccupied, neuresthenic, jaded public, which wants commentaries on its own life rather than on historic lives, no matter how poignant r fascinating or illuminating. See the sporting extras—and the libraries of classics. Each Sunday yellow sells more copies each Sunday than all the works on Voltaire or Moliere or Byron or equally engaging, thrilling rascals of the ages have sold in mankind's lifetime.

Plays of this kind can get over, rarely. If they have a violent sex reaction or a searching religious penetration they have a chance, and even then the cunning commercial managers, unlike Hopkins, the enthusiast, the dreamer, the altruist, turn their backs on them and run. But a piquant, biting, clever, harmless, teethless comedy like "Voltaire" is no food to hawk over the delatessen counters of the Broadway scalpers or the sidewalk burglars. This column is not the place to take issue with a state of popular taste which cannot whet over tid-bits unless they are over-seasoned, canned or cheap. Lamentable as it may be, however, there it is. And only two optimistic, college-bred girls who cannot know such things, and Hopkins, who defies them, would ever send a lance fragrant with the attar of truly literary and romantic roses against the rhinoceros hide of today's popular box-office demands.

"Voltaire" is beautifully staged and presented, by a reasonably competent cast. Daly has done better things than Voltaire, which one might have fancied would be his best; he was singsong, theatrical, often monotonous, though he had rejoinders and epigrams and observations which either were culled from the lines of Voltaire, and which made him famous, or were written by the girls, and will make them famous. Carolina Monterey, his leading woman, from whom much may always be expected, had but a bit, charming yet never essential or commanding.

Of course, Voltaire is the story. Tomes have been written about him, and his spirit, his courage, his perfumed acid, his intrepid philosophies and his inspired prophecies. The incidents forming the play have to do with his harboring refugees from the torture of the Bastille in a period of ruthless persecution against free thinkers and protestants.

Voltaire saves them with some indescribably simple intrigues, the thread of the plot being nowhere more than a nursery fairy story. At times he rails against conditions, and, though he is Voltaire, he is a nuisance at those times; at least, Daly made him so.

The play is a comedy with a touch of melodrama. It is interesting and even important, and lightly entertaining, but leaves the emotions flat. Therefore it will probably not excite the pabulum or entice a fortune. In England it will

have, most likely, a far more generous hearing. In France, as well as in these here United States, it will not flourish, for it is exotic to the climates of republics, having only as a central figure one of the immortals of liberty, one of the clarion voices of all times against intolerance.

Lait.

THE HINDU

Maharajah.....Don Richfield
Hari.....Maurice Barrett
Shirza.....Mignon McClintock
Clarice Cartright.....Miss Sydney Shields
Daton Morgan.....Ian MacLaren
Prince Tamara.....Whiteside
A Priest.....Stanley G. Wood
Princess Yashda.....Maude Allan
Chini.....Grant Sherman
Gautama.....William Corcoran
Gupta.....S. Pasumba
Mulaha, Priests, Hindu Servants, etc.

This is a glittering game of hide and seek, flashed up with mysticism and far east glimcracks, and has every element to make a success and Walker, Whiteside to clinch it. It is one of the worst plays and one of the best entertainments of the season, and smells like money.

Like "The Bat," it must not be tipped off. The pleasure is in sitting on pins and needles and craning the old neck and guessing—and hoping.

The premiere at the Comedy March 21 was an overflow; somehow, in New York, they ferret out the successes before they even sneak in. But no opening audience is the ducksoup for this show. It differs from most of the recent arrivals in that, instead of having a great first night and a light second week, it will really begin to get over as the sharpshooters dwindle off and the good folk whom Abe Lincoln said God loved because he made so many of them—the common people—begin to come. "The Hindu" is not so much for the tired business man or the retired business man as it is for the pop-eyed shoe-clerk and the agitated stenographer.

This baby has the works—mystery, sex, shooting, salaaming, a stolen "moonstone," the palace of a Hindu prince, a beautiful British virginal heroine, a well-dressed and dirty villain, startling fireworks, native musicians, secret chambers and sliding panels, magic doors, a python, turbans, Scotland Yard, conspiracies, inter-intrigues, Indian slaves, quotations from Kipling, cloth-of-gold robes, Oriental sunsets, action, punch, comedy, philosophy, kukum, eloquence, subtlety, an economical cast, and a great future.

Whiteside is incredible. The man is superb in his delineation of a character as specious yet as effective as Haji, the Beggar, or Chu Chin Chow. As a producer he is devilish in his astute picking of material, settings, props and supporting players. As a star he is compelling and commanding, yet very close to audiences. As a player he is a genius, and as a personality he is one of the miracle-compounders of modern theatredom.

If he talks and talks, yet never gets talky; he is a host, a lover, a liar, a brute, a sycophantic penitent, a hero, a villain, a gentleman, a black-guard—and always right and always in the "sympathy." Not since his immortal creation in "The Melting Pot" in a role as far removed from "The Hindu" as Ludlow street is from Mandalay, has he scored so convincingly as he seemed to in his latest appearance and presentation.

His triumph is shared by Miss Sydney Shields, a leading woman with shadings, charm and fire, a beautiful woman, and a gorgeously human artist. Her role, like the star's, runs through many switches—some closed to most of our most famous leading women—and she never touches the wrong key or strikes a blue note. For a woman who has as much explosive power as she shows at times she has admirable repression and poise. She helped, second only to the old master, Whiteside, to make "The Hindu" a transcendent evening of thrills and fun, and an apparent smash success.

Lait.

LEGIT ITEMS

The Steinyway, Astoria, L. I., discontinues pictures next week for the Jack Johnson vaudeville road show for five days, commencing Monday. The Johnson show will be used to determine whether or not the house will be given over to an attraction policy. The Steinyway played vaudeville at one time and has been used for dramatic stock for several seasons.

Harry L. Lipson is now treasurer of the Comedy, having succeeded Lew Woods, who went on tour with Olga Petrova and "The White Peacock." Lipson has been out of theatricals for a year.

Spissel Brothers and Mack, some years ago a prominent vaudeville feature in America, and who have been in Europe for the past five years, will return here shortly.

SAN FRANCISCO SHOWS

ORPHEUM

San Francisco, March 22.

Mrs. Sidney Drew in "Predestination" topping the current bill secured a warm reception the headliner's name proving a drawing power. Mrs. Drew gave a splendid performance in this well-devised sketch with the clever situations enhanced by the work of Thomas Carigan and Mary Alden in support.

The Drew vehicle was not among the big applause winners of the bill, the honors going to Hal Skelly and Co. and Ruby Norton, both in their second week, appearing sixth and next to closing respectively. Miss Norton offering a new routine of numbers went over with a rush. Hal Skelly, with Ina Williams as a co-worker, banged over another hit. Ray and Emma Dean, appearing No. 3, and Pinto and Boyle, No. 5, proved show stoppers. Ray Dean's clever character work in conjunction with his partner's clever straight kept the audience howling. Their dancing halted the show.

Pinto and Boyle scored a laughing hit. Pinto works in the audience the greater portion of the time. His work on the stage toward the finish of the turn is too brief. The comedy musical work gained results. Boyle is a corking straight, with an unprogrammed member securing an individual hit with straight and trick banjo playing. Raymond Wilbert opened the show to a seated audience. Clever patter and hoop manipulations combined with a good personality brought heavy returns. Lois Bennett, with Phil Sheppard at the piano, possessing a sweet voice, harmonized tastefully with a dainty appearance aiding in securing applause. Weston's Models, duplicating masterpieces in their posing work, held three-quarters of the audience in the closing position.

Josephs.

PANTAGES

San Francisco, March 22.

Containing several acts which formerly appeared at the Orpheum, the current bill furnished excellent entertainment. Jack Hallen and Co. secured the feature position in the billing. The drug store musical comedy turn provided good enter-

tainment. Hallen's breezy comedy kept things moving, with the dancing specialties by the Ryan Sisters standing out. Pasquall Brothers closing the show displayed the classiest and speediest routine of acrobatic and balancing stunts seen here this season. The trio scored a pronounced hit. King and Irvin provided a laughing and applause hit next to closing in their blackface skit. The excellent voice of the straight man secured tremendous applause. Nan Gray gained a hit in the No. 4 position. Genuine dialect, with a dandy collection of Scotch songs and stories, established her as a favorite.

Hayden, Hall and Snyder registered strongly with good harmony. The alphabetical recitation is their best comedy effort. Their entrance singly as bartenders should be dropped, it detracting from an otherwise pleasing routine. Del Baily and "Jap" opened the show. The dog suffered by comparison to Snoozer, which appeared here a few weeks ago. The routine is drawn out and contains too great an amount of talking by Baily. The hypnotic and water balancing feats have value. The organ playing constitutes a clever applause finish.

Josephs.

HIPPODROME

San Francisco, March 22.

Good weather cramped business Sunday afternoon. The bill proved entertaining and of unusual small time calibre. Teams predominated the bill, with only the closing act having over two people. The closing turn, comprised of five people and programmed as "Songs and Scenes," proved pretentious scenically and well fortified vocally with a straight singing routine.

Alvin and Alvin opened satisfactorily with pole balancing. Morton Bros. started applause with their harmonica playing. The talk gained laughs and the paper tearing appreciation.

Willing and Jordan, with the male member at the piano, scored nicely routine and handled numbers. Burns and Klein, a straight man and Yiddish comedian, elicited laughs with fair talk and gained best returns with good singing voices.

Josephs.

FRISCO ITEMS

San Francisco, March 22.
W. H. Bullen formerly with the Georgia Minstrels is now personal representative of "Irene" which opened this week at the Century.

Jack Russell and Co. presenting musical comedy productions at the Century, Oakland, last week offered "The Promoter." The show appeared to get over, and business is reported very good. Russell, formerly associated with Will King at the Casino, San Francisco, has in his company, George Stanley, James Edwards, Milner Ureka, Marie Bond, Ethel Soule and Walter Spencer. In the "Promoter" they presented nine song numbers. Several reels of comedy films are being shown in conjunction with the musical show.

Maurice Golden has joined "Money Is Money" an act playing over the Loew circuit.

Frank Mathews, ahead of "The Circle" and Joseph De Milt, company manager of "Irene," are both in town, reminiscing over their days together with the various Cohan & Harris attractions.

BALKS ON MINOR ROLE

San Francisco, March 22.

Anne Berryman, ingenue, of the Alcazar theatre, staged a strike back stage last week that resulted in her walking out and breaking a contract that had some week. still to run. It all occurred over the casting of "A Man's Home."

Miss Berryman, the ingenue of the company, refused flatly to play a second woman's part that was assigned to her, claiming that it would require the expenditure of a lot of money for gowns and, besides, she wasn't a second woman anyway. Miss Florence Priny, formerly a member of the company, was called in to "pinch hit" for Miss Berryman.

PHILLY BUSINESS SKIDS

(Continued from page 16)

who say acts were eliminated and changed nearly every night. Lester Allen was out one night, and White took his place in a couple of the skits.

"The Gold Diggers," at the Broad, shared the depression at the beginning of the week, but recovered better than some, and showed virtual capacity downstairs by Wednesday, with excellent business thereafter, which fooled those who claimed this Belasco comedy remained a week too long.

"Lettie Pepper," at the Walnut, got better notices than any of the recent Greenwood shows, and did nice business, being apparently more hit by weather than by the Lenten season. No announcements made yet of departure after two weeks to go into the Vanderbilt, New York. In fact, house and show both claim an extended run.

"The Chocolate Soldier" had disappointing opening, but recouped a bit because of some very fine notices. Even now it is doubtful whether this rather expensive revived production will make money at small house, the Lyric. Trouble with the orchestra added to the difficulties of this very beautiful and finely sung revival, which should have come into a big house and been boomed for a run.

Two Shakespearean repertoire engagements are on the way—one, Mantell, starting, April 3, two weeks at the Broad; the other, Sothern and Marlowe, coming to the city April 17. "Liliom" is now booked for April 3.

Estimates last week:
"The Grand Duke" (Broad, 1st week). Doubtful whether this Lionel Atwill show will maintain high average of house. "Gold Diggers," off at beginning of last week, came back and did about \$11,500; good for house.

"Up in the Clouds" (Shubert, 1st week). Another one overhanging with doubt. Off at opening with strong opposition. "Take It From Me" dropped to about \$17,500 last week after three weeks of consistently fine business.

"Tip Top" (Forrest, 1st week). Stone show, return engagement, much changed; to stay four weeks. "Scandals" down to about \$16,000 last week.

"The O'Brien Girl" (Garrick, 5th week). Cohan show still humming. Bad weather made slight dents occasionally, but apparently unaffected by Lent; about \$20,000.

"Lettie Pepper" (Walnut, 2d week). Good, though not great, business; new Greenwood show got fine notices; doubt whether it stays indefinitely or goes to Vanderbilt Monday.

"The Chocolate Soldier" (Lyric, 2d week). Way off at opening and never got really good start, but improved through some excellent notices, and will probably do better second week than first; \$14,000. "The Circle" Monday.

"The White Peacock" (Adelphi, 1st week). Fair opening. In for only two weeks, with "Liliom" to follow. "Drifting" flopped terribly with hardly \$5,000; was laid on shelf.

OBITUARY

HARRY BRUNELLE

Removed from Roosevelt hospital, New York, to his home a week previous when doctors gave up all hope, Harry Brunelle died at his home in South Norwalk, Conn., March 16. He was 61 years of age. Loss of red corpuscles in the blood was the cause of general debility. Two transfusions were made by his daughter, Louise.

Mr. Brunelle started in the office of Henry Liman, going from there to Proctor's 125th Street, New York, that time in stock. He became booking manager for Proctor, remaining in the vaudeville field about 20 years. For one season he managed Ching Ling Foo. He re-

theatre when it was a vaudeville house and later manager of the Strand, a picture house, died last week in Phoenix, Arizona, after a long illness.

WILLIAM T. MCINTYRE

William T. McIntyre died at his home in Kenosha, Wis., last week. The deceased was a brother of Jim McIntyre (McIntyre and Heath). William T. McIntyre started in the show business in his teens as a flower boy at Hooley's theatre, Chicago, and was a minstrel for many years. He also played in vaudeville as a member of the team of McIntyre and Cummings and McIntyre and Rice.

Sol Kuttner, brother of Eugene Kelsey Allan, was instantly killed Saturday afternoon in Chicago, when an automobile in which he was riding was struck by an Illinois Central train and smashed to pieces. The body was shipped to New York, interment being in Woodlawn Cemetery Tuesday morning. A widow survives.

Regina Kealey, 47, wife of Edward F. Kealey, formerly booking manager for the Fox vaudeville circuit and now connected with the film clearing station for the same concern, died March 21 at her home, Bayside, L. I., from complications.

Jacques Mariani, father of Jean Mariani, of the Eclipse Film company, died in Paris at the age of 75 years. Louis Coissac, brother of C. Michel Coissac, editor of Cineopse and president of the French motion picture press syndicate, died at Versailles, France, aged 46 years.

The father of Chas. Victor (Three Victors) died in Reading, Pa., March 20.

A sister of Jack Morris, secretary to Lee Shubert, died at her home in Brooklyn, N. Y., March 18.

Walter Page, brother of Helen Page (Kimberly and Page), died at his home, Neponsit, L. I., March 18.

TO MY FATHER THE LATE PAT ROONEY

Who Died March 26th, 1892

Thirty Years Ago.

GONE BUT NOT FORGOTTEN

AWAY
I cannot say, and I will not say
That he is dead. He is just away!
With a cheery smile and a wave of the hand
He has wandered into an unknown land.
And left us dreaming how very fair
It needs must be, since he lingers there.
And you—oh you, who the wildest yearn
For the old-time step and the glad return.
Think of him faring on, as dear,
In the love of There, as the love of Here.
Think of him still as the same, I say—
He is not dead—he is just away.
Your loving daughter,
JULIA ROONEY (Clinton and Rooney)

tired about five years ago, though retaining an interest in a vaudeville house in Port Chester, N. Y., with James Plunkett. A son, Frederick, and two daughters, Louise and Greta, all professionals, survive.

CHARLES EDWARDS

Charles Edwards, formerly a tramp comedian on both the British and American stage, died March 17 at Bellevue hospital, New York, after a brief illness. He was 53 years old.

LEO WEINBERGER

San Francisco, March 22.

Leo Weinberger, at one time associated here with Sid Grauman in the management of the old Empress

SPORTS

The radio craze and development has been immediately capitalized by the grafters. The first big "touch" to come off occurred in Vienna, where two Americans almost ruined a big pool room by last minute bets on long shots. On the third try, the owner had them arrested. They confessed that they were getting "first past the post" from a confederate at the tracks, via radio. Their information beat the official racing telegraph results by some time.

The "brother act" which K. O. Loughlin and Ralph Schappert staged at the Collar City A. C. in Troy, N. Y., last week, brought about three things: First, the suspension of these worthies for 30 days, with a warning that another such "act" would mean the revocation of their license to box in New York State; second, a communication from George K. Morris, a member of the State Athletic Commission, to the secretary and matchmaker of the club, hinting that Referee Harry Orunstein should have stopped the "contest"; and third, a letter to Commissioner Morris from Thomas F. McCormick, one of the judges, praising Schappert and criticizing Referee Orunstein. When the sporting editors wrote their accounts of the "act" and called the Athletic Commission's attention to it, they did not know that Commissioner Morris was present to see the pugilistic thespians do their turn. It was on the Commissioner's recommendation that the "actors" were given a lay-off. The letter written by McCormick was the prize laugh, and several sporting writers unkindly turned their back on him. That gentleman is not rated highly as an official himself, either by the sporting editors or by the fans. The judges usually draws a chorus

of boos from the crowd. He made himself "famous" once when acting as referee, by refusing to give a count to a boxer who was knocked down.

Allas Blackmer, a sophomore, has been elected captain of the Williams College basketball for next year. Blackmer averaged 18 points per game in the season just closed. He is a football as well as a basketball player.

The State Athletic Commission is investigating the ticket scalping situation so far as it concerns boxing bouts, particularly in New York city. Commissioner George K. Morris informed a Variety correspondent this week. "Scalping should be stopped," Commissioner Morris said, "and if there is anything which the Athletic Commission can do toward that end, you may be sure we will do it. Of course, the regulation of ticket speculation is a matter over which the Legislature has power. We cannot regulate it. But we may be able to put an end to some of the practices which, it is charged, are being practiced in New York City—for instance, the transfer to speculators of blocks of one or two hundred tickets, with privilege of refunding those not sold. It is claimed that one or more clubs are doing this. If that proves to be true, I think we can stop it." (Continued on page 29)

SAVOY HOTEL

FIFTEENTH & JEFFERSON STS. OAKLAND, CAL.

Special Rates to the Profession Telephone LAKESIDE 2960

Service and Rates to the Profession

HOTEL TURPIN

17 Powell St., Near Market, SAN FRANCISCO

One Block from All Theatres

When in SAN FRANCISCO

MEET AND EAT

With DAVE LERNER

ECONOMY LUNCH No. 2

24 ELLIS STREET—NEXT TO CENTURY THEATRE

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.)

You remember Carrie Scott, don't you? Of course you do—the old-time Bowery girl who was the first to use a pickaninny in her act? No, I don't mean Ada Lewis, who played tough girls with Harrigan and Hart and is still on the stage (in "Good Morning Dearie") and was with the "Night Boat" last year. Neither do I mean Nina Harrington, who formerly appeared at Tony Pastor's about every six weeks, she and her husband, Ed Lawrence, who played with her as the Bowery boy. By the way, they have retired and are living in Long Island City. Ed is working at the Ford plant. Nina is still as handsome as ever and her gray hair makes the prettiest frame for that pink, dimpled face. Did you know that she is an aunt of the Farber sisters, Irene and Constance? Well, she is. And Constance gets more like her every day.

Let's see, where was I? Oh, yes, I was talking about Carrie Scott. I received a letter from her yesterday. She, too, has retired and lives at Paterson, N. J., on Straight street. She says, "It's alright to live on, but hard to live up to."

I had the added joy of dividing candy, jelly, fruit, flowers, cakes and strawberry pie with some of the less fortunate patients who were not lucky enough to have been born in the most wonderful profession in the world.

Fancy my thrill at receiving a letter from those old blackface vaudeville favorites, the Nicola Sisters. They have retired and are living in Huntington, Long Island. Hal Merritt (Lula's husband) is in the carpet and rug cleaning business, but got out the comic pencil and crayon long enough to draw a funny picture on the envelope which caused much mirth among the hospital attendants who sort and distribute our mail. Thanks for the walnuts.

Frank Van Hoven sends this: A fellow runs into a hotel and says, "Is Henry Ford in here?" They all say "No." The fellow says, "Well, he ought to be. His car's outside." Oh, I suppose that's old to you. You mix with Belasco and that gang and hear all the latest.

My man went to Chicago to get the Orpheum tickets and I came in the room just in time. He was sitting there with a scissors, just starting to cut them up. He said, "Good God, man, you don't mean to say we have to carry this long thing about?"

Good-bye and all the best. Keep smiling and be glad you don't have to play Soo City.

I wonder if our own Rube Goldberg remembers sitting through "The Poor Little Rich Girl" with me at the Hudson theatre one evening nine years ago this week and introducing me to a young woman, confiding in me that they were to be married within a few days, but asked me to keep it a secret? And just to prove to my old San Francisco friend that I could keep a secret I did not tell him that I had just been married that very afternoon to the manager of the show we were looking at.

Fiske O'Hara and his charming wife found time while playing the suit-case circuit to run in between shows to visit and to tell me of some of the humorous as well as tragic incidents attending their road tour.

William Collier wants me to scrap the Al Woods show I am in and come back to 44th street. Oh, Lord, how I would love to. But, Willie, I admit there is much bed-room, but deny there is any farce. It's a tragedy.

For years, most three, we've been to see you, on your bed of pain, And all these days in various ways we've tried with might and main To make you feel that we were real friends standing by your side Through thick and thin to help you win back health—so long denied.

And now, my dear, your birthday's here, another milestone by, Though no white hair nor lines of care suggest that age is nigh; Your eyes are bright, your spirits light, your wit and humor quick; One would not know who sees you so that you are really sick.

My gloom chasers for last week were: Mr. and Mrs. Frank Stafford, Mrs. Judge Weeks, Marilyn Miller's mother and sister Clare, Mrs. John Cort, Laura Bennett, Carl Bernstein, Harry Jacoby, Bonnie Gaylord, Wm. Sleeper, John Pollock, Henry Parker, Alice Lloyd, Dr. Sam Gilmore, Lizzie Wilson, Horace Goldin, Dazie, Tom Martin, Edna Morn, Eva Davenport, Charlotte Osgood, Mrs. Tom Lewis, Mr. and Mrs. Frank Gould, Constance Talmadge, Walter C. Kelly, George Robinson, Agatha Dubarry, B. Warendoff, Mabel Freneyar, B. O. McAnney, Mr. and Mrs. Jas. Griffith, Mrs. J. J. Murdock, Louise Groody, Frank Evans.

I like the spirit and the theme. But confess I am rather dubious about Sadie's ability as a prognosticator.

I don't know whether I am in for a summer run or going to be sent on the road to play the sticks, but anyway they are changing my cast this week.

The casting director has also taken out some of my lines, but, unlike Director Lorenz, he has not attempted to eliminate my laughs. However, I have rather been expecting a change of cast because I have been in the cut rates so long. But I can't help wondering if my new support will recognize that I have some rights and not crowd me for the center of the stage all the time.

That was a falling of the old cast which gave me many an uncomfortable hour. I never cared much for the old support, anyway. I realized that I was the only person connected in this cast that the public was interested in.

Johnnie Hyams is a much better actor than botanist. He brought me a Kelly's lily or callily or something like that. It's all freed and resembles Swiss cheese. The florist told him that that is the beautiful part of the plant. But neither of us know whether or not those spots in the leaves are beauty spots or calcimine stains.

A tribute that touched me deeply and is a very striking illustration of the kindness, love and sympathy of the theatrical people was paid me last Sunday. A special mass was said for me in the chapel here. And the nuns told me it was requested and paid for by Mrs. Tom Lewis.

For years I wondered if there really was such a thing as retribution. Now I am convinced there is. The day after my favorite copy reader had mutilated a pet word of mine because it was too long, the cables brought the news from Buenos Ayres that a noted scientist was forming an expedition to capture a prehistoric animal. They referred to this monster as either an Andean plesiosaurus, a megatherium, an armadillo, or a glyptodon. I can't resist hoping that one or all of its names reach the copy desk every day for the next month or so. By that time the copy readers will be earnest advocates of wordless argery.

RADICALS CONTROL 810

(Continued from page 6)

Ident Joseph N. Weber of the A. F. of M. to go back to work. The M. M. P. U. replied by issuing a counter manifesto of defiance to Weber, telling him to keep his hands off, that they (M. M. P. U.) were competent to run the local situation. Weber and the M. M. P. U. officials engaged in further hectic ultimatums for a few days, when Weber suddenly pulled the props from the M. M. P. U. by revoking the organization's charter. The formation of 802 followed. This was around the end of September, 1921.

2—The officers of 802 and its directorial board are appointed by the American Federation of Musicians' executive committee. In this way the A. F. of M. directly controls the 802 local. Members of the former, 310, when it dawned upon them that they could not secure work without belonging to the new 802 local, joined 802 in droves, the new 802 local now having a membership of 15,000.

3—With the influx of members, 802 acquired a number of the old radicals of the M. M. P. U., who quieted down when realizing the strike of September was lost, and the best thing under the circumstances was to stomach their dissatisfaction and sail with the tide. At the time of the organization of 802, Variety carried a story that a large element of 802 people had joined that body with the express intention of "boring from within." As soon as the opportunity presented itself. This is what has taken place: The disaffected former 310 members got together once they got into the 802 local and about a month ago quietly laid plans to agitate for a change of the government of the organization, to have the officers and directors of 802 elected and not appointed.

4—In order to accomplish this, the radical element of 802, which incidentally is about the same as the radical element of the former 310, will bring the New York situation before the coming convention of the American Federation of Musicians to be held at Grand Rapids the first week in May. A resolution will be introduced by members of 802, asking the A. F. of M. to direct the executive committee of the A. F. of M. to in turn order an election of officers and directors of 802. The A. F. of M. as a body in convention has the power to change the appointive system of officering 802 from A. F. M. headquarters in New York, to the elective system. Whether the radicals can muster sufficient votes among the delegates in the A. F. of M. convention, to win is problematical, both sides (conservatives and radicals) claiming strength with the out-of-town musical unions that will be represented in the convention at Grand Rapids.

5—Should the A. F. of M. convention decide in favor of the 802 radicals, it is claimed by the latter they could easily elect a ticket. It is understood by members of 802 that when it comes time to arrange for a new contract with the vaudeville, legitimate, picture and burlesque managers next season a much higher wage scale will be demanded. From appearances it would seem the radicals have an even chance of winning their point for elective rather than appointive officers and directors at the convention, with possibilities that a demand for higher wages and concessions in conditions made on the New York managers might bring a refusal by the managers, with another strike resulting around July 1.

6—A sidelight on the 802 A. F. M. situation is that the recently elected officers and board of the Mutual Musical Protective Union, elected as strong conservatives, have evinced marked signs of having switched to the radical side since taking office early in January.

7—Local 802 had been using the assembly hall of the M. M. P. U. headquarters in 86th street from October last until a couple of weeks ago, when a resolution was introduced in the M. M. P. U. barring 802 out of the assembly room. This move, it is said, amazed the officers and conservatives of 802, who, it is reported, believed the new board and officers of the M. M. P. U. were particularly friendly to 802, inasmuch as all of the new M. M. P. U. officers and directors belonged to 802. Apparently the 802 officers had not reckoned on the possibilities of a switch, it being generally understood that the new M. M. P. U. officers and board and 802 people had had an understanding before the new M. M. P. U. officers were elected last November. That 802 had openly supported the election of the present

M. M. P. U. officers was generally known and never denied.

7—An attempt was made last week to bring the new officers and board of the M. M. P. U. back into the previous friendly understanding with 802, but failed. Local 802 made an offer of \$15,000 a year for the use of the M. M. P. U. assembly room, and it was turned down.

8—Wednesday afternoon, this week, it looked as if 802 had severed all relations with the M. M. P. U., and had given up the attempt to hire the M. M. P. U. assembly room, negotiations being on by 802 for a floor in a building at 57th street and Broadway to be used as headquarters for the organization.

9—The previous officers and board of the M. M. P. U. were defeated by the present officers and board on the ground that the old officers were radical. According to leaders of 802, the present M. M. P. U. board and officers have out-radicalized the old board in that respect.

CABARET

(Continued from page 12)

type of resort. There are several establishments operating at present with all getting a fair play, but none having the gold poured into their sacks. The entertainment is commensurate with the business done. The most important besides the Marigold Gardens are the Rainbo Gardens and Green Mill Gardens, in about the same locale.

There are not the number of places operating in this section of the city as at this time a year ago. Most of the places, which were closed or abandoned, the cabaret policy are now being operated as cabarets or coffee shops.

There was just one man who had enterprise enough this season to open an establishment. He is Bert Kelly, who opened a place on the North Side, a ten-minute walk from the Loop.

No interference had been encountered by any of the places operating as far as the police or federal authorities are concerned. In some places one has to bring their own, while in others there is an obliging host who sees that those who desire any spiritual beverage are accommodated. Mostly all of these places exact a covert charge of 50 cents while the Marigold manages to take \$1 a head from its customer for the entertainment and dancing privilege provided.

Chicago Cabarets' Entertainments

Rainbo Gardens—Frank Westphal and orchestra. Special musical publisher's nights. Other special features also used. At present time place is being rebuilt, without interruption of business, at a cost of \$600,000, that will make it one of the leading cabarets in the country. Fred Mann is the owner of this place and acts as his own host.

Green Mill Gardens—Professional nights every Friday under direction of Lew Kane, with from 15 to 25 acts appearing. Dance orchestra and several singers rest of week. Business fairly good of late.

Marigold Gardens—Ernie Young is producer and in charge of entertainment. Has revue of 40 people, with elaborate costuming. Two orchestras all the time, one for the revue and the other for dancing. Has a picturesque outdoor garden, seating 1,000, opened during the summer and attracts the elite of the city, as well as out of town visitors. Business has been poor but starting to pick up since the Young revue succeeded the Benson revue recently.

Bert Kelly's—Located on Rush street, in quiet section, this Bohemian resort seems to have made a hit. Kelly is well known in Chicago, having been connected with several places. Establishment occupies three floors, and modelled on the order of a barn, with booths fitted out like stalls. Special attraction, "Yellow Nunez" with band. In its first season place doing good business.

College Inn—Located in basement of Hotel Sherman. Isham Jones and orchestra sole attraction. Good play from guests of hotel. Was very exclusive place, but of late "plebians" have been frequenting it. Electrical sign outside of hotel flashes Jones' name. Business is heavy one or two nights a week, with fair returns balance of week.

Bal Tabarin—Located on prior floor of Hotel Sherman. Operates only Saturday evenings. Admission by card only with membership being composed of aristocracy and "cod-fish" aristocracy, who attend in evening dress. Isham Jones and band furnish entertainment and music. Place opens after College Inn suspends for the night. On most occasions they augment the enter-

tainment by engaging a few stars appearing with musical attractions in town. Covert charge of \$2 exacted. Business generally exacted.

Terrace Gardens—In Morrison Hotel, seating capacity 900. For more than a year had ice skating rink with corps of skaters. Abandoned Jan. 1 last, with rink removed. Revue substituted. After two months taken out and vaudeville acts in its place. Dance music by Jimmie Traver's orchestra. Acts appearing here are compelled to give a luncheon performance each day between 12 and 2 p. m., excepting Sunday. Evening admission charge of 50 cents; no charge at noon. Business fair.

Friars Inn—Mike Fritz, who formerly operated a West Side cafe, has made this place one of the liveliest and most talked of in town. Located on outskirts of Loop and gets a heavy play from the younger society element, performers and agents. Uses a syncopated orchestra of seven pieces, for dance and entertainers' music. Entertainers at place for long time and have built up following; all do single specialties as well as grouping for novelty stunts. Showing big returns.

Moulin Rouge—Operated as French restaurant, with cooking being great drawing feature. Individual entertainers used here, with dance and entertainment music furnished by Jack Sharp's syncopators. Business good. Short distance from Friars Inn. Opened several months ago on premises formerly used by Chinese restaurant.

Colisimo's—One of the most famous places in Chicago established by the late Jim Colisimo, who was murdered several years ago. Operated now by his brother. Famous for its Italian dishes. Gets its patronage mostly after midnight from "Loop" hounds, slummers, society people and out-of-town visitors. Entertainment under direction of Gus Erdman, who has ten individual singers, including several opera singers. Orchestra furnishes music for dance and entertainers. Business good.

Ike Bloom's Midnite Frolic—Big draw is the Broadway Saxo Harmonists, who have been there six months and are held over for another six months. Band is drawing big patronage regularly. All girl revue running, first frolic starting at 11:30, and the last one ending 3:00 a. m. Each of four frolics run half an hour, and a half hour dancing in between. Gets a big play from "Bohemian life," with an after midnight crowd.

Al Tearney's—Orchestra the draw. Among leaders of night life. Tearney gets much individual publicity which draws to his place. A leader on the South Side among cabarets.

The "Barn Club" is regarded as a successor to the "Fifty Club." It is located on West 51st street, quite similarly to the latter, being upstairs. Andy Doyle and Jack McCleod are conducting the new night resort, acting as hosts and entertainers. The "Barn Club" is a cozy retreat, neatly fitted up. The walls are hung with silk. There is a small dance floor and a well-equipped kitchen.

Harry Rose opened Monday at the Carlton Terrace, Cleveland, in conjunction with a personal appearance of the Allen theatre (pictures) there. Rose will be "master of ceremonies" at the Cleveland cabaret for two weeks with another fortnight's option. Frankie James accompanied Rose to the Ohio house. Mike Speciale's orchestra from the Carlton Terrace, New York, opened there at the same time. Harry Cox's orchestra from the Hotel Berwick, Newark, succeeds Speciale in New York. Bee Palmer will continue her engagement at the Carlton Terrace, Cleveland, as co-attraction with Rose.

Thelma Harvey, through her attorneys, Hess & Kahn, has started suit against the Midnight Supper Club, alleging breach of contract and asking for \$450 damages, salary for six weeks. The club is Jack Lannigan's room at the Club Maurice. The action is the outcome of Miss Harvey's arrest some weeks ago on the charge of indecent dancing, and her subsequent discharge in court. According to the complainant, business was bad at the time. It was proposed an arrest would bring publicity, with attention paid Miss Harvey as well as the club. Miss Harvey advised her attorneys she was against the plan, but was persuaded. Subsequently, it is alleged, she was discharged from the club.

NAN HALPERIN
 Special Songs
 20 Mins.; One
 Winter Garden

Nan Halperin, after a couple of seasons in the legitimate, returns to vaudeville via the Shubert circuit with a new song cycle. Opening with "I've Been Away from the Two-A-Day," in which she explains that vaudeville was her first love, the dainty songstress makes a quick change from a Harem low-neck dress to kid outfit, for "It's a Wise Father," a clever lyric dealing with a kiddie's reluctance to dress herself up to be photographed. The lyric is a gem and the Halperin delivery inimitable.

Another lightning change to Russian boyish attire for a recitation, describing the murder of the Royal family of Russia, and the desire for revenge of the sole survivor, the Czarevitch, who feigns insanity. It's a tense bit of reading and allows full scope for dramatic interpretation.

Next in hoop skirts Miss Halperin sings about the "Olden Days," delivering "Sleep, Baby Sleep" as Grandmother would, stepping out of the hoops revealing herself in short skirted jazz costume for the modern syncopated version of the old lullaby. A bit of a shimmy and a neat little dance completed this number.

For a finish another switch to bridal outfit for "The Military Wedding," which Miss Halperin used on her last vaudeville appearance. It made a strong closer and pulled the little lady back for several bows and a beg-off speech.

William B. Friedlander is the author of the songs and has outfitted the singer most completely. Miss Halperin was welcomed back to vaudeville. She is a real headliner.

Con...

"REVELS OF 1922" (10)

Song and Dance Revue
 20 Mins.; Full (Special Hangings)
 City

Nine women and a young man. Six of the women open ensemble in a baby doll number introduced by the fellow who exits immediately. There is no chorus leader in the course of the number, probably not to detract from the sextet who are a very comely aggregation, collectively and individually. A sister team enters for a pop song. The girls again, production a farmerette number in satin overalls and straws.

The boy does "Yoo-Hoo" on the audience idea. Eight of the girls, led by the boy, do a "Dance Mad" number, starting with an "Old Jim Crow" and minuet down the line to the modern toddle. One of the girls solos a Frenchy song and dance in sheer stockings and jet bead shorts. The sister team again has an inning with "Swimming Hole," a rattle-rattle ensemble winding up. The six chorus girls, the sister team, a leading lady and the juvenile comprise the ten people cast. That is quite a big item for a three-a-day flash turn. Probably aimed for the twice daily, it falls shy of the mark.

Pruning and tightening up may accomplish the result. As is, it is just the conventional song and dance idea. The girls are really lookers, every one of 'em and the boy is a good number leader. It is well costumed and mounted, the chorus making four complete changes. That "Dance Mad" number is nicely put on, the Merry Widow waltzer, Irish jigger, Highland flinger, etc., each doing a snatch of solo work before assuming their places in the ranks. It lacks that one distinguishing punch to elevate it into the big time.

Abel.

JACK and BETTY BREWSTER
 Songs and Dances
 12 Mins.; One (Special Drops)
 American Roof

A likely duo. There is a novelty entrance for the couple's "Bowery" number, with the "Francis dances" song, which has a tough dance following.

The man changing to Chinese kimono, preludes Miss Brewster's appearance. She looked very good in a fancy Chinese costume. Her song number, sung while kneeling, displayed her pleasant voice, and the duet with Jack for the second verse was nicely harmonized. Jack had a song and eccentric dance solo during the next change, which had the girl out in Spanish costume. There was a change of costume also by Jack, they duetting in the song and dance for the close. The finale number was not as strong as it might have been, but the team fits well for the number two.

Ibce.

JAS. DIAMOND and SYBIL BRENNAN
 Talk and Songs
 16 Mins.; One
 Colonial

As a straightaway two-act by performers, James Diamond and Sybil Brennan, have been polishing up this latest turn of theirs in the split week column, coming into the Colonial this week for their real showing. The act is all new, in dialog, cross-fire and songs. Mr. Diamond has subordinated his eccentric dancing to merely a passing flash of it at the finish. That they were one of the three strong hits of the Colonial program Monday evening attested to the merit of their work and material.

First, to those knowing the team will be the surprise Miss Brennan has for them. At least 15 pounds lighter and sylph-like in figure, Miss Brennan makes about the prettiest looking half of any two-act in vaudeville with her hands some salmon or garnet colored gown and hat, as her second change. She looked nifty in the first dress, but her second is a bear. Always among the best rated straight women, she feeds as well as ever and it sounds even better now, for some of the talk glitters with its bright points.

Mr. Diamond is handling more dialog than formerly, besides having prohibition comic as a single number, with both in a couple of doubles and both deriving full value from everything. Diamond's bit is about having been a "bung hole borer," with the verse made up all of words commencing with B. It has been very cleverly written, perhaps by the author of the talk. Another bit of laughable dialog is that of Miss Brennan soliciting aid for the benefit of chorus girls, with the troubles of the choristers related in detail. The couple open with each selling something. They tell one another what they have to sell. A "dollar-a-kiss" bit of business earned a nice laugh through its neat way of working.

With a good song for a finish the looks of the couple and the Diamond dancing ending, the act walked off all set. As a two-act with their present material they can't miss in any spot on any bill. In this running they were just after intermission, following "Topics." *Sime.*

MARKS and WILSON
 Comedy and Songs
 17 Mins.; One (Special Drop)
 American Roof

Ben Marks and Dolly Wilson are a western act. The lights showed Marks' name first, and after the orchestra vamped several times and something from the entrance about Marks being late was heard, Miss Wilson's name was shown, they being listed as separate turns. The stunt is a variation of the interruption idea in opening.

Miss Wilson, bearded and a bit plump, started wailing, with Marks then in for nut caperings and stepping. To emphasize her points in admonishing him she slapped his face but finally "conned" him off by chuckling him under the chin. That was repeated before Miss Wilson delivered a song number.

Marks was out alone with a nut number, the lyric describing his fear of a gong which might be the wagon. Miss Wilson reappeared in lace pantelettes, which showed her chubby legs in outline. Kidding as to whether she was fat or plump followed. Marks best laugh came when he pretended to bite her arm. The girl surprised with a dance while her partner was off for a change, and it drew a hand.

Marks for the finale was in burlesque Oriental rig, carrying a cuspidor flaming with what was supposed to be incense. His antics were his own though the idea was probably adapted from Johnny Dooley. The duo got over strongly and will hold the spot in the three-a-day.

BINNS and GRILL
 Equilibrists
 7 Mins.; Full Stage
 American Roof

Two clever hand-to-hand workers who specialize on leverage lifts. One heel lift done, with the understander face down on the stage, was a peach. A straight-up for the close was also a corker. It brought the boys back for an encore, a right ankle lift.

This team will fit pretty nearly anywhere, for although the feats themselves are not original, the work is cleverly done. They are working in vests. Neat blouses or some other dressing scheme would look better.

Ibce.

MARION MURRAY and CO.
 Comedy Sketch
 20 Mins.; Full Stage
 5th Ave.

A new vehicle for Marion Murray, having to do with the feminine half of a husband and wife partnership moralizing on hate because of her better half, for no special reason, being particularly adverse to an old flame of hers. She, unknowingly to hubby, invited the disliked personage to dinner while he holds the same opinion of his unwilling host.

The strained situation between the two men is modified by the wife getting each of the men alone to inform them of the compliments one has supposedly said of the other and both becoming clubby enough over that fact to find the frame-up the woman has put over, with the feud beginning all over again until the former admirer announces his approaching marriage. That softens the husband's attitude, whereupon they pledge eternal friendship, but the wife then does a complete reverse, because of the former suitor for her hand having fallen for another gal, throws her psychology on the matter to the winds and immediately phones her girl friend to pan the prospective bride for the finish of the act.

It's nicely put together, having a major portion of the comedy divided between the men. Having to tolerate each other previous to dinner, they throw in a few quips on prohibition, both male members carrying it along to the almost seclusion of the woman.

Especially is this true of the husband, who gives a corking performance, not over playing and probing out all the value the part holds. His co-worker was also adequate, doing what might be termed "straight" for him.

Miss Murray, as the wife, flashed a becoming appearance (all are in evening dress), though she didn't rightly gauge the rather small theatre for her speaking voice.

The playlet has enough material, coupled with the ability of the three players to take its place in the more pretentious houses (if some of the sketches around are any criterion), while it is a surety for the intermediate theatres and bills.

Skig.

JOSEPHINE and HARRITY
 Dances and Talk
 14 Mins.; Two
 58th Street

Man in blackface, woman, "tanned" up. A dancing mat is used, with a cabin drop hung in two. The man carries the act, his partner used mostly for feeding.

The hard shoe work of Harrity went across surely and there are indications daily that the older style of hoofing is supplanting in part at least the new forms of dancing that came in with the ballroom stuff.

Harrity's novelty stepping was what caught the fancy. A door in the cabin partly hid apparatus supporting a board for "upside down" dancing which has not been seen lately and which counts as a novelty. Also his clogging while sitting in a chair won attention.

After a short opening number, the man went into a monolog that wandered for at least six minutes and there was additional chatter when Josephine reappeared. Many of the gags were resurrected, finding a mark now and then. In the opening spot the running time was overboard. Most of the talk can be cut, for the dancing alone will suffice nicely for three a day.

Ibce.

PENN and ROMA
 Skit
 14 Mins.; One (Special Drop)
 58th Street

Somewhat changed from the usual two-act routines. The girl up to the last few minutes does a rural kid, amusing with wise childish prattle and making an impression with the characterization. A village drop in one finds the "kid" sitting on the doorstep, she venturing to the newly arrived city chap that everything around New York is a fake.

The boy has come up from the city to put on an entertainment which allows a cue for her to try on the costume she is to use. She tells him she thinks he is as sweet as he can be, then lets him down with "well a lemon is as sweet as it can be." After a short song duet, the man put across an eccentric dance.

The couple with a rhymed gag then won a real hand. Into jazz suddenly, the girl warmed to a blues number, the man doing a jazz vocal clarinet. It sent them off to warm appreciation. Perhaps the change of pace for the close helped a lot. The act was on second and should be able to take a later spot on this time.

Ibce.

BESSIE BARRISCALE and CO. (4)
 "Picking Peaches" (Protean).
 24 Mins.; Full Stage (Special).
 Palace.

Bessie Barriscale, former legitimate and screen star, is at the Palace this week with what is termed a "protean playlet," which is the work of her husband, Howard Hickman, who also is appearing in the act. The offering is entitled "Picking Peaches," staged under the direction of Carrie DeMar and Fred E. Hand. It is presented under the name of the late Joseph Hart. It is the first production by the Hart office since the demise of its head. Miss DeMar (Mrs. Hart) and Mr. Hand are operating the Hart office.

The entire effort is designed to give Miss Barriscale every opportunity to appear to advantage. She essays four distinct types of character, while Mr. Hickman assigned three to himself and Jack Marvin, who plays the juvenile lead, also does one double. The fourth member is Mary Stockwell, who plays a mother role, while Eddie Tallman does a bit as a hotel porter.

The act opens in "two," with a cottage stoop at the left of the stage. Marvin, as a young naval lieutenant just returned from a cruise, is seated on the steps joshing his mother regarding the manner in which she flirted with his father. As he relates the story the lights dim and the drop rises, with Miss Barriscale doing the young southern girl and Marvin doubling as his father for the flirtation. It is a pleasing opening bit and serves to present the start effectively.

At the close of the scene the boy is back on the stoop with his mother, who asks if he has selected the girl of his heart as yet. He starts to tell her of a telephone operator he met in a New York hotel, the up stage scene again being utilized for the tale. Miss Barriscale offers more or less of a hick type here, and lands it for comedy effect. Then the boy tells of meeting a girl in Mexico City, and Miss Barriscale becomes a Spanish vamp.

The final scene is played in "two," with Miss Barriscale as a little small town Miss who, after all, is the girl the boy has had his heart set upon, and there is a clinch for the finish, a la the screen. The boy's lines in each of the scenes are identical to a certain extent. He tells all the girls their eyes are the most wonderful he has ever seen, but the comedy effect is not gained as it should be in this.

In the first of the scenes Mr. Hickman appears as an old Southern Colonel, while in the Mexican scene he is a greaser, and finally he has a brief bit as the rival for the girl in the last scene.

There is sufficient novelty in the act to make it worth while in vaudeville at this time, but Miss Barriscale has not done very much on the screen since the Triangle and Paralta days, and so she can hardly be counted on as a tremendous draw when judged from the standpoint of a screen favorite.

Fred.

FRANCES ARMS
 Songs
 11 Mins.; One
 5th Ave.

Frances Arms appeared in vaudeville at one time with Delyle Alda (Arms and Alda). Now alone (and without a pianist) Miss Arms is doing two character songs, Yiddish and Irish. It is with the Yiddish number about "Rockaway" she makes the act score, with the song, herself and her comedy in it, though at times while delivering the lyric containing points, she forgets her accent. The Irish song about "Reilly" was given with a hitch to the dress and a brogue. But the nice dress Miss Arms wore last Thursday evening looked so new it seemed to bother her before getting to the hitching thing.

The opening number by this personable blonde young woman was a long medley of pop numbers starting with "All By Myself." The next was the "Esquimaux" song that had only the laughs Miss Arms put into it. These two might be thrown out and others substituted. The character numbers are so far the best of the Arms selection a couple more of those, even if there should be repetition of the accent and brogue, are preferable.

Having something of a voice and looks and inclinations toward a comedian's angle, Miss Arms should make it. Now the girl will have to remain content with No. 4 on the intermediate time, at the most, and gaining that only by her appearance, for as she works she improves the impression.

Erime.

ETHEL DELMAR and Co. (5)
 "Jungle Jazz" (Skit)
 23 Mins.; One; Full Stage
 (Special Drops and Sets)
 5th Ave.

The billing outside the 5th Ave. gave Hal Hixon as Ethel Delmar's principal assistant in this turn but the announcers on the proscenium merely mentioned "Ethel Delmar and Co." The juvenile of the turn made the hit of it with an acrobatic dance that looked much like Hixon's and it may have been he.

The juvenile had a prolog and epilog, about Kipling's story of the girl brought up in the jungle, learning the language of the wild animals. Four of the wild specie were immediately after disclosed in full stage; lion, tiger, panther and bear. Miss Delmar entered and "held court" for them. The tiger accused the panther of having left his (tiger) home at four the same morning. The lion testified for the tiger, but the panther, denying the charge, whispered in the ear of the "Judge" (Miss Delmar) it was the lion's home he left. All the animals and Miss Delmar laughed at that but the audience did not join in. The animals told their stories in guttural sounds, some sounding foreign.

And then on came the juvenile. He read out of a book how to catch a lion in five lessons, with the lion reappearing in the jungle scene as it was mentioned; then the others, with the young man suddenly discovering them, but they were dispersed when the girl came back and snapped her whip. She told the young man he must be a novice at hunting. Admitting it, he mentioned having just reached there from New York where the cabarets had been closed; he was a jazz dancer and had the music with him, producing a small phonograph and starting a jazz record. They both danced to it, the house orchestra lending assistance. After that was over and the male dancer had handled the young woman as though dancing a ballet (it did not fit in either), the girl of the jungle suggested the New Yorker remain there and live with her in her cave on the mountainside. She pointed to it. He didn't object and they exited, arms over shoulders, toward it for the finish of the first part. That being a jungle the procedure must have been permissible for it was still in the act Thursday night.

The epilog landed at this point, succeeded in full stage once more with domestic animals, the dog and cat concluding that with a dance, if they are agreeable to having what they did alluded to as a dance. And after that was over the acrobatic dance came along. It was the one thing of the turn the house undeniably expressed appreciation for.

Then again to full stage, for the girl to say good-bye to her animal pals, as she called them. She was going to New York with a skirt about two inches above the knee. She bade them good-bye and there was some weeping, but all got in an ensemble dance, and then it was over.

Notwithstanding the animals, and the girl herself who is featured for no visible reason (excepting she could own the act), the "animals" may be a matinee pleaser. How children might see this turn can not be forecast. But they may like it. So the houses that cater only to children can book the turn on a gamble, but otherwise it's almost a sure thing. The small time would call it a "flash" on account of the people and scenery, if they didn't have a pay salary for six. Still it runs 23 minutes and could be padded into 30. That would be two acts and a half on the small time and that is possibly the way the small time figures. Some of the acts on it seem to signify as much.

Sime.

NORTON and NOBLE
 Songs, Dances and Talk
 16 Mins.; One (Special)
 City.

Man and woman. Each speaks a line or two of prolog at opening, announcing the presentation of types from a musical show. Double conversational song first, woman in comedy costume. Man does baritone solo next. Pleasing voice and experienced delivery. Woman in eccentric comedy costume in comedy song about sights that may be seen from elevated train window, on for single following. Song has excellent lyric marked with good comedy points. Man sings jazz number conventionally and couple close with double dance, Spanish movement, woman making another costume change, pretty evening dress. Turn fills requirements for pop houses.

Bell.

PALACE

About fifty per cent. of the audience, as far as the orchestra floor was concerned, struggled into the house during the first four acts of the bill on Monday night. That made it rather difficult for the acts that were on early. But the house managed to fill by the time that the Dolly Sisters showed, closing the first part of the bill. This is the fifth and final week of the sister team headlining the Palace bill, and they proved a solid hit with an act that in the main is the same as last week's with the exception that Kuy Kendall is doing a solo dance number that was a terrific hit on Monday night.

There were ten acts programmed but only nine showed on Monday night. John and M. Delleor scheduled to close the bill failed to appear. Inquiry after they showed brought information that they had declined the spot assigned them and walked out signing with the Shuberts. At that there was more than enough show, the bill running from 8 to 11.15.

Those who arrive late missed one of the best acts in the show by passing up Francis X. Donegan and Amelin Allen, who were on second. This turn cleaned up on applause with the dancing that the team offers. Miss Allen is one of the most remarkable contortionistic steppers that has been seen in some little time, and almost every thing that she offered brought thunders of applause. The Loyals with their dog Toque opened the bill pleasing the early arrivals.

Leo Donnelly assisted Millicent Hanley in the S. Jay Kaufman offering "Tis and 'Tisn't" scored a number of laughs, although there was hardly anyone in front of the tenth row for the pair to work to. Donnelly, with his flip ad lib style of working, managed to make capital of a couple of minor mishaps during the act, and when the baby bit at the end of the skit came along the audience howled its head off with laughter.

Ida May Chadwick and her dad in the "Wiggins Post Office" act found the audience right for them when they arrived, and despite the fact that late comers struggled in throughout practically all of the time that the turn was on the laughs came fast from the upper floors. The dance bit at the finish of the act went over to a wave of applause, and the character comedienne practically stopped the show at this point.

Then the Dollys came along and although they started slowly with a new opening dance number in which the girls wear white wigs which give them a rather blasé expression detracting from their personality. The "Man from Montmartre," as well as the old-fashioned sister team and the double by the girls in the red dresses, are retained from other weeks. Following the "Montmartre" number Kendall offered his solo dance which was added this week and pepped the act up considerably. Later he appeared with the girls for the final number and took the house by storm. As an encore "Over There" was given closing the act solidly.

"Topics" opened the second half and Bessie Barriscale and Co. in "Picking Peaches" (New Acts) opened the after intermission section, the former picture star scoring heavily with the four girl types that she presented.

The "Yip, Yip, Yaphankers" landed with comedy and acrobatics rather than on the strength of the singing in the act.

Juliet, on one from closing managed to pull down the applause hit of the evening, and held up the performance after doing a full 30 minutes. She has discarded the soap opera opening that she formerly used and in its stead with practically the same characterizations is doing "The Latest Thing in Hats," getting it over effectively for comedy.

Finishing the show the Avon Comedy Four with "A Hungarian Rhapsody" were a laugh from start to finish, Frank Corbett putting over a ballad in the act that was the big applause winner for the quartet.

Fred.

WINTER GARDEN

The Winter Garden didn't fall many seats under a sellout Monday night, with one of the strongest bills of the season at the house. Three headliners were among the entries, in Nan Halperin, Belle Story and "Chuckles".

At any rate, the bill was a distinct "draw," nearly filling the house, which is good business at this time of the season. The "names" lived up to their billing, each getting across strong, with the revue's comedy sending them out buzzing, though this is the Bedini show's third return.

The first half held six vaudeville acts, two single women, Conita Piquet, the Spanish girl, got on fourth and did three numbers, two in Spanish. She was pulled back for an encore and repeated a verse and chorus in her broken English slang song. She is a pretty, charming and vivacious dark-haired senorita who could be built up into a standard turn for vaudeville with the right song cycle and more knowledge of English. Her broken speech and

dialect are delicious and should be heavily capitalized.

Ray Hughes and Pam followed, with no comedy ahead of them. The spot should have proven soft, but worked with reverse English. Hughes got a few laughs with his broken-neck falls and the Roy Cummings dive into the drop, but the dialogue expired standing up. Hughes lacks personality and material. Most of the talk is held over from the former Hughes and Nerret two-man talking act that played around the small-time houses. Pam is Pam Lawrence. She is a shapely girl, formerly of burlesque, and adds much-needed interest, looking classy in her short-skirted costume. Her opportunities are limited by the script, but she makes the most of them. The talk flopped badly, but the closing dance of the pair and Hughes' dive into the pit were good for a couple of bends.

Nan Halperin (New Acts) closed the first half to huge returns with her song cycle and artistic deliveries. She is almost in the lightning change class with her rapid shifts of costume. All of her present songs are new for vaudeville except the "Military Wedding," which seems unfollowable.

After intermission Miss Story sang her way to returns with classical and semi-classical songs. Miss Story is possessed of considerable range and a remarkable upper register. Her "runs" and "arias" were true and toneful. The former Hippodrome favorite has developed a Grace La Rue carriage that is effective. The addition of a popular song to her repertoire would be interesting.

"Chuckles" followed and repeated its former success at this house. The act was minus the original production, which is stagnating under an attachment in Cincinnati. However, production didn't bother Clark and McCullough, who went right out and corralled their usual quota of laughs with the funny bits and excellent dialogue. "The Lion Tamer" and "Boxing" scenes are still gems. Clark, his untrained cigar manipulations and other mannerisms and personality, coupled with McCullough's foiling, will be seen around Broadway for many seasons. The pair are booked for next season's "Music Box Revue." The able cast includes the White Way Trio, Emily Earle, Jack Edwards, Dolly Manuel, Ruth Wheeler and Charles Mac, all clever principals, in addition to a hard-working and fast-moving chorus of 16 girls.

Jolly Johnny Jones, the wire walker, opened speedily with his fast and novel offering, followed by Rubini and Rosa, a neat two-girl musical duo. The girls look classy in several attractive changes, and are good musicians on piano, accordion and violin. A touch of novelty was a whistling solo and duet on the accordion for the finish. They were nicely received in the early spot.

Joveddah De Rajah and Princess Oiga in their occult mind reading stunt mystified and interested. De Rajah is a good showman and the cueing defied lay detection. At the conclusion De Rajah announces a departure for his style of act and solos "The Shiek." He has an untrained voice, but got away with the song through its unusualness in a mind-reading routine. The usual bunk about giving confidential information and advice during their stay was announced.

Cov.

BROADWAY

Whether it was "Foolish Wives," the feature now being generally released after its Broadway run, or whether it was normal business stimulated by perfect theater weather Monday night, the Broadway carried a capacity attendance from 7.30 onward, the few stragglers who exited during the vaudeville section being quickly replaced by the abundance of railbirds.

While the program is composed of eight individual acts only six appear at each show. The opener at the final frolic was Larimer and Hudson, a bicycle turn in full stage, and one of the speediest and best arranged, in so far as routine goes, hereabouts this season. The break-away stunts, circle riding and team work combine to make it a fine opener for any bill. The closing stunt, wherein the man makes a flying leap to the girl's shoulders, she astride the wheel, earned them a quartet of bows. The woman, unlike the majority in similar specialties, really works, and works hard. They gave the bill a flying start.

Nate Leipzig was delegated to the second "hole" with his card manipulating. Unable to procure a committee from the audience, he called upon a team of stage employees. Leipzig doesn't do much, but what he does do mystifies and entertains. His shifts are cleverly handled and he earned goodly applause.

Following Susan Tompkins, a single violinist, who did fairly, came Primrose Semon and Arthur Conrad. This combination seem to have a novelty, but it just misses and misses continually. Miss Semon was always rated as one of burlesque's best in her line. She carries to vaudeville many impressions of her burlesque style, and it does not jibe. The Cantor imitation was away off. The construction of the skit smacks of originality as delivered, and the colored maid did sur-

prisingly well. Likewise Conrad, but to Miss Primrose is given the burden of the work. It's a bit talky in spots and requires doctoring. Likewise something to replace the opening number, which gave them a poor start. The foundation is there and Miss Semon has unquestioned ability, but she is working at the wrong angle in this vehicle. They did but fair.

Liddell and Gibson, two men, both female impersonators, earned a string of laughs and then jolted the house when the smaller of the team discarded his wig. They aim for comedy and just reach it sufficiently well to keep the house in good humor. The smaller chap might eliminate much of his parrot-like laugh, which at present is sadly overdone. The turn is a novelty.

Stella Mayhew, the headliner, next to closing spot, carried off the evening's honors without much competition. Opening with a corking conversational number for Miss Mayhew, she found the going comparatively easy thereafter. Her patter cinched affairs and the closing rag number topped the turn off in great shape.

The Lerner Girls closed the vaudeville portion with their dancing offering, introducing a rather attractive set and some nifty costumes. Both pretty girls, they dance well together and are very capably accompanied by a bonde pianist who has personality plus much musical ability. His solo was a treat in itself. The girls lived up to every possible expectation. The picture closed.

Wynn.

STATE

Nicely balanced small time bill with a good proportion of low comedy. It required a lot of knock-about and clean-cut specialty material to counteract the sombre coloring of the headline feature, Mabel Tallaferro in "The Rose of Italy," a rather heavy dramatic sketch, handicapped by all the difficulties that go with dramatic sketches in the huge State. However the playlet is an interesting one and the clear enunciation of the star did wonders.

Business Monday evening was close to capacity for the 7.30 to 10.30 show. It was an unusually demonstrative audience, pleased with everything and ready at all times to express itself to that effect. Probably the comedy hit was a two-reel film based on Fontaine Fox's syndicated newspaper cartoons on "The Toonerville Trolley," done by living actors, and not an animated drawing. The scream of the subject was a picture show within the picture, with a rip-roaring burlesque of the dramatic serial. The house applauded the film with as much vigor as any of the turns.

Jeanette and Norman Bros., gymnasts, two men and a woman, opened the show nicely. The woman is a spirited worker on the rings and the two men have a quantity of smooth hand-to-hand work. The girl also does nicely with snatches of song as she works on the web. But the trio will talk against all logic and sense, and it hurts an otherwise interesting display.

Morrissey and Young had the first go at the comedy and bowed them over. Their robust, not to say slapstick, methods bring home the goods. They go in for quick exchange of nut talk and clown it up to the last decree with a burlesque Apache dance at the finish with a line of smashing falls that are genuinely funny, in their rough way. They have a first-rate opening. The straight man comes on hurriedly with the comedian trailing him persistently and begging for something. They are approaching a fight when the straight man gives way with "Oh, all right, if you must have it," and hands the comedian the stump of his fuming cigarette. A laugh at the get-away is worth two in the middle of the routine.

Chody and Dot Jennings were nicely placed. Their neat special song numbers and Chody's capital dancing made the going easy for them on the heels of the Morrissey and Young roughhouse, a change of pace that furnished the desirable touch of variety. The act is prettily dressed, both as to principals and stage equipment and has an atmosphere of class. Chody's imitation of Frisco was an enlivening item in the routine.

"The Rose of Italy," Kenneth Webb's sketch that has played around some of the big time, gave the show more variety. The tabloid drama is a good deal of a novelty and packs a vast amount of story and some drama into the amazingly short time of 15 minutes. Within that brief sketch there are what amount to three changes of set. This is accomplished by the device of a transparency at the back which is twice changed without disturbing the main set. The action starts on a dark stage with a pistol shot. When the lights go up two detectives enter the room from a fire-escape and capture a woman hiding. From there the tale unfolds swiftly. The prisoner sits at a table and begins her story. "It was in Italy," she says—the stage goes dark and the miniature set behind the transparency is illuminated. The girl's lover is about to sail for America, leaving her in care of a man friend, Pietro. Subsequently with changing scenes it is disclosed that Pietro plays false, declares that the absent

lover is dead; brings the girl to America where he mistreats her and finally the two men meet and fight. In the end it is revealed that Pietro is a smuggler and thief and there is a \$5,000 reward for him dead or alive. All this adequately played within quarter of an hour.

Gordon and Gates were next to closing. The man has a cheap brand of comedy—singing out of tune, stepping high and holding his coat tails as though they were skirts, making side remarks in Yiddish and turning his back to the audience to conceal phoney laughter, etc. The talk bristles with overdone gags—"Don't shush me to my face"—"Don't put your face in my shush." The comic does a poor imitation of Ed Wynn, goggles, eccentric hats and all.

Nelle Arnaut and Co., heretofore called the Arnaut Trio, made a pretty closing number. The little girl is a graceful trick and her two boy assistants match her in youthful appearance and animation. All three play violins and dance at the same time. The playing is not important, but the dancing is neat and the trio make a charming effect of juvenile entertainers. Fletcher and Pasquale not seen at this performance.

COLONIAL

The Colonial show the first half started off in the initial section like a small time bill. There was no snap to it until the final turn of that portion, Bert Baker and Co. in "Pre-variation." He made them laugh at his lying piece. What was really there came in the second half with Diamond and Brennan (New Acts) leading off with their latest skit, followed by the Courtney Sisters and their string orchestra, while Jack Wilson and Co. took the next to closing position, with the Four Fists closing.

The sort of a first part may be understood when it said Diamond and Brennan sang "Yoo Hoo" for the second time that evening with the chances not over five people besides the musicians recognized it as having been previously sung. The Diamond and Brennan act is over, but, outside of that, wait until the girls of vaudeville who know Miss Brennan see her at her present weight, greatly reduced although she did not need so much reduction, but it's not the weight, it's her dandy appearance now that will make the others envious. Mr. Diamond wore a gray derby through the act and wore it so well it looked well on him. They are now doing one of the best two-acts in the business.

The Courtney girls have shown about the best judgment of all of those who insisted on hands accompanying them. The girls have two violins, one cello, one bass viol and a pianist, all men. The set is parlor and the musical combination just fits in. Florence looked nice as she sang as of yore with Fay, and Fay put over ballads just the same and just as good as she ever did. The girls closed with a very nice semi-ballad, "Good Old Days" or something like that, and they responded to an earned encore again with a melody of their former success. Florence made a little speech in which she hoped the audience liked their come-back and then waited for the audience to express its approval through applause. The house got the waiting angle and applauded, then Florence said they would keep them waiting no longer, but kept right on talking about a growing mustache on one of the young men. It didn't sound badly at that, for these girls have been and apparently are still very popular.

The Wilson three-act with its straight man and young woman, besides Wilson in blackface, got a running start for laughs with Wilson's opening. He had several new gags, a couple of new and good songs, and kidded the show ahead as usual. The straight man has an unusually well placed baritone and while he may not be a premier straight as yet, his voice will take him along for a long while. Besides he is of some appearance under the brown, though only at ease when singing. The young woman talks better than she sings.

Opening the show were the Burns Brothers, hand lifters, in full evening dress. Next were Ryan, Weber and Ryan, the two Ryan girls with a male dancer. The girls had attractive looking gowns and did well enough for the No. 2 position with their trio dancing. It is the dancing they must depend upon, as they do not talk but do sing. No. 3 held Billy Dale and Co. in a sort of skit of father and son. Dale is the son who sings twice, both ballads, while the father, made up as a k. k. k. seemed to be confused when to use and when not to use an accent that sounded Dutch when employed. The girl hardly matters other than as a lay figure. The turn quietly passed along. It needs a better finish and more substance for the big time.

After came Martha Pryor, a very dark brunet, with a pianist. Miss Pryor had a number of selections, popular or otherwise, but none seems especially suited to whatever style is her best. Not one of the songs brought out that style if it is there. She fared somewhat better, good enough for a single encore. Then came Baker and his laughs.

The Colonial held capacity Monday evening through a benefit for

the Jewish drive, promoted for some local congregation. It brought many strange faces into the house and made a hard audience of the ensemble, for many were quite elderly people who may have gotten some of the stuff by Wednesday. The house was re-scaled down front for the occasion. Orchestra seats sold at \$3.50 each, with the surplus over the regular scale probably allowed by the Keith management for the drive.

Sime.

5TH AVE.

Doesn't make much difference what kind of a show is holding forth, for either half they troop in just the same down around 28th street. Not the usual number of standees Tuesday night, but those who came in around 8.30 and nine o'clock were forced to wait their turn in being seated. It's a cinch that if some of the other houses catered to as consistent a patronage as the 5th Avenue, the early season's closings now scheduled would be considerably less in number. The bill ran mainly to their liking, having a fair percentage of singing and laugh providers, with an added touch of stepping in the personnel of Mary Lawlor and her boys, who preceded the closing film.

Immediately ahead of the dancing act was Ruth Royce, topping, and scoring substantially with her songs. Melville and Rule, No. 3, registered for the initial laugh-provoking episode with their crossfire that has the woman delivering all the punch lines, in most of the play phrases. The team had no difficulty in connecting, but about three or four minutes chopped off would have made it more conducive to the morale.

The Novelty Clintons ushered in and evidently have added considerable talk. The conversation neither swept its influence one way or the other, though the physical efforts of the man sufficed to make the turn a satisfactory opener.

Lloyd Garrett, a piano player and a high-register tenor voice, deuced it to appreciation with a line-up of melodies having a decided leaning towards the hit numbers from various Broadway, past and present, productions. Too, the usual ode to Ireland. The singer presents a neat appearance besides delivering in a more than average voice for vaudeville, even if it does have a tendency to become thin as the range carries upward. A more judicious sense as to the time to be consumed would aid the dinner-coated vocalist.

Joseph K. Watson and his Hebrew monolog was penciled in late on the running order, but after the initial minutes the gags began to click regularly up to the catch line, in closing out, for a total strong enough to demand an encore, offered in the form of a semi-ballad holding a comedy lyric. Probably the laugh producing high mark of the night, Watson.

Marion Murray (New Acts) in a sketch showed around the middle of the evening and was followed by the Seven Honey Boys, doing 18 minutes of a minstrel first-part to appreciable returns. The men combine tunelessly on their melodies, a majority of which are snapped off minus an accompaniment from the house musicians, with each number generally spaced by verbal action on the part of the two end men. The act is dressed well in "two," having a back drop fronted with wicker furniture and the company in conventional blackface and minstrel garb. Closing in "one" the applause demanded a return that brought forth what listened as being a new melody embodied with possibilities, for both singers and dance music, if receiving the proper attention.

Skig.

RIVERSIDE

Business was good Monday night, but far from capacity. The show gathered headway as it advanced, though it seemed a more satisfactory story running order could have been arranged. An extremely slow get-away, made so by that which was offered in the early positions, left it up to the later appearances to carry the entertainment over. That developed into the last trio of offerings, all holding some reference to the old days of vaudeville, and songs popular during the past generation following each other in the second half for not any too strong a make-up.

Seed and Austin, closing intermission, walked in with the comedy honors of the night. The patter and fall of the smaller man and the Greek waiter idea were sweet t. a house which had been waiting for a real laugh. Especially did the calling of the fruits warm 'em up to the point where the applause was still going on after the cards had been changed. A funny guy, that Dave Seed, with Ralph Austin doing his acceptable straight and the girl allowing for one gag that gives promise of becoming a by-word among any gathering that hears it. Seed's nip-up and flop, for a laugh, is like that of Tom Smith's and Bill Demarest's. Immediately ahead of the comedy was placed Jim and Betty Morgan. The couple did nicely with the singing of the girl, despite a cold disrupting her normal delivery, and the musical selections of her partner. Three attractive costumes aid materially in dressing the act, while the playing

(Continued on page 24)

BILLS NEXT WEEK (MARCH 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
C Randall & Girls
Eddie Ross
Higgs & Wichele
Tom Smith Co
Jack LaVier
(Others to fill)

Keith's Riverside
Mabel Ford Rev
McLaughlin & B
Bert Fitzgibbon
Sully & Houghton
Edwin George
Wilson Bros
DeLyle Alda Co
Unusual 2

Keith's Royal
Lewis & Dady
Lew Dockstader
Herschel H. Miller
Little Billy
Sarah Padden Co
Elizabeth Brice
Kane & Grant
*Murray & McNeese
*Emilie Lea Co
Bolger Bros
4 Aces
Copper Ricardo

Keith's Colonial
Avon Comedy 4
Grace Nelson
Redmond & Wells
*Emilie Lea Co
Paulotte & Ray
Harry Tighe Co
Horace Goldin Co
Pearson N'port & P
Ben Beyer

1st half (27-29)
Harry Ellis
Clemens Billings Co
Rosa Clark
Novelty Clintons
Adler & Dunbar
(Others to fill)

2d half (30-2)
Paul Specht's Band
*Keller & Walters
Jack Osterman
(Others to fill)

Proctor's 125th St.
2d half (23-26)
Sally Hand
Sylvester & Vance
Arnold & Florence
Hawthorne & Cook
(Others to fill)

1st half (27-29)
Story & Clark
Samuel & Marion
Whitfield & Ireland
(Others to fill)

2d half (30-2)
Mr & Mrs D Clark
Murdoch & K'needy
"Shireen"
Green & LeFell
Bobby Randall
(Others to fill)

Proctor's 58th St.
Tommy Martell Co
"Shireen"
Newhoff & Phelps
(Others to fill)

2d half
"Not Yet Marie"
Loney Haskell
Kay Hamlin & K
Ann Burnham Co

1st half (27-29)
Ethel Hopkins
Melville & Rule
Walsh & Bentley
Rucker & Winifred
Berio Girls
(Others to fill)

2d half (30-2)
Mildred Harris Co
Sylvester & Vance
Harry Ellis
(Others to fill)

Moss's Riviera
Lemarie Hayes Co
McFarlane & P
Watson Sis
L Ayres Mantell
Lawton
(Others to fill)

1st half
Charlotte Perry
Hawthorne & Cook
Frankie Heath
Frank Gaby
Novelty Clintons
(Others to fill)

ALBANY
Proctor's
(Troy split)
1st half
Watson's Dogs
Ryan & Ryan
Synley Landfield
Anna Chandler
Bobbe & Nelson
Potter & Hartwell

LOUISVILLE, KY.
Mary Anderson
Bob Albright
Al Herman
Harry Watson Co
Keith's National
(Nashville split)
1st half
Ward & Dooley
Grae Dorso
Paul Hill Co
Geo Morton
Glady Delmar Co

CHESTER, PA.
Adgement
Artistic Treat
Bennett & Lee
Harry Johnson
Dillon & Parker
2d half
Mack & LaRue
Schwartz & Clifford
Dolly Kay
Powder Puff & T

LOUISVILLE, KY.
Mary Anderson
Bob Albright
Al Herman
Harry Watson Co
Keith's National
(Nashville split)
1st half
Ward & Dooley
Grae Dorso
Paul Hill Co
Geo Morton
Glady Delmar Co

1st half
Novelty Perellos
Lillian Gonne Co
Jossie Heather Co
Black & O'Donnell
"Four of Us"

NORFOLK
Academy
(Richmond split)
1st half
W & H Brown
Byal & Early
Bobby Watson
Florence Tempest

PHILADELPHIA
B. F. Keith's
Wilson Aubrey 3
Marcelle Fallet
Quixey 4
Elmore & Williams
Grant Mitchell Co
Donagan & Allan
D D H?
Bob & Tip
Cartmell & Harris
Keystone
3 Lordens
Laura Ordway Co

HUGH HERBERT

N. Y. A. CLUB, NEW YORK CITY

SAVANNAH
Bijou
(Jacksonville split)
1st half
Nifty Trio
Nevis & Guhl
Francis & Kennedy
Paramount Four
Jim McWilliams

SCIENTADY
Proctor's
Evans & Massart
Joe Armstrong
Buck & Durkin
Arthur Askill Co
Clara Howard
B Browne Co
2d half
Alice Hamilton

TROY, N. Y.
Proctor's
(Albany split)
1st half
Downey & Claridge
Chas Tobias
Fisher & Hurst
Ruth Budd
Shawkey Roth & W
Henry's Melody 6

UTICA, N. Y.
Colonial
Cliff Jordan
Kaufman & Lillie
Spencer & Williams
J C Mack Co
(One to fill)

Gordon's Olympia
(Washington St.)
Kelly & Brown
Franklin Ardell Co
B C Hillman
Carson & Kane
(One to fill)

Bowdoin Sq.
Page Hack & M
Howard & Rosa

Howard
Willie Smith
Welch Mealy & M

BANGOR, ME.
Bijou
2d half
Portia Sisters
Herman Berrens
Fargo & White
Teschow's Cats
(Two to fill)

2d half
Davis & Walker
Jim Doherty
Blackstone
Barrett & Cunnec
(One to fill)

L'W'NCE, MASS.
Empire
Davis & Walker
Billy Kelly Co
Texas Comedy 4
Cevone Troupe
(One to fill)

The Le Grohs
Harry May
Holmes & Lavery
Belle Montrose
"The Comebacks"

BROCKTON, MASS.
Strand
Dancing Kennedys
Harry Mayo
Donovan & Lee
The Le Grohs
2d half
Victoria Goodwin
Stagpole & Spier
(Three to fill)

LYNN, MASS.
Olympia
Jim Doherty
Barrett & Cunnec
Holmes & Lavery
B A Rolfe Co
2d half
Grant & Wallace
Billy Kelly Co
Dave Roth
Corinne Tilton Rev

MANCHESTER
Palace
Grant & Wallace
Jack McCowan
Kernan Cripps Co
Bevan & Flint
Conlin & Glass
2d half
Dancing Kennedys
Kernan Cripps Co
Ja Da Trio
Cevone Troupe
(One to fill)

ED. DAVIDOW and RUFUS LeMAIRE

1493 BROADWAY
TELEPHONE BRYANT 841-842
PRESENT
BOBBY HIGGINS in "Oh Chetney" with **BETTY PIERCE**
Shubert Vaudeville This Season and Next

CINCINNATI
B. F. Keith's
Du For Boys
Arnaud Bros
Billy Gleson
Elmie & Paulsen
Harry Langdon Co

MOBILE
Lyrie
(N. Orleans split)
1st half
Van Horn & Inez
Bobby Hinchshaw Co
Cotton Pickers
Walmesley & K'ing
Herbert Lloyd Co

PITTSBURGH
Davis
The Stanleys
Florence Nash Co
Blossom Seely Co
Ben Welch
Lockett & Lynn

SYRACUSE
B. F. Keith's
Van Cello & Mary
Home & Gant
The Fynes
Powers & Wallace
Elia Morris

YONKERS, N. Y.
Proctor's
Al Raymond
Kay Hamlin & K
Jason & Harrigan
(Others to fill)

YORK, PA.
Opera House
Hail Erdman & B
Fisher & Gilmore
(Three to fill)

NEW BEDFORD
Olympia
2d half
The McBans
"Telephone Tangle"
Donovan & Lee
B A Rolfe Co

MEDLEY and DUPREE

Originators of Breakaway Phonographs

Keith's Alhambra
Leightners & Alex
Diamond & Brennan
Brown & Weston
Bert Baker Co
Margaret Padula
Dooley & Sala
Corradini's Animals
(Two to fill)

Moss's Broadway
Jon K Watson
"Springtime"
Ruth Royce
Smith & Barker
Swor Bros
Haig & Lavery
Epita Grendos Co
(Others to fill)

Moss's Coliseum
Burt & Rosedale
Willie Solar
Morak Sis
Walters & Walters
U S Jazz Band
(One to fill)

Lemarie Hayes Co
Hilton & Norton
Watson Sis
*Ethel Hopkins
(Two to fill)

Keith's Fordham
Frankie Heath
Beaumont Sis
Hawthorne & Cook
Mallia Bart Co
(Two to fill)

2d half
Courtney Sis Co
McFarlane & P
Burt & Rosedale
7 Honey Boys
Walters & Walters
Lawton

Moss's Franklin
Mosconi Bros Co
Frank Gaby
Elce & Werner
El Cleave
(Two to fill)

2d half
Glenn & Jenkins
Miss Juliet
Uls & Lee
(Others to fill)

Keith's Hamilton
Belle Baker
Hunting & Francis
J & B Morgan
Ryan Weber & R
*Mack & Holly
(Others to fill)

Keith's Jefferson
Courtney Sis Co
Hilton & Norton
Klinter & Reaney
Charlotte Parry Co
(Others to fill)

2d half
U S Jazz Band
L Ayres Mantell

AMSTERDAM, N.Y.
Rialto
Alice Hamilton
Jean Granece Co
(Others to fill)

2d half
Morris & Shaw
McCormack & I
Ruth Royce

COLUMBUS, O.
B. F. Keith's
Musical Hunters
Henry & Moore
Belle & Eva
Victor Moore Co
McLellan & Carson
Juliette Deka

DETROIT
Temple
Davis & Darnell
Willie Rolis
Ona Munson
Olsen & Johnson
Wm Hook Co
Galletti & Kokin
Burns & Lorraine
Reck & Rector

EASTON, PA.
Able O. H.
Fields & Adams
Arman Kaliz Co
(Two to fill)

TOLEDO, O.
B. F. Keith's
Dawson Girls
Claude Golden
Lucas & Inez
Henry Santre & B
H & A Soyomuro
Norton & Nicholson

TORONTO
Shea's
Frank Brown
Rae Samuels

SPRINGFIELD, MASS.
Palace
3 Lees
Foster & Joyce
Cesar Rivoli
F & O Walters
The Filvertons

DANVILLE, ILL.
Terrace
DeVera & DeCola
Counter & Hoffman
Max Bloom Co
Tennessee Ten

BROOKLYN
Keith's Bushwick
Franklin & Charles
Claire Vincent Co
Lyndell & Gibson
*Jodie Rooney
Sylvia Clark
Dolly Sis
Healy & Cross
2 Ladies

Keith's Orpheum
Dolly Sis
White Sis
Jack Wilson Co
Noble
*Seed & Austin
Mae Beeson Co
L & B Morgan
Mr & Mrs J Barry
The Joannys

Moss's Flatbush
Sewell Sis
Moore & Jayne

BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Levine Ordre & D
Knapp & Cornelia
Eva Fay
Finlay & Hill
Larson & Noble

BOSTON
B. F. Keith's
Willie Hale & Bro
Dutton
Jay Velle & Girls
Norwood & Hall
Danny Dugan Co
George Jessel
B Barriola Co
B Anderson & Pony

HAMILTON, CAN.
Lyrie
Roger Inhoff Co
Perrone & Oliver
Sheldon Thome & B
Chas Harrison Co

HARRISBURG
Majestic
Howard & Sadler
Arabian Nightmares
(Three to fill)

2d half
Hall Ermine & B
Fisher & Gilmore
Princess Rajah
(Two to fill)

NASHVILLE
Princess
(Louisville split)
1st half
McShane & H
Demare & Vale
Virginia Romance
Lowry & Prince

PROVIDENCE
E. F. Albee
Martin & Moore
Cahill & Romaine
Sandy
Daisy Neils
Harriet Mariotte
Devoe & Hafford
Gus Edwards' Rev

QUEBEC, CAN.
Auditorium
Victoria & Dupree
Countess Verona
Montambo & Nap
Mack & Lee

READING, PA.
Majestic
Bernard & Meyers
Chas Keating Co
Conroy & Yares
Princess Rajah
(One to fill)

2d half
Howard & Sadler
Berrick & Hart
(Three to fill)

NEW HAVEN
Palace
4 Belhops
Dennos Shilt & C
Ames & Winthrop
Keane & Williams
Down Roy
McDonald 3
F & O Walters
Ford & Cunningham
Payton & Ward
Chandon 3

WILKES-BARRE
Palace
(Scranton split)
1st half
McCarthy & M'rne
Faden Trio
Porter J White
Shaw & Lee
Hackett & Delmar

LEXINGTON, KY.
Ben All
Daly & Berlew

SHUBERT CIRCUIT
This Week (March 20)
NEW YORK CITY
Winter Garden
Nan Halperin

JOHN J. KEMP

Theatrical Insurance

35 JOHN STREET, NEW YORK CITY

Phone: Bowling Green 2100

Beaumont Sis
Mankin
Willie Solar
(Others to fill)

Moss's Regent
Glenn & Jenkins
Mullen & Francis
Mary Carson
(Others to fill)

2d half
Rice & Werner
*Ray Ferguson Co
(Others to fill)

Keith's 81st St.
Mabel Burke Co
Hille Dale Co
Florence Walton Co
Burns & Lynn
Lucille & Gork
Reddington & Crt
(Others to fill)

2d half (23-26)
*Marion Murray Co
"Shireen"
Jennie Reed
Melville & Rule
Jvanhoff & Varvara
(Others to fill)

Walter Newman
in "PROFITTEERING"
Keith World's Best Vaudeville
Direction: W. S. HENNESSY

BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Levine Ordre & D
Knapp & Cornelia
Eva Fay
Finlay & Hill
Larson & Noble

BOSTON
B. F. Keith's
Willie Hale & Bro
Dutton
Jay Velle & Girls
Norwood & Hall
Danny Dugan Co
George Jessel
B Barriola Co
B Anderson & Pony

HAMILTON, CAN.
Lyrie
Roger Inhoff Co
Perrone & Oliver
Sheldon Thome & B
Chas Harrison Co

HARRISBURG
Majestic
Howard & Sadler
Arabian Nightmares
(Three to fill)

2d half
Hall Ermine & B
Fisher & Gilmore
Princess Rajah
(Two to fill)

NASHVILLE
Princess
(Louisville split)
1st half
McShane & H
Demare & Vale
Virginia Romance
Lowry & Prince

PROVIDENCE
E. F. Albee
Martin & Moore
Cahill & Romaine
Sandy
Daisy Neils
Harriet Mariotte
Devoe & Hafford
Gus Edwards' Rev

QUEBEC, CAN.
Auditorium
Victoria & Dupree
Countess Verona
Montambo & Nap
Mack & Lee

READING, PA.
Majestic
Bernard & Meyers
Chas Keating Co
Conroy & Yares
Princess Rajah
(One to fill)

2d half
Howard & Sadler
Berrick & Hart
(Three to fill)

NEW HAVEN
Palace
4 Belhops
Dennos Shilt & C
Ames & Winthrop
Keane & Williams
Down Roy
McDonald 3
F & O Walters
Ford & Cunningham
Payton & Ward
Chandon 3

WILKES-BARRE
Palace
(Scranton split)
1st half
McCarthy & M'rne
Faden Trio
Porter J White
Shaw & Lee
Hackett & Delmar

LEXINGTON, KY.
Ben All
Daly & Berlew

SHUBERT CIRCUIT
This Week (March 20)
NEW YORK CITY
Winter Garden
Nan Halperin

Beaumont Sis
Mankin
Willie Solar
(Others to fill)

Walter C Kelly
Leavitt & Lockwood
Larimore & Hudson
(One to fill)

Keith's Greenpoint
2d half (23-26)
DeVoe & Hafford
Kay Hamlin & K
Novelty Clintons
(Others to fill)

1st half (27-29)
Sylvester & Vance
Valentine & Vox
*Mr & Mrs Clark
(Others to fill)

2d half (30-2)
Margaret Young
Joe Darcy
Berio Girls
(Others to fill)

Keith's Prospect
2d half (23-26)
*Juran & McGuire
Lorton & Glass
Crafts & Haley
Coogan & Casey
Oscar Lorraine
4 Aces

CHARLOTTE
Lyrie
(Rome split)
1st half
Sherwin Kelly
Connors & Francis

HARRY—
LANG and VERNON
"Who Is Your Boss"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

JEANNE
—

CALL

All members and accepted applicants for the American Artists Co-Operative Club, Incorporated, communicate at once with Joe Maxwell, Business Manager, Hotel Sherman, Chicago.

MLN

Fear Baggott & F
NEWARK, N. J.
Proctor's
2d half (23-26)
7 Honey Boys
Vadi & Cygi
Mack & Holly
Whitfield & Ireland
(Others to fill)

ROANOKE
Roanoke
(Charlottesville split)
1st half
Reynolds & White
Miller & Chapman
Linton Bros Rev
Noel Lester Co

ROCHESTER
Temple
4 Casting Mellos
Vincent O'Donnell
Johnny Burke
Barbette
Poley & Leture

BOSTON—B. F. KEITH
Boston
John & Nellie Oms
Big City Four
Burt & Rosedale
Hall & Shapiro
"Shadowland"

GEO. CHOOS Presents
FRANK ELLIS
in "A DRESS REHEARSAL"
Interstate Circuit—Around in a snappy
108 and only lost 9 "Silver Kings"

BROOKLYN
Greent
Sally Irene & M
Rigato Bros
Eddie Bowling
Cecil
Thrust Evans Co
Frank Stanford Co
Buck & Stone
General Pismo
Bob Nelson

BOSTON
Anjestic
Miss Lloyd
Fred Stanley Co
Jack Griffin
Three Chums
Frank Jerome
Borton & La T

DR. JULIAN SIEGEL

1493 B'way (Putnam Bldg.) N. Y.

"Chuckles of 1921"

Helle Story
Ray Hughes & Pam
Johndah & Rajah
Ruhli & Rosa
J J Jones
Conchita Piquer

BROOKLYN
Greent
Sally Irene & M
Rigato Bros
Eddie Bowling
Cecil
Thrust Evans Co
Frank Stanford Co
Buck & Stone
General Pismo
Bob Nelson

BOSTON
Anjestic
Miss Lloyd
Fred Stanley Co
Jack Griffin
Three Chums
Frank Jerome
Borton & La T

CLEVELAND
Cleveland
(Cleveland split)
Jimmie Hunsley
"The Road to Paris"
Buddy Doyle
Art Baker
Ethel Baker
O'Hanlon & Z
Boris & Boris
Abe & Abe
Lew & Lew
Burt & Burt

APOLLO
(Sunday opening)
"Shaggy"
Degeri Demers
Klein Bros
McConnell & Sykes
Earl McCullough
Jenn Redm
Orlando Strath

Mason & Keeler
Peggy March
Gaudiniths
Marie Lo
Armstrong & James
Ragat & Moore
Lora Hoffman
Chas McGood Co

DETROIT
O. H.
(Sunday opening)
"Midnight Riders"
Sam Hearn
Harry Hines
Green & Hyler
Ely & Keller
White Kidnor & C

MINNEAPOLIS
Palace
(Sunday opening)
Francis Renault
Milo
Julius Fisher
Bennett & Bonnett
Correll & Rogers
Ruloff & Rulowa

NEWARK, N. J.
Rialto
W. E. Ritchie Co
Ford & Hootch
The Pickfords
Fred Allen

LA MAZE TRIO

Next Week (20-2), Garden, Kansas City.

ORPHEUM CIRCUIT

CHICAGO
Majestic
Bessie Clayton Co
Cliff Nazario Co
Richard Keane
Cliff Nazario Co
Eddie Buzzell
Zohn & Dries
Dugan & Raymond
Rogers & Marcell
Joe Bennett
Flying Mayors

Palace
Whitting & Rurt
D'mareat & Collette
Roscoe Ails Co
Creole Fashion Pl
Jack Kennedy
Harry Holman Co
Claude Coleman
Harry L. Mason
Three Regals
Ed H Ford
Hughes Musical 2
Lucas & Inez
Lane & Harper

State-Lake
D Sherman's Circus
Lamy Bros
Rockwell & Fox
Geo MacFarlane
Frank Farnon
Mary Haynes
Jack Hanley

CALGARY, CAN.
Orpheum
(27-28)
(Same bill plays
Edmonton 20-2)
Alex Petty
Bert Howard
Josephine Victor
Lana & Smythe
"Modern Chicks"
Silver Duval & K
"Dainty Marie"

DENVER
Orpheum
Four Marx Bros
"Pedestrianism"
Howard's Ponies
Keogan & O'Rourke
Ward Bros
Leo Zarrell

DES MOINES
Orpheum
(Sunday opening)
Emerson & Baldwin
Lydia Barry
Margo Watson
Lane & Byron
Al Weinman

GERTRUDE
MOODY and DUNCAN
OPERA and JAZZ, INC.
COMING EAST
Direction, HARRY WEBER
Week Mar. 27—Majestic, Ft. Worth, Tex.

James C Morton
KANSAS CITY
Main St.
Clifford Wayne
Buddy Walton
Jack George
B Arlington Co

Orpheum
Claudius & Seurat
Doyle & Cavanaugh
Zelaya
Five Avalons
Valencia Suratt Co
La Pilarica Trio
Ionia Bros

LINCOLN, NEB.
Orpheum
Vera Gordon
Lyddell & Mary
Ben Bernie
Adams & Barnett
Nathane Bros
Higgins & Braun

LOS ANGELES
Hill St.
(Sunday opening)
Three Halsey Sis
Young America
Schriener & F'smins

Pearson, Newport & Pearson
"A STUDY IN PEP"
Next Week (March 27), Riverside, N. Y.
Direction: HARRY J. FITZGERALD

Patricia & Delore
R'ard & Vancher
Weston's Models
Orpheum
(Sunday opening)
Nash & O'Donnell
Raby Norton
Robert & Walters
La Bernina

MEMPHIS
Fritzie Scheff

Ernestine Myers Co
Adole Oswald
Arthur Barak
Dickinson & D'gon

PHILADELPHIA
Cheesnut St. O. H.
Adole Rowland
Robins
Horlick & Sarampa
Joe Fanton Co
Ben Linn
Taffan & Newell
Matthews & Ayres
Maxie & George
Bobby Higgins Co

SPRINGFIELD, MASS.
Court Sq.
Chas Purcell Co
Brendt & Bert
Kajiyama
Alone Bronson Co
Everest's Monks
Jack Strouse
Tadg Terry
Stymour & Jeaney's

WASHINGTON
Belasco
(Sunday opening)
"Pine and Needles"
Hime & Cullen
Musical Johnstons
Anna Codee

SEATTLE
Orpheum
(Sunday opening)

LOEW CIRCUIT
NEW YORK CITY
State
Kane Morey & M
Lind & Treas
Miller Packer & S
White Black & U
Friend & Downing
"In Argentina"
2d half
Hubert Dyer Co
Barrett & O'Neill
Dora Hilton Co
Marika & Wilson
Fred Gray Co
"In Argentina"
(One to fill)

MILWAUKEE
Majestic
Howard & Clark
Kellam & Odare
Jed Dooley
Lillian Shaw
Claude Golden
McKay & Ardine
Cargleton & Balow
Neel Abel
Juggling Nelsons

Palace
Clark & Bergman
Bob Hall
Bessie Rempie
Morris & Campbell
Ford & Goodrich
Alex Melford Trio

MINNEAPOLIS
Orpheum
(Sunday opening)
Rasgo
Roberts & Clark
Moore & Jayne
Helen Keller
James C Morton
Fred Lindsay

Hennepin
(Sunday opening)
Ruth Howell Duo
Cook & Rosner
Sternard's Midgels
Mel Klee
Amaranth Sis

NEW ORLEANS
Orpheum
Toney & Norman
"Highlowbrow"
Bernard & Garry
Jordan Girls
Emma Carus
Leddon & Gardner
Sensational Deckers

OAKLAND, CAL.
Orpheum
(Sunday opening)
Hal Skelly
Taylor Howard & T
Pinto & Boyle
Raymond & Wilbert
Oliver & Oip
Lola Bennett

OMAHA, NEB.
Orpheum
(Sunday opening)
Garcellett Bros

Flinders & Walter
Wm Gaxton
Emerson & Baldwin
Cameron Sisters
Harry Delf
Taxie

PORTLAND, ORE.
Orpheum
(Sunday opening)
Van & Corbett
McMik & Wallace
Berk & Swan
Seals
Chabot & Tontoni
Princesses Quo T
Black & Dunlop

SACRAMENTO, CAL.
Orpheum
(27-29)
(Same bill plays
Fresno 30-2)
Davis & Pello
Pat Rooney Co
Kino
Harry Kahne
Ann Gray
Crawford & Brodick

ST. LOUIS
Orpheum
(Sunday opening)
Lee Children
Allen Stanley
Moss & Frye
Frazier & Klats
Taran
Bobby Bender
Dooley & Story
Michon Bros

Rialto
Frank Dobson
Kramer & Boyle
Sharracks
Cecil Gray
Dowers Walters & C

ST. PAUL
Orpheum
(Sunday opening)
Raymond & Schrim
Eddie Fry
Mildred Franklin & R
Mason & Shaw

SAN FRANCISCO
Golden Gate
(Sunday opening)
Peggy Parker

ST. PAUL
Orpheum
(Sunday opening)
Raymond & Schrim
Eddie Fry
Mildred Franklin & R
Mason & Shaw

SAN FRANCISCO
Golden Gate
(Sunday opening)
Peggy Parker

HOLMES and LEVERE
"THEMSELVES"
Still Throwing the "Dummy" Up New
England Way
Direction: HARRY FITZGERALD

James Cullen
Hosstock's School
Lang & Vernon
Bill Gendevie & W
Princeton & Watson

Orpheum
(Sunday opening)
Adelaide & Hughes
Van Hoven
Duttons
Mullinger & Meyer
Ray & Emma Dean
Four Ortons
Mrs Sidney Drew Co

WINNIPEG
Orpheum
Humphrey Dancers
Mr & Mrs A. Roger
Paton & Fields
Jimmy Lucas
Sandy Shaw
Travers & Douglas
Norris' Animals
Rinaldo Bros

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

BILLY GLASON
"JUST SONGS AND SAYINGS"
Romping on the the Blue Grass of
Louisville, Ky., This Week

Wardell & Doncor
Frank Terry
(One to fill)
Cornell Leona & Z
Curry & Graham
Middleton & S'm's
Gordon & Gates
"Speedy Bits"
2d half
A Diaz & Monks
Zeck & Randolph
Dave Bernie
Downing & Lee Co
(One to fill)

Lincoln Sq.
Fletcher & P'quale
Howard & Green
Zeck & Randolph
Al Shayne
Jeanette & N'rmans
2d half
Flying Henrys
Jean Boydel
Broken Mirror
Dobbs & Watkins
"Speedy Bits"

Greeley Sq.
Uyeda Japs
Ole & West
Jean Boydel
"Honeycomb Inn"
Olive Bayes
Phina Co
2d half
DePierro Trio
Cason Bros
Curry & Graham
Will Stanton Co
Hank Brown Co
Ara Sis

Delaney St.
Ledy & Ledy
T & D Lane

Phone BRYANT 5377
DR. M. HERBST
DENTIST
XRAY DIAGNOSIS
1187 BROADWAY, Suite 408, Cor. 43d St.
NEW YORK

M Taffard, Co
Harry White
Ara Sis
2d half
Earle & Matthews
McKenna & P
Reed & B'ke
Phina Co
Friend & Downing
Cornell Leona & Z

National
Flying Henrys
Fein & Monahan
Monte & Lyons
Amoros & Donahue
2d half
Uyeda Japs
Miller Packer & S
Barnes & Wors
"Honeycomb Inn"

Orpheum
"Just Friends"
Goetz & Duffy
Bigelow & P
Wardell & D
Chas Murray
3 Kanawha Boys
2d half
Kane Morey & M
Copper & Lacey
D Burton Co
Chas Murray
White Black & U

Wm Seabury
Laura Hiebert
Sandy Shaw
Rita Gould
Morris Animals
Espe & Dutton
Rinaldo Bros

BOSTON
Orpheum
Milo & Blum
O'Connor & Clifford
Henry Fry
Nevis & Gordon
Lucky & Harris
Bita Song & Dance
2d half
Ziegler Duo
A & L Barlow
Herman & Briscoe
Henry's Day Out
Roy La Pearl
Jack Collins Co

SIoux CITY
Orpheum
(Sunday opening)
Beatrice Sweeney

BUFFALO
State
Summers Duo
Robinson McChie
Hayes & Fields
L Bernard Co
Sherman Van & H
"Dancing Surprise"

CHICAGO
McVicker's
Dimond & Daigter
Alitta Carbone Co
Jas Grady Co
Lehr & Bell
Melody Festival

DAYTON
Dayton
Obala & A'rienne
McViller & Stetson
"In Wrong"
Hart Wagner & E
Jonis' Hawaiians

NEW YORK CITY
Boulevard
A Diaz & Monks
Mabel Whitman Co
Barnes & Worsley
Stevens & Lovejoy
2d half
"Big Three"
Wilkins & Wilkins
Sig Franz Rev
(One to fill)

Avenue B
Brown's Dogs
Barlier & Dunn
Junior Folies
Jules
(One to fill)
Kennedy & Nelson
Honey Lewis & G
Junior Folies
(One to fill)

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

BOSTON
Orpheum
Milo & Blum
O'Connor & Clifford
Henry Fry
Nevis & Gordon
Lucky & Harris
Bita Song & Dance
2d half
Ziegler Duo
A & L Barlow
Herman & Briscoe
Henry's Day Out
Roy La Pearl
Jack Collins Co

SIoux CITY
Orpheum
(Sunday opening)
Beatrice Sweeney

BUFFALO
State
Summers Duo
Robinson McChie
Hayes & Fields
L Bernard Co
Sherman Van & H
"Dancing Surprise"

CHICAGO
McVicker's
Dimond & Daigter
Alitta Carbone Co
Jas Grady Co
Lehr & Bell
Melody Festival

DAYTON
Dayton
Obala & A'rienne
McViller & Stetson
"In Wrong"
Hart Wagner & E
Jonis' Hawaiians

NEW YORK CITY
Boulevard
A Diaz & Monks
Mabel Whitman Co
Barnes & Worsley
Stevens & Lovejoy
2d half
"Big Three"
Wilkins & Wilkins
Sig Franz Rev
(One to fill)

Avenue B
Brown's Dogs
Barlier & Dunn
Junior Folies
Jules
(One to fill)
Kennedy & Nelson
Honey Lewis & G
Junior Folies
(One to fill)

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

BOSTON
Orpheum
Milo & Blum
O'Connor & Clifford
Henry Fry
Nevis & Gordon
Lucky & Harris
Bita Song & Dance
2d half
Ziegler Duo
A & L Barlow
Herman & Briscoe
Henry's Day Out
Roy La Pearl
Jack Collins Co

SIoux CITY
Orpheum
(Sunday opening)
Beatrice Sweeney

BUFFALO
State
Summers Duo
Robinson McChie
Hayes & Fields
L Bernard Co
Sherman Van & H
"Dancing Surprise"

CHICAGO
McVicker's
Dimond & Daigter
Alitta Carbone Co
Jas Grady Co
Lehr & Bell
Melody Festival

DAYTON
Dayton
Obala & A'rienne
McViller & Stetson
"In Wrong"
Hart Wagner & E
Jonis' Hawaiians

NEW YORK CITY
Boulevard
A Diaz & Monks
Mabel Whitman Co
Barnes & Worsley
Stevens & Lovejoy
2d half
"Big Three"
Wilkins & Wilkins
Sig Franz Rev
(One to fill)

Avenue B
Brown's Dogs
Barlier & Dunn
Junior Folies
Jules
(One to fill)
Kennedy & Nelson
Honey Lewis & G
Junior Folies
(One to fill)

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

BOSTON
Orpheum
Milo & Blum
O'Connor & Clifford
Henry Fry
Nevis & Gordon
Lucky & Harris
Bita Song & Dance
2d half
Ziegler Duo
A & L Barlow
Herman & Briscoe
Henry's Day Out
Roy La Pearl
Jack Collins Co

SIoux CITY
Orpheum
(Sunday opening)
Beatrice Sweeney

BUFFALO
State
Summers Duo
Robinson McChie
Hayes & Fields
L Bernard Co
Sherman Van & H
"Dancing Surprise"

CHICAGO
McVicker's
Dimond & Daigter
Alitta Carbone Co
Jas Grady Co
Lehr & Bell
Melody Festival

DAYTON
Dayton
Obala & A'rienne
McViller & Stetson
"In Wrong"
Hart Wagner & E
Jonis' Hawaiians

NEW YORK CITY
Boulevard
A Diaz & Monks
Mabel Whitman Co
Barnes & Worsley
Stevens & Lovejoy
2d half
"Big Three"
Wilkins & Wilkins
Sig Franz Rev
(One to fill)

Avenue B
Brown's Dogs
Barlier & Dunn
Junior Folies
Jules
(One to fill)
Kennedy & Nelson
Honey Lewis & G
Junior Folies
(One to fill)

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind Bros
D Hilton Co
Wm Stanton Co
Dobbs & Watkins
Paul Dennis Rev
Lambert
Ledy & Ledy
Gordon & Gates
"Step Lively"
Goetz & Duffy

Brooklyn
Metropolitan
Lind

RIVERSIDE

(Continued from Page 21)

of the clarinet to the accompaniment of the exaggerated uke brought the team back for one or more encores. It was probably an off night for them at that.

The remainder of the early portion of the evening was taken up by the Joannys with their varied shadowgraphs, displayed upon an octagon screen made novel by the use of different colored lights and a few slides, pleasing and holding attention: "Sandy" (New Acts) and Madam Besson and her sketch, during which the back part of the house became almost noteworthy restless. The playlet seems to have little trouble in holding the interest when showing in the intermediate theatres, but certainly caused much uneasy moving about in seats along with a few aisle trotters at the Riverside.

The Beaumont Sisters put under way the concluding portion of the evening, gaining recognition upon their entrance during a few of the familiar tunes and with the closing number to a sufficient extent for the permission of the usual short speech.

Murray and Oakland (New Acts), who followed, breezed along handily with Murray's comedy efforts proving adequate when coupled with the appearance of Miss Oakland, who also possesses a voice not hard to listen to. The idea of her jazzing up the second chorus of her initial solo impressed as out of place, being not only uncalled for, but beside the issue when she has her vocal ability and appearance as a means of making the number register. Also, as she doesn't again revert to the rag type of delivery. It would be far better were Miss Oakland to stay away, as much as possible, from the pep mannerisms, as, while her normal method of delivery is in direct contrast to that style, the same holds true as to her stage presence, and she's comely enough to do away with the "hot" stepping on of the concluding verse. Murray's best effort, according to the house, was his recitation, with the clowning at the finish also coming in for appreciation up to a total which took the pair away nicely and minus any forcing of bows.

The Gus Edwards revue terminated. After the orchestra had come close to ruining the opening number, the boys in the pit reversed and allowed the following sequence of melodies to come and go without molesting them to any specific degree. The girls and the clothing hold up the act, though it is evidently in dire need of at least one substantial singing voice. At present the voices of the principals are decidedly mediocre. Edwards had a bad cold, and one of the feminine number leaders works more like a burlesque soubrette than anything else. Her fresh manner of delivering wasn't any too conducive to the surroundings. The Furness Sisters blossomed forth for one song, and Chester Fredericks supplied the dancing, which gives evidence of needed touching up, but the girls will see it through for a while longer. At least the production tab held 'em intact. Skip.

AMERICAN ROOF

It was believed that Loew's State would be a body blow to the American. With the first season of the two houses parked in the same district, it can be stated that the American has stood up a great deal better than the dope figured. Only the first month after the State got under way was there a marked drop in the American's patronage. Since then business has been but 15 per cent. over last season, and not all of that can be blamed on the proximity of the two theatres, for there are other houses where business has dropped more without opposition. As a matter of fact, the only house the State hurt was Loew's New York.

Strong film features have aided general business for the American. Last week the "Four Horsemen" in three days was a sure magnet. This week started off with a standee matinee. At night there was about half capacity downstairs and on the roof. That has been the rule of late, the matinee draw being proportionately heavier than at night.

The show for the first half was a satisfactory entertainment. A number of turns carried special settings that were missed on the roof Monday evening, but there the show got over nicely too. Hazel Green and her "beau brummels" were the feature, closing intermission to strong returns. Even upstairs the turn made quite a flash, with the lighting a particular aid and Miss Green's dressing counting for much. Miss Green's "fashion plate harmony men," so called by her because of their tux dressing, were equally important with her in the routine. She stuck to blues but the boys worked in straight music in their several specialty and solo bits. It's a good musical quintet.

Hank Brown and Co., next to closing, spread the "hoke" merrily and tickled the house foolishly. Brown explained the girl in the act was not his wife, the latter being parked up on the farm, he thought. That is on the level, he having quite a farm up in Rhode Island. There were two silver dollar gags used, one the familiar "I didn't say you stole it," and the other being in not such good taste. Brown is still

tucking his tongue away and he is delivering in the spot.

Eddie Sloane, perhaps new in name but apparently Andy Rogers, whose routine is thereby identified, went over for the individual honors opening intermission. Sloane's style is not to feed out too much chatter at one time. His industry with the gags and songs turned the trick. One laugh was his announcement of a ditty, "I hope I meet my wife where she told me to go," also used Monday evening at the Colonial.

Lella Shaw and Co., with a comedy sketch used before, again proved herself with it on seventh. It's a hiding lover and raging husband story with near dramatics made funny to the Americans. One laugh they didn't get was when the lover looked in one direction and shouted the husband was home, that gentleman entering from another direction a few moments later. There are several good lines in the act. One had Miss Shaw observe that divorcees are a good thing because "they keep people in circulation." She kidded her juvenile in

saying, he rode horseback side-saddle.

Ben Marks and Dolly Wilson (New Acts) were successful on fourth. Le Hoen and Dufresne with their comedy shooting turn made a first appearance here and on third the team pleased all the way. The man, in a Monroe street (Chicago) shirt, amused while the girl changed. She sported a frock of all gold cloth for the gallery bit.

Jack and Betty Brewster (New Acts) on second; Binns and Grill (New Acts) opened. The Cliff Bailey duo, excellent jumpers and athletes, mixed in comedy and closed nicely. 1bee.

CRESCENT

The show at the Shuberts' Crescent, Brooklyn, deserved a much better break at the box office than it got Monday night. Alibi it with Lent—or Houdini at the Orpheum—but whatever the reason, Monday night saw one of the smallest houses since the Crescent opened. The orchestra held about a third and

balcony half-capacity, with the boxes practically empty, and to make it harder probably more than half of those who were in "shilled" on paper. Nothing wonderful about this show—just an even likable entertainment, with the usual bright and dull spots, but on the whole shaping up better than many a big time bill that has packed 'em in.

Smart fellow, that Eddie Dowling. The production act he is featured in, "Sally, Irene and Mary" closed the first half, and Dowling himself closed the show. A self imposed task, and something he should receive a mark of credit for. It seems at the Monday matinee, the Rigolito Brothers were down in the female position, and didn't like it, so declaring after the mat. A general shifting around of the second half with several combinations tried failed to please anybody, and Dowling volunteered to close the show, an admittedly disagreeable spot for a single talking turn, and more especially so in view of Dowling's earlier appearance with the "Sally" skit. Let it be recorded Dowling

got away with it, kidded the handful out front into good humor, made 'em laugh and sent 'em home happy.

The "Sally, Irene and Mary" act made a splendid keystone for the middle of the show. Dorothy Kirby has replaced Mabel Withee with the turn. It's a comedy skit of New York life, with atmosphere and a story, the latter much better sustained than in most acts of its type. Dowling does a hick character in it that's remarkably correct and faithful to life in dialect, mannerisms, etc. There are laughs and sentiment, romantic apple sauce, but made convincing through the way it's handled by Dowling. Dan Sullivan, Helen O'Shea, Rebecca Ryeford, Katherine Mulqueen and Dorothy Kirby. No riots, show stopping or anything like it Monday night. The house was too small for it. Every act received its due measure of appreciation however, the audience being very responsive for its size.

General Pisano and Co. opened with sharp shooting, Beck and Stone were second with singing and Frank

FROM

1892

TO
1922

30th—ANNIVERSARY

HARRY VON

As a Song Writer with a Record of Hits Which Has Net
"I NEVER HAD A BETTER BUNCH OF SONGS"

An Over-Night Sensational Hit

THOSE DAYS ARE OVER

A Better Song Than "Wait Til. the Sun Shine's Nellie"

A Beautiful Harmony Number—Wonderful Doubles of All Kinds—Great Duet—Great Trio—Great Quartet
Number—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 Them

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

HARRY VON TILZ

ADDRESS

Broadway Central Bldg.
Phone Circle 8775

1658 BROADWAY, CORNE

CHICAGO—177 North
ED. L.

R S A R Y—30th

N TILZER

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

better song. We have many of the biggest acts in vaudeville who just put it on and it's a knockout. Until you hear the orchestration. It's a pip. If you are looking for a closing number, this song will be the trick. And look who wrote it—JACK YELLON and MILTON AGER—Wonderful patter with a 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

We 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.

1st STREET, NEW YORK

St. (Loop End Bldg.)

Manager

Prof. Mgr.

HERMAN SCHENCK

NEW

ADDRESS

Stafford and Co. third with "Rip Van Winkle's Dream," a production skit built to exploit Mr. Stafford's imitative gifts. The bird whistling, and imitations of horses, bees, etc., landed their usual returns.

Bob Nelson was fourth with the same singing routine he did at the Winter Garden last week. Mr. Nelson started giggles a second after he got under way, and had the house laughing hilariously as soon as he dug into his routine. He could have stayed quite a bit longer than the four numbers, but left 'em calling vociferously for more.

Ernest Anderson and Girls opened the second half with a mixture of music, songs and dances that pleased, the pretty stage picture giving the show a touch of class. Ciccolini, following did well with four numbers, two of the heavy type and two of the lighter variety. Rigolletto Brothers and Swanson Sisters next with one of the brothers doing the needle and thread trick done by Houdini for many years. The Rigolletto version of the needle swallowing stunt calls for the use

of several kinds of colored thread and is performed with Rigolletto standing on a platform stairway over the first orchestra row. The principal of the trick is generally similar to that of the one done by Houdini, however. The Swanson Sisters did several doubles, songs and dances during the running of the Rigolletto's turn, that made a first rate contrast for the magic, juggling and athletic feats done by the versatile brothers.

The show ran for three and a quarter hours Monday night.

Bell.

HAMILTON

The show ran Monday all to double and single turns. The first half is solely an alternation of solo and two acts and the last canto consists of three double turns and the Alma Nelson Co. The Hamilton has been featuring its ten-act bill the past eight or nine weeks to offset the competition which is plentiful in the Washington Heights district. The shows let out at 11:30.

but the management avers that the extra 30 minutes is getting the money for this Keith house. The Audubon (Fox) a little further uptown is playing "The Four Horsemen" this week, and judging from the numerous billing on display in the vicinity of the Hamilton, it would follow the feature ought to pull them further uptown. Monday night's attendance showed no signs of it, absolute capacity prevailing. The fact that the natives also stayed through the last act bears out the theory that the extra show is what gives the Keith house the "break."

Mack and Brantley (new acts) opened. Jack La Vier, a clever comedy trapezist, sold himself like an auctioneer. La Vier mugs, gags and performs aloft, the first two elements playing up the acrobatics for all they are worth. The small talk is well chosen and pointed, growing on one as it progresses.

Harry Laughlin and Clara West have framed a song and dance double with an attempt at novelty development. She is the hotel theatre ticket saleswoman, he the new

guest. She recommends various attractions in town, both doing a number from each show. Margaret Young was No. 4, doing her familiar song cycle. Miss Young depends on lyric songs to get over and she has some good ones in her routine, but they have by now become overly familiar and a change would not be amiss. The "Childs to the Ritz" chorus gal number seemed new to the uptowners. A Dixie ditty with a spankingly written patter clicked, bringing her back for "Oogie, oogie, wah, wah," a nut Eskimo song that's a pip for a singer of Miss Young's type. "America's a Wonderful Land," a topical number with more truth and thought to it than many other pop songs, was another extra offering. Her encores totaled three. Rube Bloom assists at the piano, always in the shadow and not even accorded a final bow, but an excellent accompanist withal.

J. Francis Dooley and Corinne Sales were switched from next to closing to ditto in the first half. They mopped up. The team was remembered by many of the Ham-

ilton regulars and accordingly welcomed. This automatically oiled the way for the applause stealing bits, Dooley claiming the balcony for his gang and Miss Sales the orchestra. When everything else failed, fierce puns or the like, it was sure-fire for good natured returns, although never overdone.

Lois Josephine and Leo Henning closed intermission. Another duo that has been doing the same stuff for too long a time. Although dancers primarily, they feature the vocal work as well. Miss Josephine's song story of the fisherman being a solo number perched on the piano. She has been doing the song for years, even before teaming with Henning. Henning is a very personable young man who knows it and overdoes it, particularly in the "boy vampire" audience number, and detracts from the favorable impression already established. In ducks and sweater his appearance is splendid and likened to a college boy type. No denying the couple's terp ability, although the routine is nothing striking.

The second stanza which started after 10 o'clock was all jazzed up as far as running order was concerned. Lou Reed and Al Tucker reopened, being originally spotted No. 5 in the first half. The fiddlers sold their stuff to good purpose, being the only show stopper on the bill. In boob get-up, one doing a simp part, they uncorked rags and classics in a novel manner, the sap looking individual playing with his bow held between his knees, manipulating the violin proper. He also holds the bow rigid in his ear and performed in that wise. The audience seemed to like the rags which were accountable for the stopping of proceedings. They ought to do more of it.

Alma Nelson and Co. were a pleasant surprise. It is a dance revue dressed up with a Greenwich Village studio setting. The act is titled "Bohemia," the two boys introducing it with a song of the same title. They are attired in artist tams and velvet smocks as is the pianist in full stage. However, the act is Alma Nelson. She stopped the act cold twice with her plastic ankle work. She showed everything there is in the legmania lexicon, including a couple of postscripts of her own that whammed. A hopping split is a peach. For the rest the two boys fill the waits with their hoofing double and solo bits, one number consisting of Miss Nelson imitating their buck and wing on the toes, always going the males one better. Miss Nelson is corking production material and a fixture in vaudeville.

Tom Smith, scheduled to reopen intermission, was in the next to farewell. Smith has a peculiar style of working, his stuff oftentimes listening strongly English. Harry Newman, his pianist, announces Mr. Smith has had no time to change from his street clothes and will perform as is. Enter Smith in green suit, red tie and cast iron walking stick. The song and dance stuff grows on one because of the performer's radical delivery. The style is all his own and away from standard. He features his nip-up and flop stunt after each number, taking some wicked falls and bumps, the latter in the course of his first two numbers which are seemingly only excuses for Smith to promenade the rostrum and collide with the tormentors and piano. They looked and sounded like nasty bumps. Smith is really a perfect travesty artist. He ought to develop more along that line. The burlesque ventriloquial and mental telepathy stuff clicked strong. Newman does good straight, offering a piano solo for his individual offering. He was suitably rewarded.

The Castillians with their statue posing came on at 11:25 and held them marvelously, all things considered. The poses are beautiful, patterned after some famous statue or an original conception. Where it is a reproduction the cards announce the city wherein the statue is situated.

Lots of show time, for 53 cents; a bargain at the price. Abcl.

NOTES

Phil Kornheiser has arranged a benefit for the United Home for Aged Hebrews at the Eltinge April 2. Eddie Cantor will be master of ceremonies.

Jack Magee (Magee and Doyle) is now assistant manager at Moss Franklin.

Lakewood, N. J., is to open its new Palace theatre March 23. The house is the creation of the Lakewood Amusement Company, and will hereafter be the home of Local Community Pleasure interests.

Through the illness of her mother in Los Angeles, Hazel Harrington has gone to her home in that city.

"Sally, Irene and Mary" will complete its last week as a vaudeville act at the Shubert-Grescent this week following which it goes into rehearsal in a more elaborated form for production as a full-length musical comedy. Eddie Dowling and J. Fred Coats have elaborated the act into a two-hour entertainment.

HARRY

CLARA

LAUGHLIN and WEST

REUNITED IN A NEW OFFERING ENTITLED
"THE LITTLE SPECULATOR"

AT B. F. KEITH'S HAMILTON, NEW YORK, THIS WEEK (MARCH 20)

Direction CHARLES BIERBAUER

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BOSTON	39	MONTREAL	37
BUFFALO	36	NEW ORLEANS	26
CLEVELAND	38	PHILADELPHIA	36
DES MOINES	32	PITTSBURGH	30
DETROIT	33	PORTLAND, ORE.	37
DULUTH	34	ROCHESTER	39
KANSAS CITY	33	ST. LOUIS	32
MINNEAPOLIS	32	SYRACUSE	38
		WASHINGTON	37

NEW ORLEANS

By O. M. SAMUEL

New Orleans, March 22.
TULANE—"Angel Face."
LYRIC—Bennett's Colored Carnival.
STRAND—"Fool's Paradise" (film).
LIBERTY—"Way Down East" (film).
LAFAYETTE—Pictures.

George McKeune, the Orpheum Circuit's scenic artist, is here putting the scenery of the Palace and Orpheum in shape.

Many southern newspapers carried editorials on the death of Kellar, the magician.

The Crescent and Palace turned down a plan to change their back systems when offered by the local stage hand's union.

Laura Dreyer of Laura and Billy Dreyer, fell twice while doing her solo dance at the Orpheum Saturday afternoon, injuring herself slightly.

The Shubert St. Charles has closed for the season due to the

Nat Lewis

THEATRICAL OUTFITTERS
1580 Broadway New York City

scarcity of legitimate attractions in the South at present.

Returns for Otis Skinner in "Blood and Sand" below the Mason-Dixon Line have been highly gratifying. The star is at the Tulane here next week.

An express wagon backed against the glass and steel arcade of the Tulane and Crescent theatres demolishing the Common street side completely. For one performance the colored patrons of the Crescent were compelled to use the fire escape to enter and exit.

The first show at Loew's played to a small assemblage Sunday afternoon. A visit to the local ball yard shortly after where Ruth and Hornsby were disputing with the Yanks and Cardinals told the reason. Nearly everybody in town was trying to get into the park and several thousand were turned away. That helped keep them away from the matinees, which were light all over. The bill at Loew's was as light as the house.

Zeno, Moll and Carl inducted it, and furnished the only punch. Their trampoline and bar routine was showy and fast, which pleased the crowd mightily. Grabbing the hit of the performance right off the reel was something of an achievement for the trio.

Irene Trevette was not so well received as upon her former visit. The selections employed did not compare with those formerly used and are mostly unsuited to the prima donna. The negro melody

used to close is not meant for the Trevette type of vocalist.

George Stanley and Sister scored through their animation and evident desire to impress. Especially praiseworthy were the special drops carried which gave the turn a rather elaborate atmosphere.

Tom McKee and company evidently did not get as much as expected. They were rated in negligible manner but hung around at the end as if expecting something to happen. The xylophone imitation on the breast protector was simply repeating what had gone before and could never have swung them back. "Little Miss Sunshine" ran true to the tabby form with the straight, comic and girls, the latter running to youth. The trend, playing and staging proved stereotyped, failing to move the crowd through its utter conventionality. It's slow, too, which is its greatest fault. Speed is ever an atoning quality in girl acts. This one was a flat tire affair, never at any time getting into high. The feature picture was Thomas Jefferson in "Rip Van Winkle."

Variance from accepted standards makes for very enjoyable entertainment at the Orpheum this week. The different acts disclosed a seeking for new paths, and even the booking arrangement swept away the cobwebs of convention and placed a hand-to-hand turn third. Mignonette Koklin showed a leaning for novelty at the start. Her series of dances, all original, proved engrossing. Absence of proper pace is all that is making the act an opener.

Mattylee Lippard exuded distinction and an array of smart costumes that held attention rapt at first and later as her single brought to view the best lighting arrangement of the sort with which vaudeville has been graced. Her appeal was elaborated. Miss Lippard is showing the way.

The Parkers, father and son, styled extraordinary athletes, are that and more. Their feats are the last word in hand-to-hand endeavor, the pair outdistancing their nearest rival many lengths. They were the hit of the performance and are worthy of featuring.

Stone and Hayes earned instant favor only to lose some of the affection engendered by not having their moment arranged cumulatively. The couple picked up some before the exit.

The Santos and Hayes revue appeared in a house deluged with acts of the sort, but did splendidly, much better than expected. Jacques Hayes is developing quite a soprano, but the surprise occurred with the dancing of Bobby Tremaine, who deservedly received most applause when the members took their curtains at the end. She looks like somebody to watch.

Lyons and Yosco sensed the attitude of the crowd right away. The pair were speeding along nicely, but not vociferously, and seemed very grateful for what they received without trying to unduly obtrude themselves.

Rudolph Wagner, who looks like a successor to the late Paul Conchas, closed acceptably with cannon ball juggling.

Picture conditions did not vary here last, fair returns continuing for practically all of the important houses.

LIBERTY—Seating capacity, 1,500; scale, 20, 55, 75. "Way Down

East, for the first time South at popular prices, gave this theatre its best business in months, grossing \$5,562.80 in seven days. Tilting of the scale helped augment the returns. The Griffith feature is being held over for a second week.

STRAND—Seating capacity, 1,700; scale, 30, 55, 83. Gloria Swanson in "Her Husband's Trade-Mark" attracted \$5,200 last week, patronage receding the final three days.

TUDOR—Seating capacity, 800; scale, 30, 55. "Queen of Sheba" failed to arouse undue attention during its second week not reaching the \$3,000 mark. The house got a good break, though, as the feature was playing on a percentage basis.

LAFAYETTE—Seating capacity, 1,400; scale, 10 and 20. The new management is still sending in money in an effort to put this house over at popular prices, thus far meeting only dire results. "No Woman Knows" barely reached \$900 last week, with a perfect weather break and tremendous billboard advertising campaign. Just a matter of how long, unless things change.

A smart audience at the Palace Tuesday evening, demanding the acts stand forth and deliver. Frear, Bagget and Frear were rewarded for their jugglery initially. McSuanne and Hathaway were neglected completely. They proceeded slowly with

colorless material of a type that has had its inning.

"A Romance of Virginia" followed thousands of the same sort. There was the chirping of old songs and the soft glow to add atmosphere. The act passed away peacefully.

George Morton wallowed in the hoke, even unearthing that line about the bumble bee backing up. With the wise gang in front he did not have a chance.

George Damerall and Myrtle Vall did nicely. Miss Vall's dancing was liked and Marian Allyn, playing a small part, earned a hearty round of applause after singing a popular ditty.

BOBBY JARVIS
and Co.

WITH

EDNA JARVIS

IN

"MAN WANTED"

TICKETS NOW ON SALE AT

THE GEO. M. COHAN THEATRE FOR

CHARLES B. LAWLOR

Author of "The Sidewalks of New York"

BENEFIT

SUNDAY EVENING, MARCH 26th

AT THE

GEO. M. COHAN THEATRE
NEW YORK

Prices, Including Tax: \$2.75, \$2.20, \$1.65;
Box Seats, \$3.30 and \$4.40

Address MISS ALICE LAWLOR

217 West 106th Street, NEW YORK CITY

MAIL ORDERS SUPPLIED

NOTICE

TO ALL BOOKING MANAGERS AND AGENTS: I,

ALI BEN HASSAN,

am the sole owner and ORIGINATOR of the name

"FAMILY TROUPE"

All other acts under the name are infringements. Get the ORIGINAL FAMILY TROUPE.

Protected and Copyrighted

Attorney, BEN. H. EHRLICH

BAGGAGE RATES REDUCED

THEATRICAL TRANSFER AND GENERAL TRUCKING

NEW YORK CITY
BRONX
BROOKLYN

\$1.00

The ON-TIME EXPRESS, Inc.

FOUR TRUCKS ALWAYS READY—WEDNESDAY AND SUNDAY NIGHTS A SPECIALTY
LARGE STOREHOUSE CAREFULLY WATCHED

Phone Bryant 6218—246 W. 46th Street—JACK J. PETERS, Mgr.

The New Conditions of the New Vaudeville!

THE VAUDEVILLE ARTISTS' DREAM IS TO BE REALIZED NEXT SEASON

DAVIDOW AND LEMAIRE

Will Book You Through the Medium of

SHUBERT VAUDEVILLE

You Will Travel Intact with a Shubert Vaudeville Show for a Period of at Least

30 CONSECUTIVE WEEKS

Receiving

The Same Salary Each and Every Week

Your own orchestra leader. No more early rising Monday morning or the worry of whether your music will be properly played. Your baggage will be taken care of by the management. All you have to do is your work and draw your salary—

THE SAME SALARY EVERY WEEK

We will be pleased to personally review any standard act anywhere east of Chicago and discuss this Shubert proposition with you

We Have Placed More Vaudeville Artists in Broadway Productions Than All Other Artists' Representatives Together. We Place Production Talent with All Broadway Producers.

THINK THIS OVER

30 CONSECUTIVE WEEKS AT THE SAME SALARY EVERY WEEK
in the Best Theatres of the Biggest Cities in the U. S. A.

"THERE IS NO OPPOSITION"

ED DAVIDOW and RUFUS LeMAIRE

Bryant 0841-0842

PUTNAM BUILDING, 1493 BROADWAY, NEW YORK CITY

"LET US REPRESENT YOU—EVENTUALLY, WHY NOT NOW?"

UNIVERSAL TRIUMPHS

London--Paris--New York

NOW HEADLINING SHUBERT VAUDEVILLE

PARISH and PERU

"THE ACME OF VERSATILITY"

Representative, A. E. JOHNSON, WIRTH-BLUMENFELD CO., Strand Theatre Building, New York

BILLS NEXT WEEK

(Continued from Page 23)

"Country Store"

Great Lester

T. HAUTE, IND.

Hippodrome

Yamamoto Duo

Tennessee Ten

Jack Inglis

Galletti's Monks

(Two to fill)

2d half

Lohes & Sterling

B & P Valentine

Grant Gardner

T & K O'Meara

Yorke & King

(One to fill)

TOPEKA, KAN.

Grand

Carlos & De Frees

Charles Frink

Stratford Comedy 4

2d half

Three Boys

Roach & McCurdy

Three Whirlwinds

TULSA, OKLA.

Orpheum

Bennett Sisters

Nippon Duo

H B Toomer Co

Ben Smith

Rolf's Revuette
2d half
DeWitt Young & Sis

PANTAGES CIRCUIT

WINNIPEG

Pantages

Ford & Price

Craig & Holdsworth

Charles Rogers Co

Kuma Four

Walter Brower

Derby Day

REGINA, CAN.

Pantages

(Same bill plays

Saskatoon 30-2)

Mole Jesta & Mole

4 Popularity Girls

Nelson & Madison

Everette's Monkeys

Pot Pourri Dancers

GT. FALLS, MONT.

Pantages

(Same bill plays

Helena 30)

Tips & Taps

Street Urchin

Wilson & McAvoy

Cinderella Rev

Duval & Symonds

Four Errettos

BUTTE, MONT.

Pantages

(Same bill plays

Anaconda 20; Mis-

soula 30)

Lady Alice's Pets

Farrell & Hatch

Dunley & Merrill

Futuristic Rev

Moran & Weiser

Miller Kilnt & C

SPOKANE

Pantages

Stanley & Jaffery

"Country Village"

Tom Kelly

"Two Little Pals"

SEATTLE

Pantages

Cornish & Cornish

Lapine & Emery

Peticoats

Skipper K'n'dy & R

Thus Saxotet

VANCOUVER, B.C.

Pantages

Maggie Clifton Co

Mason & Bailey

Ily Catalano Co

Southern Harmony

Hefnival Bros

4 Danubes

Johnson & Mack
Tracey & McBride
Smiletta Bros & A

TACOMA

Pantages

Ambler Bros

Walter Hastings

Skelly Holt Rev

Foley & O'Neill

C Wesley Johnson

PORTLAND, ORE.

Pantages

Lieut Barry & Boys

Cupid's Close-Ups

Melody Garden

Home & Wager

Hornet Te

Francis & Frank

TRAVEL

(Open week)

Hazel Moran

J & I Marilyn

Nelson & Barrys

Four Bards

Good Night Nurse

David Reese

SAN FRANCISCO

Pantages

(Sunday opening)

Norma Telma

Klass & Brilliant

Pot Pourri

Bliss City 4

Eyes of Buddah

OAKLAND, CAL.

Pantages

(Sunday opening)

Del Batty Japs

Three Senators

Jack Hallen Co

King & Irwin

3 Pasquale Bros

LOS ANGELES

Pantages

Kara Carmen

Saunders Trio

Little J Faulkner

Burns & Wilson

Different Rev

SAN DIEGO

Pantages

Aerial Roomeys

E & B Adair

Lazar & Dale

Current of Fun

Lanceton Smith & L

5 Petrovows

L/G BEACH, CAL.

Pantages

"Spider's Web"

Meredith & Snoozer

Oklahoma 4

Holland & Oden

Romantic Teacher

Ward & Gory

SALT LAKE

Pantages

Wyoming 3

Green & Dunbar

Aleko

Pan American 4

A Sweet's Hussars

Mendozas

OGDEN, UTAH

Pantages

(30-2)

Swan & Swan

El Cato

Mabel Harper Co

Larry Reilly Co

Dunbar & Turner

Shaw's Dogs

DENVER

Pantages

Tybelle Sis

Hal & Francis

Chick Supreme

7 Tumbling Dem'ns

Virginia L Corbin

Fulton & Burt

COLORADO SP'GS

Pantages

(27-29)

(Same bill plays

Pueblo 30-1)

Smith's Animals

Craig & Cato

Benzee & Baird

Lunatic Bakers

Sampel & L'h'rdt

Hortmann Co

KANSAS CITY

Pantages

Klass Manning & K

Hayden G'dwin & R

Danc'g Humphreys

Al Fields

Dr Pauline

ST. LOUIS

Empress

Federick & Devere

Zelda Santley

Johnson Fox & G

Glasgow Maids

F & T Hayden

Ishakawa Bros

MEMPHIS

Pantages

Latoy's Models

Violet Carlson

"The Night Boat"

Foster & Ray

Six Tip Tops

CLEVELAND, O.

Miles

Conchas, Jr

Chuck Reiner

Terminal Four

Broadway Rev

Melodies & Steps

DETROIT

Miles

Madam Paula

Roland & Ray

Creole Rev

Neil McKinley Co

Regent

Three Alexs

Bernard & Ferris

"Story Book Rev"

Harry Van Tassen

Arizona Joe

TORONTO

Pantages

Laretto

Hardwell Mayo & R

Kuba 4

Harry Antrim

Capps Family

HAMILTON, CAN.

Pantages

Schepp's Circus

WILKES-BARRE

Miles

(Scranton split)

1st half

Manning & Lee

Robt McKim

Clinton & Cappel

Whipple Huston Co

(One to fill)

WHEELING, W.VA.

Rex

Humberto Bros

Ann Suter

Kennedy & Rooney

Brazilian Helress

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic

F & B Carman

Margaret Ford

L & J Archer

M Montgomery

"Dress Rehearsal"

Barclay & Chain

Anderson & Yvel

FT. WORTH, TEX.

Majestic

Dr Thompson

Jack Joyce

Anderson & Graves

Moody & Duncan

"Trip to Hiltland"

LITTLE ROCK

Majestic

Wills Gilbert

Watts & Hawley

HOUSTON, TEX.

Majestic

Chong & Moy

Annette

Gautier's B'klayers

Moran & Mack

Pearl Hegay Co

Jack Rose

Kara

ATTENTION—BURLESQUE MANAGERS!

A sure box office attraction. An act that will create business. Enthusies your

patrons and sends them out talking. A sure-fire publicity getter.

RAGO

WORLD'S MASTER ESCAPE ARTIST

Just finished 30 weeks for the W. V. M. A.—B. F. Keith (Western) and Affiliated

Circuits. Address: Room 522 State-Lake Bldg., Chicago.

Frescott & H Eden

Adler & Ross

The Gellis

2d half

Laurie Devine

Mattyle Lippard

Santos-Hayes Rev

Marmeln Sis

OKLAHOMA CITY

Majestic

(Tulsa split)

1st half

Dewitt Young & Sis

Tracey & McBride

Johnston & Mack

(Two to fill)

SAN ANTONIO

Majestic

The Rios

Wheeler & Potter

C Blackwell Co

Jack Clifford

Sammy Lee Co

Bessie Browning

Robbie Gordone

TULSA, OKLA.

Majestic

(Okla. City split)

1st half

Bennett Sis

Nippon Duo

H B Toomer Co

Rolf's Rev

JOHN KEEFE

"The Corn-Fed Boob"

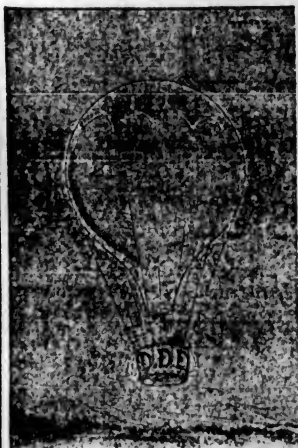
ORPHEUM CIRCUIT—NOW

Sol Schwartz, former manager

of the Orpheum, Yonkers, N. Y.

was appointed manager of Keith's

Jersey City, this week.

THIRD NOTICE
ABOVE THEM ALL

D. D. & E.

DE NYLE—DON—EVERETT

SPORTS

(Continued from page 18)
It will never be possible, however, to stop 'digging' for tickets in small lots. The Athletic Commission would prefer to see all tickets sold in the building where the bout is to take place, but we cannot bring about such a condition."

Benny Leonard received \$15,000 for boxing Johnny Clinton in Boston this week at a benefit for the local Elks. Confusing reports of the fight trickled into New York following. Most of the dailies said Leonard gave Clinton a boxing lesson and came through the mill without getting his hair mussed. A morning paper's ringside report was that Leonard won handily, but credited Clinton with dropping the champion twice in the seventh round. Clinton is a New York boy who boxed at several of the small local clubs some years ago. At that time he was under the management of Frank Bagley, who has Gene Tunney and Willie Jackson. He migrated to Boston and developed into a very fair lightweight.

With Jack Dempsey sailing April 11 on the Aquitania, it leaves the Pantages vaudeville circuit without his services for the remainder of this season. Pantages expected the champion to return to the Pan houses following the Hip, New York, engagement.

IN LONDON

(Continued from page 2)
he said in his will: "She has been by helpmate, best friend and wisest councillor during our long married life of 30 years." He directed that his presents from royalty should be divided among his three children at her discretion and his portrait by Sir John Millais should be left to the Garrick Club.

On top of the closing of Collins' music hall comes news that another popular house is closing its doors—the Euston. Although the closure is supposed to be only temporary and for alterations, the fact that the chairman of the company points out they would have preferred to delay the alterations to make them more extensive, but the entertainment tax left them no alternative. Money has been lost for months past, but between 4,000 and 5,000 pounds has been paid over to the government.

"Enter Madam," at the Royalty, has not achieved the success anticipated. The first night audience was enthusiastic, but first night enthusiasm is little to go by in London. The press reception was very mixed. Much of the failure of the piece is due to the fact that there have been several plays produced here with highly emotional operatic artists as the main character. Of these "The Great Lover," with Maurice Moscovitch, packed the Shaftesbury, being the only success. Another, produced by Ricciardi at the Court with himself in the leading role, was a dire failure, running barely a week. Another probable cause of the failure of "Enter Madam" is the weakness of the male part, which is walked through by Dennis Eadie, a fashionable West End actor. This role was so well played in New York by Norman Trevor that its interpretation there had much to do with its American success.

"The Faithful Heart" will be transferred from the Comedy to another West End house, though which one is not yet decided upon, to make way for Leon M. Lion's production of the new R. C. Carton comedy, "Other People's Money." The cast for the Carton show in-

Aldene
THREE STUDIOS
1540 Broadway, at 45th St.
Loew's State Theatre Bldg.
Suite 1011
1628 Broadway, Cor. 50th
261 West 42d, near 8th Ave.
NEW YORK

Theatrical Photographs
25 REPRODUCTIONS \$5.00
Size 8x10, Black-White; for Finished in 2 Subjects
25 ORIGINAL PHOTOS \$7.00
Size 8x10, Black-White; Taken in Four Poses
25 ORIGINAL PHOTOS \$9.00
Size 8x10 in Sepia Taken in Four Poses
REDUCED RATES BY THE HUNDRED

Get **VARIETY** every week by Subscribing for it
The surest way. You don't have to depend upon newsstands if a regular subscriber to Variety.
Subscription, \$7 yearly; \$3.50 six months.
Foreign, \$8 yearly; \$4 six months.

BOOKING MANAGERS ATTENTION!

My First Time Over the Orpheum Circuit

A TREMENDOUS HIT EVERYWHERE

MARY HAYNES

in "EXCLUSIVE SONGS"

PHIL CHARIG, Accompanist

Josephs—VARIETY

Orpheum, Frisco
San Francisco, Nov. 16.
With Kitty Doner, sister Rose and brother Ted headlining a snappy bill at the Orpheum this week, the show picked up speed early and held up to the finish, but MARY HAYNES was the real big applause winner of the bill, with exclusive comedy numbers having punch lyrics handled to a nicety. Her matter was all new and away from anything seen here.

KANSAS CITY POST

Hidden Headliner at Orpheum
Lots of folks spend their theatre-going days looking for an act that is entertaining, sparkling, clean—and possesses all the other qualities they have dreamed of in fitting up their "theatre in the clouds." A headliner for that theatre would be MARY HAYNES, hidden away on this week's program that opened at the Orpheum yesterday afternoon. MISS HAYNES strives to entertain an audience and succeeds—better than any other act on this week's bill. Her act is labeled, "Exclusive Songs." They are songs you never heard before, but when she completes her act you resolve to hear them again.

MEMPHIS PRESS

Perhaps the best act of the entire program is that of MARY HAYNES. Her songs are bright, catchy, and her character delineations of high order. She has a splendid voice when she chooses to use it. Her characterization of "Lou" in a satire on the Robert W. Service poem is a work of art.

CHICAGO TRIBUNE
March 19, 1922



Note—MISS HAYNES holds the distinction of receiving the highest percentage ever awarded any act since the Chicago Tribune began reviewing shows in cartoon form.

LOS ANGELES HERALD

Dec. 20, 1921.
MARY HAYNES has—what you call—pep, and you have to vote for her, solid, the moment she comes on. The exclusive songs which MARY sings in her own inimitable fashion are of the encore-y kind and, though a wee bit wise-crackerish, you regret her own special composer and lyricist didn't dash off more. MARY is the ideal "single," and, speaking for one who visits the Orpheum often, would that Santa Claus and Martin Reck send her kind to us every week!

SEATTLE POST

Yesterday's matinee audience liked every act on the program, but of all the comedy offerings the repertoire of topical songs contributed by MARY

HAYNES was perhaps the most popular. MISS HAYNES knows how to harvest the laughs. And she does it.

VARIETY

Palace, Chicago
MARY HAYNES did her act, then encored, then made a speech, and they applauded for more. MISS HAYNES is one of those comers who some day will find themselves in production. She did not pause a moment, but as soon as her accompanist started playing she snapped right into a sweet routine of relished numbers, which were delivered as only MARY HAYNES can deliver them. A bit of business billed as "Lou," which is a burlesque recitation on Service's poem, drew the house down. MARY

goes out and accomplishes the purpose of entertaining in vaudeville fashion, giving everybody their money's worth, and leaving the crowds with an unsatisfiable taste for more. And just this piece of showmanship of knowing the right time to leave them made MARY HAYNES the talk of the bill. She has a splendid voice, crisp, exclusive songs, personality in the plus quantity, and a knack of dispensing of her wares that labels her work as "different." To vaudeville's list of single women who are classed as standard draws may be added the worthy name of MARY HAYNES, who stopped the show at the Palace as no other single woman has stopped it before in a long time.

ST. LOUIS TIMES

By LES H. FOIMAN.

Once in a long while vaudeville offers a comedienne whose specialty is character songs, the appeal of which is predicated upon a theme both humorous and immaculate from the standpoint of the proprieties. Just as often as this occurs, infinite satisfaction is evidenced by an audience fortunate enough to derive the genuine entertainment therefrom.

Such a person is MISS MARY HAYNES, who, virtually unheralded, stepped forth last night as easily the most acceptable of a no better than average program at the Orpheum Theatre this week. Her act is captioned "Exclusive Songs." Certainly those she offered not only are exclusive but funny, as well as delightfully rendered.

It has often been said that personality is no mean asset to a young woman who essays the rendition of so-called songs which are little more than comic poems with a dash of music as a chaser. Without force of character a flat taste results from such efforts. Singularly and having in mind particularly Rue Samuels, Gertrude Vanderbilt, Marie Dressler and others of similar ilk, there are few unacceptable feminine interpreters of character songs upon the Orpheum circuit.

Deserves High Honors

But of these, MISS HAYNES deserves to rank at the top. She is clever to the extreme, and the songs she offers have the required touch of originality which makes for the ultimate of acceptability. Moreover, she is of the type that reaches the basis of common understanding with her hearers the moment she appears upon the stage. Three times she was recalled last night, and even after the third the audience had not heard or seen enough of her original humor.

SAN FRANCISCO EXAMINER

Nov. 23, 1921

Sharing honors with Kitty Doner, the headliner, MARY HAYNES, in the hard position of following Vera Gordon's great sketch, simply "goaled 'em," to use vaudeville vernacular. MISS HAYNES is a character singer whose interpretations are true to life. She gives the impression of playing her role, despite the fact that she is singing it; and her ability to execute with words and mannerisms a caricature as true to life as if it were a painting was enthusiastically noted by the audience.

Direction FRANK FARNUM, Edw. Kellar Office

Attention, Booking Managers and Producers, Have New Act in Preparation for Next Season

Note:—My New Encore Number, "LOU," written by Chas. Harrison, of Harrison and Dakin, is one of the Biggest Hits I have ever had. It's something different.

ALL MY MATERIAL IS FULLY PROTECTED AND COPYRIGHTED

cludes Athene Seyler, C. M. Lowney, Herbert Ross, Arthur Phillips and Miss Compton (Mrs. Carton).

The government having decided the sittings of the Performing Animals Act Committee last year left much to be said on both sides, the newly constituted committee began their sittings at the House of Commons March 7. The committee consists of Brigadier General Colvin, chairman; Captain Boyer, J. O'Grady, Sir Jonathan Butcher, Trevelyan Thompson, Lieut.-Col. Willoughby, J. Seddon and F. D.

Roberts. Of these J. O'Grady and J. Seddon are well known for their friendship for the profession. The evidence of the first "sitting" was mainly devoted to H. G. Trywhitt-Drake, a well-known showman, who combines running menageries with municipal politics. He stated from his experience that the public is the best judge as to whether any cruelty was being practiced.

The attempt of Alfred E. Lugg, secretary of the Actors' Association, to gain a seat in the Labor interest on the London County Council has failed. He polled 3,800 votes—95 less than the other Labor candidate.

Sir John Martin Harvey, after two operations, is making good progress and is convalescing at Brighton.

Julian Frank's tenancy of the Garrick finishes March 18, when Richard Walton Tully's "The Bird of Paradise" will be played for the last time in its present run. He leaves shortly for South Africa to direct Ruby Miller's tour in "The Edge of the Beyond," and will not be engaged in London theatrical enterprises until the autumn. The South African company sails in May. Julian Frank's plans on his return include the production of a new musical comedy written by

himself and Harold Simpson, entitled "The String of Pearls," and a revival of "Sans Gene," with Ruby Miller in the title role.

The cast of "The Decameron Nights," adapted from Boccaccio by Robert McLoughlin and Boyle Lawrence, with which Sir Alfred Butt opens the Drury Lane shortly, includes Willette Kershaw as leading lady, Ellis Jeffreys, Gladys Ancrum, Verita Vivien, Carlito Ackroyd, H. A. Sainsbury, Hugh Buckler, Reginaldrompton, Arthur Whitby, Cowley Wright. The incidental music is by Herman Finck.

IN BERLIN

(Continued from page 2)
genstein from his own much played farce, "Chamber Music" (Kammermusik), and credit must be given him for having produced a distinctlyactable and singable piece of work. The plot concerns Fedor, a handsome and flirtatious tenor, who is offered the post of court singer to Theresa, Duchess of Siebenstein. The first qualification for this posi-

tion is not singing ability, but good looks and, of course, bachelorhood. This latter he cannot fulfill, as he is married to the charming Helene, so he brings her to the castle as his sister. All goes well; the duchess is enchanted at his singing of love songs, when suddenly Fedor's child comes running in its nightgown seeking mother. Consternation. The next day all is finally explained, but Fedor and Helene must leave; they are out of favor. Scheinpflug's music has the sufficient amount of melodies and thought, at times a bit overorchestrated, yet has the saving grace of humor, especially in the characterization of the comedy role of the Hausmarschall. The production was brilliant throughout, with the Hausmarschall of Rudolf Hofbauer and the Helene of Hertha Stolzenberg standing well out.

At the Kleines theatre, Feb. 17, a new drama in the "Madame X" manner by Bruno Frank, "The Woman or the Beast" (Das Weib auf dem Tiere). The three acts are laid in a court room. A "noble"

SOCIETY'S LATEST FAD
"UNDER SOUTHERN SKIES"

New York's newest and most unique AFTER-THEATRE RESORT of the hour.
—N. Y. Times.

Plantation
Plantation
Plantation

American Room Charming
Entertainment Unique
AFTER THEATRE

"Shuffle Along" will have to look to its laurels, at the Toy of the Town — "THE PLANTATION" — S. Jay Kaufman, Globe.

50th at Broadway

Advance Reservations Only

Phone Circle 2331

"YOU'LL LOVE IT"

AT B. F. KEITH'S COLONIAL, NEW YORK; THIS WEEK (MARCH 20)

BERT BAKER and CO.

in "PREVARICATION"

Cast: PEARL STEVENS, MR. and MRS. BERT BAKER and CHARLES RAYMOND

AT B. F. KEITH'S ALHAMBRA, NEW YORK, NEXT WEEK (MARCH 27)

AT B. F. KEITH'S PALACE, NEW YORK, WEEK OF APRIL 3

Direction HARRY FITZGERALD

prostitute is being tried for having murdered her lover; said lover was undoubtedly a dirty dog; he took her money and hated her. So she, being temperamental, shot the skunk. She is finally sentenced to death, and kind hands pass her a shot of poison. Curtain to slow music. The old stuff (yes, yes), but really "the" old stuff. An excellent melodrama, well put together—suspense, pathos, humor. With a changed ending, not at all unlikely stuff for Broadway. The present production is not over-delicate, but

Maria Fein gives the leading role blue blood and red.

Leopold Jessner revived, Feb. 13, Schiller's tragedy, "Don Carlos," at the State Schauspielhaus. One of the best things he has done, the direction being throughout stimulatingly imaginative, without being destructive of the true values of this effective drama; and it would undoubtedly have been a success, for Berlin has been lacking an adequate performance of this classic for some years; but, unfortunately, he had no Don Philipp, the very role on which the play hinges. Fritz Kortner, the most famous actor of his troupe, was announced for the part, but, as he fell ill, Bruno Decarli substituted at the last moment. The latter attempted to achieve by trickery what his physical equipment did not really contain, and the result was that he left utterly unimpressed. The Don Carlos of Lothar Muehl, the Queen of Johanna Hofer, and, to a lesser degree, the von Posa of Ernst Deutsch were completely satisfactory performances. The scenery by Dr. Strand of Vienna achieves what all good scenery should achieve—beauty without vulgarity.

At the Theater in der Koenigsgraezer Strasse "The Strange Tales of the Musician Kreisler" (Die wunderlichen Geschichten des Kapellmeisters Kreisler), a fantastic melodrama by Carl Meinhart and Rudolf Bernauer, after motives from E. A. Hoffmann, author of "Tales of Hoffmann," Feb. 19. Forty-two scenes (count 'em) and music by E. R. Kezileck. The scenery by Sven Gade and the costumes by Hermann Krehan are really exquisite. Who can forget Gade's scene in the opera house or Krehan's ballet of the Naked Nuns? And the speed with which the scenes change in the darkness is really phenomenal—very, very smooth! Ludwig Hartau rants through the leading role, Alfred Abel does up the villain quite brown. Charlotte Schulz heroines it throughout the three episodes with changing names, but quite unchanged personality. It cost a lot of money, but it looks like a good investment. "Sold out" is the nightly rule. And then, of course, there's the play, too—almost forgot to mention it—yes, you're quite right. It's as stupid as "Mecca" or "Chu Chin Chow," and not half as suggestive.

"The Miserly Spendthrift" (Der geizige Verschwender), a musical farce by Kessler and Rebner, music by Richard Fall, at the Deutsches Kuenstler theatre Feb. 24. A one-millionaire film manufacturer is left four millions by his uncle's will on condition that he is penniless on a certain date, only four days off; he succeeds only after many laughable setbacks. This piece was written for the personality of Max Adelbert, the popular comedian, and

PITTSBURGH

By COLEMAN HARRISON

PICTURES — Grand, "Woman, Wake Up," "Her Mad Bargain"; Olympic and Alhambra, "Fool's Paradise"; State, "Queen of Sheba";

Liberty, "Molly O"; Regent, "Her Mad Bargain"; Savoy, "Broadway Peacock"; "Pardon My Nerve"; Blackstone, "Determination"; Cameraphone, "Man's Home"; Lyceum, "Little Eva Ascends"; Duquesne, "Disraeli" (2d week); Aldine, "Wise Kid."

Gladys Yates, local dancer, is added feature with the Blackstone picture program this week.

McIntyre and Heath played to three-quarter attendance on opening at Alvin, with similar prospects for balance of week. Eddie Cantor in "Make It Snappy" next.

Kauffmann's largest local department store, proprietors of lease at Duquesne theatre, that has been running picture policy since the Shubert vaudeville withdrew from the house five weeks ago, have no future plans following the current week when "Disraeli" ends.

John P. Harris and Harry Davis, theatrical pioneers here, are both in the city, having returned from business trips. The former spent some time in Havana, where he intends to invest some capital in a theatrical enterprise there, while the latter was in the East to arrange various bookings.

"Dear Me," heavily billed in advance, opened to good attendance at the Nixon. Grace La Rue gave a special song recital after the Wednesday matinee. Robert B. Mantell in repertoire next.

Similar to policy recently inaugurated in other cities, the local Keith house, the Davis, is announcing its next week bookings by Wednesday of the preceding week. The anniversary program elicited more than the usual amount of ceremony, with capacity attendance

almost assured for the greater part of the week.

Davis (Keith's)

Five of nine acts this week have an abundance of "class" singing. The past rep of anniversary week is drawing large crowds to the house at every performance, though there's no "name" to attract. Kane and Herman, with a new addition to their act in the shape of a juvenile ballad singer with a powerful delivery, are pulling big honors next to closing. The third member, Walter Dublin, lends a surprising amount of class by way of contrast to the funny, low "stromberry pie" and souse gags of the principals. Nagfys opened mildly, the male member numbling part of his lines. Canbar's Darkies make a million-dollar quartet, and with some snappy blues would merit a later spot.

Sully and Houghton in their new "Calf Love" never registered so effectively and had to beg off. Arnaut Brothers, with their neatly dressed

Ona Munson's looks and dancing and the singing of her male sextet won favor to the extent of three curtains. Weaver Brothers' make-up set 'em howling, and their trick music found favor. McConnell Sisters mixed a few pop numbers with their ballads and drew two recalls. Kane and Herman didn't let up for a second, and when their new adjunct tumbled in and topped all the singing that preceded, the act took everything in sight. Kate and Wiley's soft-toned physical culture closed gently, with most of the mob remaining.

LOANS
ON AUTOMOBILES
WHILE IN YOUR POSSESSION
STRICTLY CONFIDENTIAL
PEERLESS SALES CORP.
136 WEST 52ND ST., N. Y. TEL. CIRCLE 6327

PHONE BRYANT 645

HERMAN BACH

JEWELER

WISHES TO ANNOUNCE THAT AFTER THE FIRST OF APRIL HE WILL BE LOCATED IN

LOEW'S STATE THEATRE BLDG.

1538 BROADWAY

BET. 45TH AND 46TH STS.

NEW YORK

LILLIAN STEELE AND CO.

in "LOVE LESSONS," by PAUL GERARD SMITH

BOOKED SOLID ON THE LOEW CIRCUIT

OPENING APRIL 17 UNDER THE EXCLUSIVE
PERSONAL MANAGEMENT OF**SAMUEL BAERWITZ****WALTON**

AND

BRANT

IN A COMEDY SKIT

"HUH"

Western Direction EARL & PERKINS

VARIETY**SHUBERT
VAUDEVILLE****NUMBER****IN MAY**

It will commemorate the

FIRST SEASON

OF

**SHUBERT
VAUDEVILLE**

Advertisements for the Shubert Number will now be accepted at any Variety office.

VARIETY—State Lake, Chicago:

Walton and Brant thundered over to a hit. For the past few seasons small-time carried the names of these two, and year in and year out they plugged along, buried among the masses. But they got a chance, and what they did with this show was totally unexpected, worthy of a choice spot on any two-a-day circuit. There is a straight dialog, with no lions of song or dance. The woman has a uniqueness about her style that is not an imitation of anyone. She stands in a resting position, with her face turned so as to hide part of it, and in this posture handles the sparkling dialog. She is a pretty picture, well dressed and easy to gaze upon. The man is a restless straight, who tactfully works situations and stage appointments up to a pitch that goes the most skeptical. He is a neat-appearing chap, carrying a juvenile appearance, and works with a zest and pepiness that carries the audience off their feet.

An Open Letter to

MR. E. F. ALBEE**From BOBBY HIGGINS**560 East 28th St., Brooklyn, N. Y.,
March 19, 1922.Mr. E. F. Albee,
Palace Theatre,
New York City.
Dear Mr. Albee:—

In writing this to you as an open letter I want to explain three reasons why I am doing so. First, I want to say for your information, if it has escaped your memory, that I have been appearing on the Keith Circuit for fifteen years. I have never previously complained of treatment by you or your office, and that I continued to play for Keith's all that time, except when I was in Service or in a Production, is sufficient to say that I would have gladly continued had the Keith office encouraged me.

Therefore, of my own initiative, I have written this to acquaint you with conditions in your Booking Office; that is the first reason. I know you well enough to know that if there is a hole in your booking organization you want to know it. Secondly, I believe this letter may work for the benefit of all vaudeville actors situated as I was with your office. Thirdly, I have placed my act with the Shuberts vaudeville circuit, simply because their inducements allowed us to operate this act at a profit. Your office obliged me to play seven weeks on a "show" salary, without making me a living offer. Mr. Arthur Klein saw this act, made me an offer, which was to stand without my having to keep showing my act at a reduction, and as said offer was so far in excess of any offer that I had received, I accepted gladly.

The manner in which the Keith office handled the preliminary bookings of "Oh, Chetney," is described below. You will realize that my company rehearsed before showing this act and that we had issued contracts to the members of the company not susceptible to any reduction weekly, so the act's salary might be reduced, but those contracts were and still are in effect.

Desperate to prolong the life of my new act, and at the Palace, New York, this week, where everyone could see it, the Shubert offer came to me. It was Eleven Hundred and Fifty Dollars per week. We had first asked your office Twelve Hundred and Fifty per week, and later agreed to accept a Thousand per week. I had cut my salary One Hundred Dollars to meet that Thousand, but it did not bring any action. We asked Mr. Klein Twelve Hundred and Fifty, and when he finally offered us Eleven Hundred and Fifty, we accepted, after your office was aware we had received the Shubert offer.

I appreciate that your office might have found it necessary to take up my act's salary at a booking meeting. It may have done so. I was informed that it had; but I submit this, Mr. Albee, that, while I was playing seven show weeks on your circuit, that gave them plenty of time to settle the matter of an act's salary. I wish also to submit this because I think that to me and other vaudeville acts it is a grave question: If your booking men go out for an individual record as bookers to secure bills cheaply—for which I don't blame them—then how can a new act under a fixed expense be properly handled if it must go through this process of showing, just for the benefit or convenience of your booking men and theatres that pay cut salaries? Please don't consider this impertinent, as I think it is the one point in the thousand of other details coming before you that you may have overlooked. Please note, Mr. Albee, in the facts above, that I have not at any time attempted to take advantage of your office or the Shubert office. I asked both exactly the same top figure—Twelve Hundred and Fifty Dollars weekly. I did not try to play one against the other; I tried to be strictly fair and business-like.

I opened the present act of "Oh, Chetney" in Elizabeth for One Hundred Dollars for three days; I then went to Jersey City for One Hundred Dollars, three days. Mr. Edgar Allen, of the Fox circuit, saw the act and realizing its value played it at the Bedford Theatre, Brooklyn, half-week for Two Hundred and Fifty Dollars—more money than I had

received for a full week in Jersey City and Elizabeth. I might add here that the manager in Jersey City sent a special report saying this act was the biggest laughing vehicle he had played since he became the manager.

After the Bedford engagement I went to Mount Vernon and Newark for Five Hundred Dollars. I might also add here, the salaries in this act amount to Six Hundred and Twenty-five Dollars. However, I was still showing this act, as "beggars can't be choosers." My next engagement was the Hamilton Theatre, salary Five Hundred and Fifty Dollars. Mr. Samuels sent for me and resented the fact that I played the Hamilton Theatre, as he wanted to show the act at the Royal Theatre. He laid particular stress on all the good he could do for me at the meeting, when the booking men decided upon what salary they would give me for this act. After listening to him, I decided to play the Royal for Four Hundred and Fifty Dollars—salary going down, not going up!

While playing in the Royal I was informed the meeting was not held and I was booked in the Colonial Theatre, salary undecided. I was to receive whatever the meeting decided to pay me. I went to the Colonial, not knowing whether I was to get six cents or eight cents. Friday of the week I played the Colonial I was notified I was to receive Six Hundred and Fifty Dollars; that I was informed was what the meeting decided to give me. I cancelled the Alhambra the following week, but after they decided to give me Seven Hundred Dollars, agreed to play it with the promise that another meeting would be held.

My next event was a visit to Mr. Gottlieb, who wanted this act for the Palace Theatre. As I was still showing the act, we agreed to play the Palace Theatre for Seven Hundred Dollars. The salaries of this act are still Six Hundred and Twenty-five Dollars. The agent gets 10 per cent.; the author gets 10 per cent.; cost of production, railroad fares, etc., amount to quite a bit, so you see, Mr. Albee, how I have tried to keep things going. After playing three shows at the Palace—and you are probably well aware of how favorably the act was received—my agent, Mr. Marty Forkins, telephoned to inform me that contract had been received by him for Six Hundred and Fifty Dollars, not Seven Hundred, as agreed. I was compelled to call up Mr. Gottlieb and again argue for Seven Hundred Dollars, the salary I had received at the Alhambra. That being straightened out, my next offer was to play for Mr. Simmons, at the Coliseum and Rockaway, salary Six Hundred and Fifty—another reduction. How I have received this offer is history. I open at the Shubert Theatre, Philadelphia, Monday, March 20th, salary Eleven Hundred and Fifty Dollars. My bookings on the Shubert time at least makes it possible for all concerned to make a living, and when all is said and done, that is all any of us ask.

I might add that Mr. Frank Vincent, of the Orpheum Circuit booking office, is the only person who attempted to meet me half-way, but I had to regretfully reject his offer, through the conditions imposed. Mr. Vincent offered me Eight Hundred and Sixty-five Dollars net weekly, with the understanding that I was to play twenty-one weeks over the Orpheum time, to complete that twenty-one weeks in thirty-one weeks. It meant for us to lay off seven weeks on the Coast, with three other weeks lost in travel. As it struck me, it was an impossible playing proposition, aside from the salary. I had almost accepted the Orpheum's offer, for there was nothing else for me to do up to the time, as it was the best offer I had had. Then Mr. Klein's offer came along, and that so far exceeded any previous offer I had received that I felt it would have been a bad business move not to have accepted it.

I have personally been informed by some men in your office that this act was suggestive. I know you saw it at a "kiddie's matinee" while playing at the Royal Theatre, and I fully realize you would not have allowed it to continue had you found it offensive. The ladies and gentlemen of your theatres have laughed very heartily, and I don't believe anyone laughs, at things that are vulgar and crude.

In closing, may I say I trust enlightening you regarding conditions as I have found them will make, or have a tendency to better conditions for the actor and actress who at present are subject to many things, of which you probably know nothing about.

Sincerely,

BOBBY HIGGINS

AT B. F. KEITH'S HAMILTON, NEW YORK, THIS WEEK (March 20)

AT B. F. KEITH'S PALACE, NEW YORK, NEXT WEEK (March 27)

TOM SMITH

Assisted by HARRY NEWMAN

Offering His Skit Entitled "AN ARTIST, A GENTLEMAN AND A SCHOLAR"

Reiterating His Statement in Variety of Jan. 6, 1922, Regarding Demarest and Collette, and Patiently Awaiting an Answer, Which Can Be Sent to His Home at 33 NASSAU AVE., FREEPORT, L. I., N. Y.

Direction HARRY FITZGERALD

BURLESQUE ROUTES

March 27—April 3

"Big Jamboree" 27 Gayety Boston
 Columbia New York
 "Big Wonder Show" 27 Park Indianapolis 3 Star and Garter Chicago
 "Bits of Broadway" 27 Columbia New York 3 Empire Brooklyn
 "Bon Ton Girls" 27 L O 3 Gayety Omaha
 "Bowery Burlesquers" 27 L O 3 Star Cleveland
 "Broadway Scandals" 30-1 Empire Fall River
 "Cuddle Up" 27 Empire Providence 3 Gayety Boston
 Finney Frank 27-29 Bastable Syracuse 30-1 Grand Utica 9 Albany
 "Flashlights of 1922" 27 Casino Philadelphia 3 Miner's Bronx New York
 "Follies of Day" 27 Hurlig & Seamon's New York 3 Orpheum Paterson
 "Folly Town" 27 L O 3 Palace Baltimore
 "Garden Follies" 27 Gayety Washington 3 Gayety Pittsburgh
 "Girls de Looks" 27 Gayety Pittsburgh 3 L O
 "Golden Crook" 27 Gayety Buffalo 3 Gayety Rochester
 "Greenwich Village Revue" 27 Gayety Toronto 3 Gayety Montreal
 "Harvest Time" 27 Empire Albany 3 Casino Boston
 "Hello 1922" 27 Olympic Cincinnati 3 Columbia Chicago
 Howe Sam 27 Orpheum Paterson 3 Majestic Jersey City
 "Jazz Babies" 27 Olympic New York
 "Jingle Jingle" 27 Star and Garter Chicago 3 Gayety Detroit
 "Kandy Kids" 2 Academy Scranton
 "Keep Smiling" 27 Lyric Dayton 3 Olympic Cincinnati
 Kelly Lew 27 Empire Newark 3 Casino Philadelphia
 "Knick Knacks" 27 Hyperion New Haven 3 Hurlig & Seamon's New York
 "London Belles" 27 Gayety Montreal 3 Gayety Buffalo
 "Maid of America" 27 Empire Brooklyn 3 L O
 Marlon Dave 27 L O 3 Hyperion New Haven
 "Parisian Flirts" 27 Empire, Hoboken
 "Peek-a-Boo" 27 Gayety St Louis 3 Park Indianapolis
 Reeves Al 27 Gayety Kansas City 3 Gayety St Louis
 Reynolds Abe 27 Star Cleveland 3 Empire Toledo
 Singer Jack 27 Majestic Jersey City 3 Empire Providence
 "Some Show" 27 Howard Boston
 "Social Follies" 27 Lyric Newark
 "Sporting Widows" 27 Palace Baltimore 3 Gayety Washington
 "Step Lively Girls" 27 Casino Brooklyn 3 Empire Newark
 "Tilt for Tat" 27 Gayety Omaha 3 Gayety Kansas City
 "Town Scandals" 27 Empire Toledo 3 Lyric Dayton
 "Twinkle Toes" 27 Gayety Detroit 3 Gayety Toronto
 Watson Billy 27 Gayety Rochester 3-5 Bastable Syracuse 6-8 Grand Utica

Williams Mollie 27 Miner's Bronx New York 3 Casino Brooklyn
 "World of Follies" 27 Casino Boston 3 L O

DES MOINES

By DON CLARK

The radio craze has struck Des Moines, and the Princess (stock) is installing a receiving apparatus by April 1. The apparatus will be used to supply audiences with music and operas. The Des Moines "Register" has installed a sending apparatus and is now putting on concerts and lectures regularly. So far no talent playing at local theatres has been used. The Register's outfit reaches all parts of the State.

Eddie Foy at the Des Moines Orpheum last week got mixed up with the Iowa statute that children under 16 cannot appear on the stage. Irving Foy appeared in the act the first three days of the week, and his father admitted that the boy would not be 16 until August. J. D. Seamon, deputy labor commissioner, then ordered the house to omit Irving's part in the act, but the youngster appeared as usual. George L. Peck, manager of the theatre, was arrested and released under \$100 bond. The Foy family appeared in court at the hearing Saturday. Eddie Foy claimed that Irving worked for him but received no salary except an allowance. Scott M. Ladd, former Supreme Court justice, Iowa Supreme Court, appeared for the Foy's and Mr. Peck. Decision was postponed, but it is probable no fine will be levied on Peck. The Foy's had trouble with the Iowa labor law here several years ago when two of their children were ordered to stop playing.

"Georgia Minstrels" at Berchel.
 "Turn to the Right" in stock at Princess. Louis Morgan's Musical Comedy Players at Majestic.

Films: "A Connecticut Yankee," Strand; "Smilin' Through," Des Moines; "Tillie," Garden.

MINNEAPOLIS

Al Gillis, manager of the Palace (Finkelstein & Ruben), resigned this week. C. H. Preston, manager of

the New Garrick, succeeds Gillis. Wallie Decker, of the F. & R. publicity staff, will be in charge at the New Garrick. Gillis' plans are undecided, but he will remain in Minneapolis.

It is reported the New Grand, the local Finkelstein & Ruben stock house, playing "Saucy Baby," musical stock, will close next week and reopen with 10-cent pictures.

David Broderick, veteran character man well-known in the old variety days, has been appointed theatre inspector by Mayor Leach. Broderick, well known among old-time performers, played the old Empire circuit and with Dick Ferris stock. He also owned a dime museum here 20 years ago. He has been a city detective during recent years up to his municipal appointment.

Rumor here that the Orpheum, St. Paul, is scheduled to close next week.

ST. LOUIS

By GEORGE W. GAMBRILL

The Skouras Brothers, who control the Empress (Pantages), as well as a string of picture houses, announce definitely the vaudeville policy of the house will be discontinued in favor of pictures.

"The Four Horsemen" will be the first attraction after vaudeville is discontinued, which will be April 1. The Empress, beside the usual five

acts of Pantages vaudeville, has held a feature picture each week. This will leave St. Louis without a Pantages house. Since the Skouras Brothers took over this house, this season, business has registered far better than last year. The Empress a few years ago drew a capacity house every night, then business commenced to fall.

Litigation over the receipts derived from the sale of tickets to the entertainments provided by the Lauder show, in St. Louis in January, was started in the Circuit court here. William Morris, of New York city, filed suit in the Circuit court against the Conroy Piano Co. to recover \$1,632.95 which, he alleges, is due from the sale of tickets for the Lauder entertainment, January 10-11, under a contract with the piano company made with Elizabeth Cuney. The Conroy company has the concession here for the sale of

most all opera and special attraction tickets.

Joe Wilton, Charles (Red) Marshall, Pat Daly, Bobby Burch, Arlene Johnson and Rae Leanse, the principals who were in the Garrick Stock, which closed Sunday, left after the last performance for Chicago. Wilton, who produced the stock shows, stated that he was going to go into vaudeville with an act that he featured with "Hurlig Burly."

AFTER-THEATRE in PARADISE
 "DIXIELAND"
 A JUBILEE OF JAZZ
 During Dinner and Supper in the Crystal Room
 ALL-STAR SHOW
 with PRINCESS KALAMA & CO.
 MARY REILLY; Others.

THE BEST DINNER \$2
 Served 6 to 9 Daily NO COVER
 with CABARET

"THE PARADISE" formerly
REISENWEBER'S
 COLUMBUS CIRCLE & 58th St.

DRESSES AND GOWNS

FAMOUS 5th Ave. apparel shop sells us their broken size ranges in highest class dresses and evening gowns up to \$100; our prices are \$10, \$15; original ticket on every garment. Marshall Semmelman, 17 West 30th Street.

EDDIE MACK TALKS:

No. 75

You can leave it to the wise showman to take advantage of a condition. Here we are advertising an alteration sale, and Weber, Beck and Frazer, known wherever good entertainment flourishes, and now appearing at the State Theatre, New York, walk past the carpenters and buy some of the nattiest looking spring outfits ever seen on Broadway. They knew a good thing when they saw it and took advantage of the exceptional values now being offered at reduced prices on account of the extensive alterations our store is now undergoing.

1582-1584 Broadway
 Opp. Strand Theatre

722-724 Seventh Ave.
 Opp. Columbia Theatre

OLD WORLD ARTS, Inc.

669 Fifth Avenue

Sells at Public Auction

Beginning Friday, March 24th
 to April 1st.

Their extraordinary collection of silverware, porcelain, furniture, pictures, bronzes, ivories, ship models, fancy leather goods, jewelry, textiles, singing birds, lamps and two Brussels tapestries, museum pieces, about 1,600 lots. No catalogue.

Articles put up on request.

W. C. GILBERT, Auctioneer

The Will Rossiter \$25000.00 Song Hit

In Bluebird Land
 by Albert E. Short—Musical Director Riviera Theatre—Beautifully Produced at the Balaban & Katz Wonder Theatre

Novelty Fox-trot Ballad (Prof. Copy FREE for recent Program)
 by W. R. Williams and Clarence M. Jones.
 Note! Greatest Dance Orch. in America to-day
 Orch. 25 cts. NEW CATALOG—FREE.
 Will Rossiter, The Chicago Publisher, 30 W. Lake St. CHICAGO, ILL.

LOVE DAYS

ALF W. LOYAL

Presents TOQUE and TOQUINE (That Great New One)

AT B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (MARCH 20), NINTH TIME

And Booked to Open at MADISON SQUARE GARDEN with the

RINGLING, BARNUM & BAILEY CIRCUS—EIGHTH SEASON

Special Permission of E. F. ALBEE and JOHN RINGLING

ONLY A DOG ACT, BUT INIMITABLE

THIS NUMBER STANDS ALONE IN ITS CLASS—YOU WON'T BE DISAPPOINTED IN THIS ONE

ROSES AND MEMORIES

By **LITTLE—STANLEY—DELLON**

WRITERS OF

WHEN I WAS A DREAMER AND YOU WERE MY DREAM—

WHEN I LOOKED IN YOUR WONDERFUL EYES, ETC.

A PANIC

GRIN

COMEDY
VERSIONS

SINGLE
DOUBLE

DOWN HAVANA BAY

QUARTETTE
or
HARMONY NUMBER

BY
BLANCHE FRANKLYN—NAT VINCENT
WRITERS OF

*Forever Blowing Bubbles, Bring Back Those Wonderful Days,
Pucker Up and Whistle, Etc.*

BY
GEO. A. LITTLE—BILLY BASKETTE
WRITERS OF

*HAWAIIAN BUTTERFLY, GOODBYE BROADWAY, HELLO
FRANCE, SWEET MAMA, PAPA'S GETTING MAD, Etc.*

HEAR GENE GREEN OR BILLY CLARK KILL 'EM WITH THIS ONE—IT'S A BEAR

I'M THE GHOST OF THAT GOOD MAN

John Barleycorn

By **GEO. A. LITTLE—EARL K. SMITH**

FIRST MUTUAL

STATE LAKE BLDG.



MUSIC PUBLISHERS

CHICAGO

DETROIT, MICH.

By **JACOB SMITH**

"The Midnight Rounders" broke the Sunday house record at the Shubert-Detroit. As many people were turned away as were admitted. Jane Green is the hit of the review, closely followed by Harry Hines, Sam Hearn, Helen Eley and Charles Wheeler. The show moves fast; there is lots of pep and action, and the settings and costumes are better than seen in the average \$3 musical production. Advance seat

reservations indicate a tremendous week's business. Next, Bedini's "Spangles."

"Lola," as presented by Leslie Morosco at the Garrick Sunday night, needs a lot of fixing up before it can be called a success. This seems to be the unanimous opinion of the local dramatic critics. It has a splendid cast, including Helen Shipman, Eunice Burnham, Helen Groody, Eddie Garvey, Vera Myers; but they seem to be miscast. According to Ralph Holmes, of the Times, "the staging is stupid, the story ridiculous, the production shoddy, and the dialogue the sort that seldom rises above obvious pun."

Alma Rubens arrived Sunday for a week's engagement at the Broadway-Strand in connection with her latest photoplay, "Find the Woman." She made three appearances the first day and then decided she would go back to New York; so, with her mother, left on the midnight train. Phil Gleichman, owner of the theatre, implored her to remain the week out, inasmuch as he had gone to considerable expense in advertising her, but all to no avail. Her excuse was that she had to work on her next picture.

William A. Brady, here last week to see Grace George in her new play, "The Exquisite Hour," said this was the worst year for theatricals on record and that the main reason was the cities were over-theated. He said the grip of the American playwrights and dramatists was seriously threatened by the French writers, who "are the

best in the world," and who are now writing clean stuff. Miss George next season will appear in a French play, "Aimee," a treatise on domestic life.

Victor Herbert is leading the orchestra this week at the Capitol, and is proving a drawing card.

The opening of the New Capitol, Jackson, under the direction of W. S. McLaren, took place Wednesday night.

"O'Brien Girl" at the New Detroit. Next, Thurston. "Bird of Paradise" at Shubert-Michigan.

McIntyre and Heath in "Red Pepper" next at Garrick.

"Orphans of the Storm" holding over second week at Adams.

"Hearts of the World," Fox-Washington; "Bride's Play," Madison; "Come on Over," Capitol.

The Woodward Players in "Smiles Through" at the Majestic.

The Avenue and Gayety burlesque theatres will add vaudeville and pictures starting March 26.

W. E. Wilkinson, former secretary of the Retail Merchants' Bureau, has been engaged as manager of the F. I. L. M. Club of Detroit, comprising 90 per cent. of the local exchange managers.

KANSAS CITY

By **WILL R. HUGHES**

SHUBERT—Joseph Kessler Co., March 21-24, "Yeshino Bochu," "David's Violin" and "Men and Women."

GRAND—Drama Players' Stock, "The Acquittal"; GAYETY—"Peek-a-Boo."

Strongly advertised and well received by the local press, the "Passing Show of 1921," headed by Willie and Eugene Howard, was the Shubert's offering for last week. The Howards are well liked here, and as they have not been in Kansas City for several seasons, it was figured that the show would clean up, but something interfered. Business, held up just about even all week, but not to capacity, and the receipts were not up to anticipations. At the Grand the Drama Players' Stock reported very encouraging business. "39 East" was the bill. With the closing of the Century, the Gayety has things in the burlesque field its own way, but business has fallen below the average. It looks as though the "fans" have either grown tired of the girls or else they simply have not the money.

Extra advance publicity is being given the coming engagement of Lionel Barrymore in "The Claw" at the Shubert next week (March 26). It is announced that Kansas City is one of the six cities in which he will appear outside of New York. Regular house prices will prevail for the engagement—\$2.50 for the best, outside the boxes.

Manager M. G. Helm of Electric Park, who has been spending the winter in Florida, was called to Hartford, Conn., this week by the illness of Mike Helm, Jr., who is attending college there. Mr. Helm expects to remain in New York for several weeks on business in connection with the coming park season.

The Newman Interests announce that commencing in April and continuing for four weeks, they will show the serial, "The Mistress of the World," at the Royal. It is the intention to offer five reels a week.

Leo Dietrichstein in "The Great Lover" at the Shubert week April 9.

Nellie Adamson, in vaudeville for a number of years, is appearing with the Drama Players at the Grand.

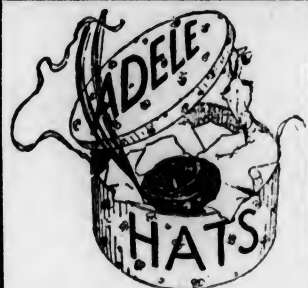
Much interest was centered in the presentation of "39 East" by the Drama Players' Stock at the Grand. Theadora Warfield, leading woman, was familiar with the leads in the play, having been seen in the eastern road production of the piece, and Harry McRae Webster, now director of the Kansas City com-

pany, was the original director of the play. The production was most ably presented, and received much praiseworthy comment from the local press and patrons.

Much interest is being taken here in the news that the Priests of Pallas Fall festivities will probably be revived next autumn. This celebration, on the order of the Mardi Gras of New Orleans, was a regular institution here for many years and drew thousands of out-of-towners for the entire week, but was discontinued several years ago. It is the plan to revive the thing on even a more elaborate scale than ever, with spectacular amusement features and entertainments, to make the festival complete. In past years the Priests of Pallas week was always a sell-out for the theatres, as the visitors were here for amusement and recreation.

Jewell Mayes, secretary of the Missouri State Board of Agriculture, has announced the dates of a number of district and county fairs to be held this year. The two most important dates are the Missouri State Fair at Sedalia, Aug. 19 to 26, and the American Royal Live Stock Show for Kansas City, Nov. 11 to 18. The latter event is one of the most important of the many held here for the reason that it brings thousands of visitors with money to the city, and it is counted as one of the best theatrical weeks of the season.

This is Drama Week at the College of Emporia, Emporia, Kan. The Dramatic Club will present "A Midsummer Night's Dream" and Booth Tarkington's "Clarence." All of the characters will be handled by members of the college.



"JUST THE HAT YOU WANT — AT LESS THAN YOU EXPECT TO PAY" SMART — CHIC — ORIGINAL "ADELE" CREATIONS "Show me a well dressed woman and I'll show you an Adele Hat." 10% discount to N. V. A's from an N. V. A. ALSO TO PROFESSIONALS 160 WEST 45th STREET 2 Doors East of Broadway

TAYLOR

BACK TO PRE-WAR PRICES

TRUNKS

See the \$5.00 New Taylor Trunk

Full Size Fibre Vaudeville Trunk

CATAYLOR TRUNK WORKS

210 W 44th St. | 28 E. Randolph St. NEW YORK | CHICAGO

By the Writers of "CAROLINA ROLLING STONE"

A NATURAL SONG HIT

ROCK ME IN MY

SWANEE CRADLE

PUBLISHED BY

JOE MORRIS MUSIC CO.

1599 BROADWAY, NEW YORK

MINERS MAKE UP

Est. Henry C. Miner, Inc.

BEAUMONT
NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

NOW IN OUR
NEW QUARTERS
Next to the N. V. A. Club House
225 WEST 46th STREET
SAME PHONE: BRYANT 9448
NEW YORK
In Personal Charge of MR. BEAUMONT HIMSELF

BEAUMONT
NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

SPECIAL RATES
TO THE
PROFESSION

JOHN W. GRIFFITH'S
THEATRICAL TRANSFER
342 West 38th Street
NEW YORK CITY

Phone: 3585 Fitz Roy

AFTER YOU GET
YOUR CONTRACT
SEE ME AND
SAVE MONEY

RAINES AND AVEY

In "THE FAKE ASTRONOMIST"

BEWARE OF THE HANDS OF THE LAW:

Public notice is hereby given to each and every person or persons who intends to steal or who have stolen any form of our idea of presenting "The Fake Astronomist."

Don't get entangled with copyright suits. You can't get away with it!

"The Fake Astronomist" is fully copyrighted in every possible manner with the Registrar of Copyright at Washington, D. C., No. 33408; the Protected Material Department of Variety, and the N. V. A.

RAINES and AVEY

Whose Mouthpiece Is Attorney Benjamin H. Ehrlich.

NOTE:—Part of my copyright is using a telescope—Pirates, lay off!

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Adams Miss M
Adams H
Allen Joe
Anderson Bob
Australander Deimos

Bangard Myrtle
Beldon Mito
Bernard Bobby
Bonilla
Bonessett Emil
Brisco Murray
Bryon Mrs A
Burns Teddy
Callahan Thos
Carson Billy

Chester Ida
Claire Doris
Clark Larry
Clifton J
Corbett & Nell
Corbett Frank
Corbilles Selma
Coadovane Phoebe
Crandell's Circus
Criterion Four
Cundie Herbert
Dale Jack
Dawson Ora
Dean Phyllis
DeFoguo Louis
Delancy Bert

DeWinter J
Doan Mary
Douglas Dot
Douglas Harry
Drake Alvin
Duncan Leslie
Dynam Margaret

Edmonds William
Edwards & Edw's
Eldrid Gordon
Evans Harry
Falley Jack
Farrel Pauline
Fletcher Teddy
Floyd Walter
Floyd Estelle

Garce Marion
Gates Jack
Gardner Myrtle
Giles P Mrs
Gill Frank
Glanville Ruth
Gordon Billy
Gordon Gene

Hall Nell
Harvey Orland
Haynes Alice
Hendricks Kirk
Hill Billie
Hines & Hardy
Howard Bert
Howze Marion
Hulen R
Hurst Frankie

Jetter Phillie
James John
Johnson Howard
Jones Irving
Jordan Marion
Judah Bertha

Kelton A
Kennedy & Burt
Kerr Clyde
LaFrance Fred
Lambert Happy
Lamore D
LaPointe Florence
LaVail Ida
Leavitt Sam
Lee Bobbie

Mack Grace
Mason & Cole
Meaus Jaunita

Antenore Mills
Amber W C
Adair Alma
Alice Lady
Alexander Bros
Arde Bros
Armstrong Florence
Austin Bob
Aby Charlotte
Alida Edna

Barry Ann
Bathwell Lydia
Beck Valeria
Bayer Robert C
Baily How Trio
Bolliger Robert
Barnes Stuart
Burton Richard

McKay George
McRae Margaret
Millman Dottie
Morton Nat
Murry Laura

Nason Marie
Nifong Frank
Nolan Paul
Newport & Strik
Purl Bert

Powers M J
Piest E C
Preston Claudia
Pritchard Evelyn
Purl Bert

Raymond George
Reavis Ruth
Reid Betty
Reynolds John
Rhoads Ralph
Ryus Rose
Riберг Inez
Rosen Edith

Samoya Mr
Schubert H W
Shawn Ted
Sherwood Dorothy
Southern Betty
Stevens Millie
Stone Amelia
Streeter Lew

Tale of 3 Cities
Taylor Joe
Taylor Laura
Tempest Florence
Thomas Lillian
Tillyou & Rogers
Tripp A E
Tripp George
Tyler H

Walsh Miss J
Well Billy M
White Al
Wilson Jack
Wilson John B
Wilson The
Wilson's The
Winter Wales
Wood E D
Wright Jesse
Wright John F

Yes My Dear C
York Augustus
Yost Nellie
Young Peggy

CHICAGO OFFICE

Brasche Louis
Burnette & Lee
Brown Betty
Blake Helen
Burt Vera
Belmont Belle
Busch Tripp & B
Byron Charles
Bogdonoff Tr Mme
Brown George
Binns & Burt
Burge W S
Bray O L
Barbee Beatrice

Coyne Ben
Calvert Marguerite
Carpenter Bert
Cavanas Two

Carr Trio
Corbett Madell
Cortell Anthony
Clifford Irma
Cavanaugh Mrs M
Crone Miss

De Haven Mito
Day George
Davitt & Duval
Dainty Marie
Davis & McCloy
Dissell R H
Devoy & Dayton
De Onsonne Nellie

Earl Billie
Florelli Gustave A
Fox Eddie B
Frulay Bob
Faranacci Rickey
Forman Ada

Gordone Robbie
Green John Tracy
Griffith June
Geiger John
Great Howard The
Genuing Gene
Gleama Sylvia
Gorman Eugene F

Howard Lorenz Mrs
Hammond Jack
Hackett Margaret
Hall George B
Harris Joseph
Haas George M
Hadley Bert
Handrickson Jas
Hughes Billie J

Herman Lew
Harkins L'w'nce A
Hastbrough Larry
Holloway Arthur
Hagan Fred
Howard & Fields M
Hart Joseph
Huff Grace

Irish Mae
Joehrendt E Mrs
Johnston Lillian

Kelly Frank
Kayton Lillian
Kelly "Butts"
Kubick Henry
Kramer Clifton
Klaym
Kessie Herman

Le Payne Babe
Lewis Fred
Le Vere Vestie
Leonard Albert F
Lee & Cranston
Lamont Laddie

DULUTH

By JAMES WATTS

NEW GARRICK—"My Boy," film.
LYCEUM—"Her Husband's Trademark," film.
NEW LYRIC—"The Last Trail," film.
ZELDA—"When Dawn Came," film.

The last week was one of the best that theatres here have experienced in months. Several of the leading theatres have had overflow attendance throughout the week, and business seems to be getting on a firm foundation.

The New Garrick, in conjunction with the Duluth Retail Merchants' Association, staged the most successful fashion show ever held here. P. F. Schwie, resident manager for Finkelstein & Ruben, with Edna Rowand, well-known fashion authority, managed the show. Mr.

Lackey Evelyn
Lee Bryan
Morgan Marion
Moor Gene & Myrtle
Mark & Wilson
Morae Lee Miss
McWinters Odie
Murray & Popola
McCullough Carl
Magnifico Francesco
Morrell Frank
McDougal Mae
McCrink & Loretta
McGrath J J Teddy

Nippon Duo
Nowak Henry
Olsmith
Ostrowsky J. Mito
Oesha Timothy

Pressler Edward
Polly & Oz
Poole Jack
Patterson Helen
Patton Jeanette
Patricia Tom
Poole Patricia
Palmer Fred J
Pearl Sadie
Pfeiffer Richard
Patton Joan

Relly Evelyn
Rogers Wilson
Rajah J A
Ray Hazel
Russell F & B
Ryan Hazel
Reat Lester LaG

Stone Georgia
Sherman Dorothy
Sherman Dan Mrs
Summers Cecil B
Stanton Charles
Small Johnny Co
Seney Vincent & S
Sieger Lillian
Selmer Jack
Spahman Albt Mrs

Todd Sadie
Vivian Anna
Vox Valentine
Vall Arthur
Verona Countess

Wise John F
Walter Anne
Wanzer & Palmer
Ware Archie
Wastika & Unst'dy
Well Milton
Williams Joseph J

Yoni & Fuji
Yul Mae

Schwie and Miss Rowand arranged the show in the form of a play, and twenty-seven living models were introduced in a Parisian fashion shop. The show was so popular that thousands were unable to get into the theatre on the opening night.

Arrangements have been completed for dramatic stock at the Orpheum for 18 weeks beginning April 30. Arthur J. Casey, who had the Orpheum Players here for the last two seasons, is now in Duluth getting things in readiness for the season. He now has two companies in the East, one at Haverhill, Mass., and the other at Lynn, Mass. He has taken a theatre at Omaha, Neb., also, where he will operate a company this season. James Hayden, who played juvenile leads in Duluth two seasons, will manage the Omaha house. Lee Sterrett, stage manager and actor at the Nora Bayes theatre, New York, will be associated with Mr. Casey here and act as director and character actor for the company. Mr. Sterrett has been active in Duluth stock for many summers. Other members of the local company will be: Leona Powers, leading woman, now with the Baker stock of Portland, Ore.; Selmar Jackson, leading man, now playing with Miss Powers; Joseph de Stefan, second lead, now with the Schubert stock of Minneapolis; Helen Keers (Mrs. de Stefan), character woman, now playing in the Schubert company; Jane Gilroy, second lead, now with the Baker stock; Mary Hart, ingenue, now

with Mr. Casey's company at Lynn; Hal Munnis, juvenile, now with the company at Lynn. Two other players are to be announced later.

Among the plays to be presented here are "The Boomerang," "Tiger Rose," "Buddies," "Mary," and others.

M. L. Finkelstein, president of Finkelstein & Ruben, is in New York arranging for reason's bookings at the New Grand. The house is now playing feature films, but other entertainment is in prospect.

JAMES MADISON'S No. 6 WEEKLY SERVICE

is just out and contains a sure-fire "hokey monologue," "Such is Life," a routine for two males, "Jack-Astronomy," a gagging dialogue for male and female, "The City Girl and Country Rube," a nifty burlesque song title, and a parody on "When Frances Dances With Me." All these are absolutely new and original.

WOWS!!!

I look forward to your SERVICE each week and find it a great help. I used several gags in it, and they proved wows—JIMMIE COOPER, Al. G. Fields Minstrels.

AS YOU TRAVEL

around the circle, if you want to know more about JAMES MADISON'S WEEKLY SERVICE, ask Leon Errol, Frank Tinney, Harry Holman, Eugene and Willie Howard, Clark and McCullough, Fred Allen, Harry Mayo, Roy Clair, Dugan and Raymond, Roy Harrah, Billy Glason, Joe Laurie, Jr., Jack McKay, and Terry and Lambert. They are all subscribers and will put you wise!

REGARDING TERMS

JAMES MADISON'S WEEKLY SERVICE costs \$15 for 3 months (13 issues), or \$50 for a full year (52 issues). Single issues are \$2.

SPECIAL OFFER

For \$7 I will send the first 6 numbers, or 3 numbers for \$4, or any 2 for \$3. I have never known of any performer going broke from buying too much material. But I have seen more than one go on the vaudeville scrap-heap from not buying enough. Send orders to

JAMES MADISON

1493 Broadway New York
Why, yes, certainly. I write all kinds of acts to order.

INFORMATION DESIRED

as to the present whereabouts of

SAMOYA

formerly premiere danseuse at Reisenweber's (1919), dancing partner of Bonfiglio (1911) and Molasso (1913), and premiere ballerina in De Koven Opera Co. production of "Robin Hood," at Knickerbocker and New Amsterdam Theatres.

JEROME WILZIN
175 Fifth Ave., New York



H. HICKS & SON

675 Fifth Avenue, at 53d Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing

REHEARSAL HALL and BANQUET HALL

To Rent—Large Commodious Hall; Size 22-100; With Piano.
Any Hour, Day or Night, Except Sunday. Absolute Privacy. Reasonable Rates.
Inquire:
U. S. I. RESTAURANT, 108 WEST 45th ST., N. Y. CITY; Bryant 5600.

WATCH AND LISTEN FOR EVE LYNN—CLYDE DILSON and CO.

IN THE MUSIC-COMIC PLAYLET
"THE AWKWARD AGE"

A Whole Show in 22 Minutes. Playing Keith Circuit.

YIP YIP YAPHANKERS

JOHN

WITH

FRANK

ROTHANG AND MELINO

Presenting an Entirely New Act

BACK AGAIN AT B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (MARCH 20)

SECOND AFTER INTERMISSION

Eastern Representative, JOSEPH SULLIVAN

Western Representative, MAX HALPERIN

—



! WE MAKE OUR BOW WITH THREE SUCCESSES!

FROM THOSE WHO KNOW

(ALL UNSOLICITED)

"Congratulations on your 'CHINALAND.' We gave it a place in our books after trying it over the first time. It's more than just a song. It's an inspiration! The boys are crazy over it."—PAUL L. SPECHT, SPECHT'S SOCIETY GRENADERS, DETROIT and NEW YORK.

"Hope they're all as good as 'CHINALAND.'"—HARRY AKST, NEW YORK.

"CHINALAND" I consider one of the very best fox-trots of the entire season."—JOHN BOCCHELLI, HOTEL ST. REGIS, NEW YORK.

"CHINALAND" and "GOLDEN MELODY" are simply marvelous—wonderful!—S. R. PARMEGIANI, ALEXANDRIA HOTEL, LOS ANGELES.

"CHINALAND" going over enormously. Every one in the orchestra is wild about it!"—ED. LEONARD, EVERGLADES CLUB, PALM BEACH, FLA.

"The hit of the season."—D. R. CARDUCCI, ROSE TEA GARDEN, OTTAWA, CAN.

"CHINALAND"

An Oriental Distinctive Fox-Trot Song That Has Taken the Dance World by Storm.

"GOLDEN MELODY"

A Sparkling Fox-Trot With a Haunting, Irresistible Dance Swing and Melody and Beautiful Lyrics.

"A NIGHT OF PALE MOONLIGHT"

Ballad Supreme. All by the Composer of the Day—ANTHONY F. PAGANUCCI.

ORCHESTRATIONS AND PROFESSIONAL COPIES FREE ON REQUEST
PROFESSIONAL DEPARTMENT SOON TO BE LOCATED AT 46th STREET AND BROADWAY, NEW YORK
IN THE MEANTIME, ADDRESS

HALLCOPAG MUSIC PUB. CO., Inc. 557 W. BROADWAY, NEW YORK

"PUBLISHERS OF THE BEST IN SONG AND DANCE"

"If all your numbers will be as good as 'CHINALAND,' your success is assured."—SOLLIE HELLDONNER, CLIFT HOTEL, SAN FRANCISCO.

"Excellent!"—B. SELVIN, MOULIN ROUGE, NEW YORK.

"Tell you frankly that 'CHINALAND' has made a VERY great hit with our act. The entire bill was surprised when they heard the music and I have no doubt that the audience certainly loves 'CHINALAND.'"—CHOT LING FOO TROUPE, R. F. KEITH CIRCUIT.

"CHINALAND" is great. We are using it every night."—R. A. CARIGAN, MERIDEN, CONN.

"CHINALAND" and "GOLDEN MELODY" very good."—CHAS. R. MULLER, NEW YORK.

"GOLDEN MELODY" is worth its weight in gold."—N. L. HANSEN, CENTURY SYNCOPIATORS, NEW YORK.

"GOLDEN MELODY" looks like a real HIT!"—BAN-JOK WALLACE, NEW YORK.

— AND SCORES OF OTHERS FROM EVERYWHERE —

BUFFALO

By SIDNEY BURTON

Town at top-notch of competition with rivalry at fever heat. Big houses turning in gross that compares with metropolitan centers. Rumors flying loose as to changes in local Rialto. Criterion now said to be undergoing alterations preparatory to housing Shubert vaudeville. House admirably located but lacks capacity. Must have extensive alterations in any event. Also rumored that Olympic to be turned over to second wheel burlesque. A wise move and one previously talked of. Gayety this week goes into burlesque, picture, vaudeville policy, with extra part of program unbilled.

New Erlanger-Shubert merger will have material effect on local situation. Announced several weeks ago that Majestic (Stair and Nicolai controlled) will house Shubert attractions next season. Teck policy in doubt as theatre has proved unsuited in location, capacity and atmosphere for vaudeville. Buffalo long regarded in metropolitan circles as a one-theatre (first class) town. If Shuberts put vaudeville into

Criterion, as rumored, Teck will be left without attractions. Criterion rumor may be well founded as Max Spiegel is part owner of lease on house.

Beginning next Sunday, Loew's will inaugurate a new Sunday policy. A special feature picture for one day only will be run in conjunction with special Sunday vaudeville. A number of heavy features have been booked for the new scheme. It is said that the idea was sold to Loew by a Buffalo film man and that it will be tried out in other Loew houses through the country.

The Empire, formerly a 10 cent picture house, this week goes into a melodramatic-stock, continuous-picture policy. The Fendell Stock Co., featuring Daniel Fendell and Blanche Wilcox, will play two shows daily with two changes of bill each week. Pictures will be shown continuously from 1 to 11 o'clock daily. The opening week's offerings are "Thorns and Orange Blossoms" and "Ten Nights in a Bar-Room," the latter in opposition to the film playing in the Strand. In case the new policy is a success, a similar one will be inaugurated at the Academy. It is announced.

Irene Castle the big flash of last week's business. Packed them in all week with standing room even in the aisles. Started with two shows daily but after argument with Hip, management Thursday went into three-a-day at increase of \$750 salary for week. This brought cost of attraction to \$5,350, including stage reconstruction. Did not appear Saturday night, contract letting her out on half a day. Reported highly temperamental and

difficult to handle. Will go down as one of Hip's record weeks.

Several attractions playing Buffalo have made an attempt to secure local girls to join their companies. During Gertrude Hoffman's recent engagement at Shea's, daily morning try-outs were held for local girl dancers. Two recruits were finally selected and left town with the Hoffman act. Nat Fields and his musical comedy company at the Academy advertised Sunday a "special try-out Monday at 11 for girls wishing to go on stage." Monday found such a jam at the stage door that it was announced Fields had been called out of town. The stunt got into the newspapers.

In connection with the regular Sunday advertising of the attractions at the Shubert-Teck, the theatre is running a display line reading "Greatest Musical Hit in New York—The Rose of Stamboul." The caption appears where the usual "next week's attraction" is announced.

This week's attractions—Majestic, "Bill of Divorcement"; Loew's, "Foolish Matrons"; Hipp, "School Day"; Lafayette, "Intrigue"; Strand, "Ten Nights in A Bar-Room."

PHILADELPHIA

By ARTHUR B. WATERS

The Motion Picture Salesmen's Association of Philadelphia announces it will hold a masquerade ball here early in May. "The making of movies" will be a feature shown at the affair. Joseph Levey, of the local Pathe office, is in charge of the publicity.

The "Exhibitor," official organ of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, has an editorial this month on the radio-phonograph. Declaring that it is "here to stay, and is rapidly passing from the experimental or novelty stage to one of practical usefulness," the editorial goes on to urge the exhibitors to install sets in their waiting rooms so that instead of a "menace of a competitor it will be converted into the purpose of a business-getter." The editorial calls attention to the fact that many picture theatres have beautiful and elaborate waiting rooms, generally empty, and says that the use of these rooms for such a purpose as the radiophone would give the theatre increased capacity, but adds that if the pictures shown are not good, the waiting room may get most of the crowd. It ends by suggesting that some big company, such as the Stanley here, should have its own broadcasting station, transmitting music and messages to its own theatres. The editorial is signed by David Barrist, the editor.

Miss Du Pont, feminine star in "Foolish Wives," made personal appearance at the Aldine last week in connection with the showing of that picture. She addressed several women's clubs.

Change of policy at the Astor, Eighth and Girard avenues, under the management of Jack Rosenthal, was announced beginning last week. As a result of the new policy the musical programs are featured above the photoplays. An orchestra of 22 musicians has been installed, and is directed by Modest Altschuler, well-known conductor, known as leader of the Russian Symphony Orchestra of New York, which played an engagement at Willow Grove here a few years ago. The prices of admission have been raised to 10 and 20 cents for matinees, and 15, 25 and 40 cents for evenings. Vocal soloists and dancing features round out pro-

grams. Heavy newspaper advertising is being used.

M. Lessy, of the Screen Art Exchange, is having plans and specifications prepared by Neubauer & Supowitz for a theatre to replace the present Cohocksink, 2119 Germantown avenue. The demolition of the old structure will begin April 1. Mr. Lessy declares the new house will seat 1,200 persons and will cost \$100,000. It will be ready for occupancy late in September.

The world premiere of "Your Best Friend," a Warner Brothers feature purchased by Independent Exchange for this territory, was held Sunday night at the Stanton theatre under the personal direction of Len Berman, manager of the Independent Exchange. A special prolog, acted by a cast brought over from New York, was a feature. Among those present were Vera Gordon, star in the picture, and Harry M. Warner, Harry Rapf and William Nigh, producers of the film. Only exhibitors, civic officials, members of the press and a few specially invited dignitaries were present.

A. J. Sherman has opened the Graphic Film Exchange, Inc., of Eastern Pennsylvania, at 1220 Vine street, formerly occupied by the Square Deal Film Exchange. The new organization will handle the output of the Graphic Film Corporation of New York, and the first release will be "Mother Eternal," an Ivan Abramson production. The

Second National Pictures Corporation of Eastern Pennsylvania will also operate from the same address.

B. F. Keith's. For the first time in a couple of months, no outstanding name as headliner, but, as a matter of fact, the bill does not suffer by that loss, and is inclined to be better balanced, faster moving and more generally entertaining. The dancing act of Marion Morgan is featured, and its class is partially shown in the fact that all the dailies mentioned it first, whereas they have been in the habit of "playing down" some of the big ones booked as headliners here. Classical in nature, the act is free from humor, and still not too high-brow to be enjoyed by the variety fans. The Calts Brothers also have a corking dance act that went with a zip, and introduced a little telling humor. Dillon and Parker, songs, were well received, and the rest of the bill was good.

Shubert Vaudeville.—Adele Rowland, as headliner, received as many encores as have been tendered to any act at this house this season. Bert Hanlon, comedian, shared bill's honors. Bobby Higgins presented a musical farce that had a few "blue" spots and plenty of fun. Rest of well-balanced bill had some entertaining features.

A. RATKOWSKI, Inc.

FURS

Buy Your Furs Now

All the latest Coatees, Scarfs and Throwovers for the late Spring and early Summer, developed in the most wanted pelts.

Remember when you make your fur purchases here you are dealing directly with the manufacturer.

Special Discount to the Profession

34 West 34th Street
NEW YORK CITY

HOLZWASSER & CO.

1421-23 Third Ave.
NEAR 80th STREET
NEW YORK

FURNITURE

For the Profession

America's finest designs
for dining room, bedroom,
library and living room.

CASH or CREDIT

TAMS COSTUMES

OF EVERY DESCRIPTION. FOR EVERY OCCASION.
318-320 WEST 46th ST., N. Y. CITY. FOR HIRE—MADE TO ORDER
THE LARGEST COSTUME ESTABLISHMENT IN THE WORLD.
We furnish Everything for Motion Picture Productions, Masquerades, Amateur and Professional Theatricals, Minstrel Shows, Pageants, Etc., Etc.; Wigs, Make-Up Materials, Make-Up People and Professional Coaches.
(MUSICAL and DRAMATIC)
TELEPHONE: LONGACRE 1913-14-15
ARTHUR W. TAMS
MUSICAL LIBRARY, INC.

H & M PROFESSIONAL TRUNKS

Prices Reduced, \$55 Up

Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.
Used trunks and shopworn samples of all standard makes always on hand.
SAMUEL NATHANS SOLE AGENT FOR H & M TRUNKS IN THE EAST
1664 Broadway, N. Y. City
Phone: Circle 1873 Between 51st and 52d Streets
531 Seventh Ave., N. Y. C.
Phone: Fitz Roy 0620 Between 38th and 39th Streets
OLD TRUNKS TAKEN IN EXCHANGE OR REPAIRED

Great Neck Estates

NEW DUTCH Colonial House

Sell Furnished or Unfurnished
COMPLETELY FURNISHED
ONLY 6 MONTHS AGO
5 Bedrooms—3 Baths
Large Plot; Garage
Price and particulars apply
I. G. WOLF, 1270 B'way, N. Y.
Tel. Penn. 6944 Sunday, Great Neck 35

Dwelling, with Twelve Acres BAYSIDE, L. I.

The dwelling has been recently modernized and contains a Library, Sun Parlor, Five Bedrooms, Three Baths, Maid's Dining Room, Lounge Room; three-car garage, barn, gardener's cottage and poultry house. The grounds are beautifully planted with costly shrubbery, old trees, flower and vegetable gardens. Near the station, golf and yacht clubs. Not Necessary to Take the Entire Twelve Acres
LIBERAL TERMS
Near the homes of Pearl White, James J. Corbett, Frank Bacon, John Golden, Rose Stahl, Alan Dale, Norma Talmadge.
Price \$25,000.00
Henry Brady

189 WEST 33d ST., NEW YORK

GREAT NECK

SALE OR RENT
FURNISHED BY SEASON
OR YEAR
SANDY BEACH, PRIVATE
DOCK, WONDERFUL GROUNDS
Particulars from owner's representative
I. G. WOLF
1270 Broadway, N. Y., or Great Neck, L. I.
Tel. Penn. 6944 Sunday, Great Neck 35.

7½ ACRE
WATER
FRONT
ESTATE

COUNTRY RESIDENCE

AT

Beechhurst, Whitestone Landing, L. I.

(In Private Park at Cryder's Point)

FINE RESIDENCE WITH GARAGE
PRIVATE BATHING BEACH GOOD SHORE FRONT
FINE OLD TREES AND SHRUBBERY

Thirty-one Minutes from Penn. Station—Trains Hourly

WONDERFUL VIEWS.—BOATING, BATHING, ETC.

Full Commission to Brokers

FRANKLIN PETTIT, Owner, 2 Wall St., N. Y. City

JO PAIGE SMITH (SMITH AND FORK NS AGENCY, N. Y. C.)

WILL BE IN CHICAGO THIS WEEK on his way East after witnessing the opening of the new Junior Orpheum Theatre in LOS ANGELES. He will make his headquarters at the EARL & PERKINS office, WOODS THEATRE BUILDING, and stay long enough to give the Vaudeville field the "once over" with his experienced eye—and perhaps corral a few desirable acts for eastern time.

"THE RELIABLE OFFICE"**SAMUEL
BAERWITZ**

160 W. 46th Street

Suite 202-203

NEW YORK

VAUDEVILLE MANAGER AND PRODUCER

P. S.—Ask Chung Hwa 4

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S—Sothorn-Marlowe. Next week, "Beggars' Opera." ORPHEUM—Orpheum Players in "Girl in the Limousine."

GAYETY—Continuous burlesque, vaudeville, pictures, "The Golden Crook."

ALLEN—Allen Concert Co., "Connecticut Yankee."

IMPERIAL—Nolan Leary and Co., Cunningham and Bennett, Conroy and Yates, Mack and Lee, Downey and Claridge. Photoplay, "Poverty of Riches."

CAPITOL—Capitol Opera Co. in "Rigoletto"; Wallace Reid in "The World's Champion."

ST. DENIS—Fifth week, "The Eternal Light."

Sothorn and Marlowe are enjoying much greater success than their Shakespearean predecessors of a week or two ago. His Majesty's is doing a record business this week.

The legitimate season in Montreal will come to an end shortly. Among the attractions booked are "The Circle," Jane Cowl, and the Beggars Opera Co.

Matheson Lang, Percy Hutchinson and other old country stars are under contract to the Trans-Canada theatres to appear here early next season.

PORTLAND, ORE.

HELLIG—Return, "The Bat." BAKER—Baker stock in "Parlor, Bedroom and Bath."

LYRIC—Lyric Musical stock.

PICTURES—Liberty, "Penrod"; Columbia, "Back Pay"; Blue Mouse, "Connecticut Yankee"; People's, "His Nibs"; Majestic, "Turn to the Right"; Rivoli, "Chivalrous Charley"; Hippodrome, "The Right that Failed."

W. T. Pangle, manager of the Hellig and in charge of the season of Chicago Grand Opera which opened at the Auditorium March 22.

H & M TRUNKS

AT FACTORY PRICES
From the Following Agents:

S. NATHANS

531 7th Ave., New York
1664 Broadway, New York

M. SUGARMAN

453 Washington St., Boston

BARNES TRUNK CO.

75 W. Randolph St., Chicago

J. M. SCHWEIG

Fifth Ave. Arcade, 232 Fifth Ave., Pittsburgh

Kansas City Trunk Co.

19-21 East 12th Street, Kansas City, Mo.

VICTOR TRUNK CO.

74 Ellis St., San Francisco

Herkert & Meisel T. Co.

910 WASHINGTON ST., ST. LOUIS

has been the busiest showman in the Northwest for several months. The result is the complete success of the five show season, for which \$75,000 guarantee was made by Portland business men.

The Nemerit of Marshfield will be reopened for week-end shows by Marsden & Noble, proprietors of the Noble theatre.

Portland is looking for more good shows than usual for the late season weeks. Ethel Barrymore is en route as well as "Irene" and "Greenwich Village Follies," with Chauncey Olcott due in May.

Local Hippodrome patrons are complaining at the new Loew policy of selling ticket stubs with admissions in spite of the fact that the local house has no reserved seats. Parties entering the house have had much difficulty thus far in the matter of stubs, for they constitute a "permit" to be within the building and when a crowd is separated in attempting to be seated the people without stubs are in hot water.

WASHINGTON, D. C.

By HARDIE MEAKIN

Keith's

It would seem an impossibility to line up a better vaudeville show than that this week at this house. There wasn't a single act that failed to register.

Monsieur Adolphus with his two dancing girls and the girl violinist opened; first spot didn't trouble them in the least. Leon Varvara with his piano came next. He also got another solid hit. A mighty clever sketch, "The Future," kept things going along finely. When D. H. 7 made his advent, proceedings stopped entirely. Florence Tempest in a new combination with Bobby Watson have a dandy offering, and closed intermission.

The Stanley Brothers, acrobats, opened the second half. They are truly remarkable. Marion Harris, with a piano player, does not need the jazz band of last year to assist her. She could have been singing yet. William and Wolfus upon whom not a single soul walked out have incorporated their old act into the new one, and were a laughing "riot."

The National has "Mr. Film Passes By." It is seldom that a production receives such favorable notices from all of the dailies. It looks like a good week. "The Gold Diggers" next week.

Shubert-Garrick and Poli's dark this week.

The bill at the Cosmos consists of Earl Cavanaugh and Co., "Carnival of Venice," Orpheum Trio, Four Hickey Girls, Holman Brothers, The Abbotts.

Gayety, Barney Gerard's New Show. Continuous vaudeville and film proposition at this house seems to have met popular demand.

The Capitol, "Ting-a-ling." Picture houses, Palace, "Molly O"; Rialto, "The Bride's Play"; Columbia, "Turn to the Right"; Metropolitan, "Love's Redemption."

Shubert Belasco

About 15 minutes of real vaudeville.

**BARNUM and LINCOLN and WILSON
and VINE and TEMPLE WERE RIGHT!****THE COURT ROOM IS NOT THE SHUBERT BOOKING OFFICE**

In the Shubert Booking Office they gave us a contract to play for them for twenty weeks; they played us 11 weeks and told us we were through—the contract meant nothing to them—and they tried to tell the rest of the profession that the acts that they are having trouble with had no one but themselves to blame. They refused to carry out the contract they made with us, even though they owed us nine weeks' work.

SO WE TOOK THE SHUBERTS TO COURT

and Judge Callahan on March 16th gave us a verdict for the full amount without letting the case go to the jury. The Judge told them we had not broken the contract by playing the Hepse Theatre in Jersey City.

WHAT HAVE THE SHUBERTS GOT TO SAY NOW?

We were one of the many acts that received this treatment, but we were the only ones that refused to stand for it, and now we have shown Shuberts and their *Circuit of Opportunity* up in their true colors and Business Methods.

And we have proven to the Profession that when the Shuberts sign a contract they must live up to it as well as the artists, and we have proven that we were right, although a lot of our friends who were in the same boat told us it was impossible to beat the Shuberts, because they could get away with anything.

**But They Only Got Away With It Up
to the Court House Steps**

Very happily and victoriously yours,

DAVE VINE AND LUELLA TEMPLE

ville. The rest is nothing more than an exhibition of how unfunny English comedy can be. The real treat was Mlle. Codee and her partner. They've been here before, but that only enhanced their value in this week's show.

The bill is given over to the English revue, "Pins and Needles," which originally had Harry Pilcer and Edith Kelly Gould. Pilcer is gone, but Miss Gould remains, and this name alone attracted an excellent house Tuesday night. But there was only about two-thirds of it left when the final curtain dropped.

The Musical Johnsons, with their

xylophones, opened quietly, and then the first episode of the revue was presented. This bit contained much that was novel, and gave indications, if the pace was held, it would be a mighty good show. This bit gave Dave Lewis, who was here early in the season to assist in getting the house started, an opportunity, due to the illness of one of the cast, to play the director. He did it finely, too.

Scene after scene followed, with

many attempts at comedy by Teddy Knox and Rupert Hazell, which did not get across as it was so very English. Jimmy Nervos' dancing registered, as did the eccentric dancing of Rome and Cullen, who have been added to the bill and who appeared here recently.

The most commendable feature other than the clever opening was the dressing of the chorus and the dancing of Miss Gould and Joe Daniels.

WRIGHT DANCERS

In "A Dance Voyage"

Featuring HELEN PACHAUD and NITA SUSOFF

With WALTER PETERSON, Tenor Soloist

TOURING ORPHEUM CIRCUIT

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Bots are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York.

Phone: Stuyvesant 6136-6137

CARL NIESSE

RECOGNIZED VAUDEVILLE AUTHOR
And Libretto, George Young, Lloyd
E. Hays, Arthur & Marshall, Junior &
The Prince & Peil, Knox Wilson, The
Horn, Johnson & Merritt, Studio 2016 E.
1001 INDIANAPOLIS, IND.

"THE CIRCUIT OF OPPORTUNITY"

SHUBERT VAUDEVILLE

ALL APPLICATIONS FOR ENGAGEMENTS AND TIME FOR SHUBERT VAUDEVILLE SHOULD BE MADE TO

SHUBERT VAUDEVILLE EXCHANGE

ARTHUR KLEIN, General Manager

233 West 45th Street, NEW YORK CITY

AMALGAMATED
VAUDEVILLE
AGENCY

1441 Broadway, New York

PHONE BRYANT 3993

BOOKING 12 WEEKS

New York, Philadelphia, Washington, Baltimore
and intermediate townsBERT LEVEY CIRCUITS
VAUDEVILLE THEATRESALCAZAR THEATRE BUILDING, SAN FRANCISCO
PAUL GOUVRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

BEN and JOHN FULLER AUSTRALIAN
CIRCUIT
VAUDEVILLE, MELODRAMA AND PANTOMIME
American Representative, A. BEN FULLER
DELGER BLDG., 1005 MARKET ST. Phone PARK 4332
SAN FRANCISCO

CLEVELAND

By J. WILSON ROY

OPERA HOUSE.—Elsie Janis and her "Gang." Next, "The O'Brien Girl."

HANNA.—"The Last Waltz." Next, Eddie Cantor.

COLONIAL.—"Town Scandals."

EMPIRE.—"Hurly Burly."

MILES.—"Cheyenne Days"; Buster Edwards Revue; Harry Van Rosser; Bernard and Farris; Three Alexanders, and pictures.

PHISCILLA.—"Havana Revels."

GORDON SQUARE.—Jack Levy and Four Symphony Sisters; Jim Blue and Co.; Three Macks, and pictures.

Films.—Allen, "Come on Over"; State, "The World's Champion"; Stillman, "Four Horsemen"; Park, "Moran of the Lady Letty"; Alhambra, "Polly of the Follies"; Standard, "Man to Man"; Strand, "Ireland a Nation"; Circle, "Bits of Life"; Orpheum, "The Masked Avenger"; Liberty, "Fifty Candles"; Euclid, "Mistress of the World"; Mail, "Why Announce Your Marriage"; Capitol, "Conceit."

With the transfer of Columbia wheel attractions from the Star to the Colonial, which had an auspicious premiere Sunday, "burlesque" will be eliminated by request of Frank Drew. The new regime starts off with "musical shows" and "musical comedy."

Keith's Hipp

Fun, frolic and femininity lead the bill here this week, and every act gets over in good shape. Julian Eltinge, in some new stunning gowns, captures headline honors with four impersonations. The act is classy and he scores heavily. Blossom Seeley, with Benny Fields, Sam Miller and Harry Stevens, got over big. Wayne and Warren collected most of the laughs at Monday's matinee; humorous team and their success is fully deserved. Clara Howard showed talent in several character songs; she has deep vein of humor. Wood and Wyde's

travesty pleased; the "soloist" earned some giggles on his own account. Koroll Brothers make a dandy opener with their smart pole and ladder, balancing; clever and daring turn. Art Henry and Leah Moore went big with their skit, "Escorts Supplied"; Henry is a good jester. Dancing McDonalds closed with some smart whirlwind hoofing.

Ohio (Shubert)

Good variety bill this week, starts slow but strikes a better tempo after intermission. Mason and Keeler and George Price split honors. George—in blackface—scores with several songs, recitations and jokes; his personality still helps considerably. Mason and Keeler, in "Married," registered solidly. Peggy Marsh, with Al (Buster) Johnson and a jazz quintet, fairly well. Dancing is featured, with an Apache number scoring best. Regal and Moore, with Maurice Black as ballyhoo, offer smart act of singing, dancing and burlesque acrobatics that pleases. Lora Hoffman in several diversified numbers vocalizes to splendid returns; she was in good voice Sunday afternoon. Armstrong and James (substituting for Rome and Cullen) got by with some songs and patter in black face. Charles McGood and Co. have neat tumbling and head balancing turn, while the Gaudsmiths landed solid with their clown dogs; dandy number. "Dresden China," a series of living tableaux, is a good closer; artistic and

"A Visit Becomes a Habit"
YORK CAFETERIA

Pure, wholesome food, tastefully prepared.

Popular prices.

158 West 44th Street

(Adj. Hotel Claridge) NEW YORK

Marcus Loew's
BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 West 46th Street

New York

J. H. LUBIN

General Manager

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

clever posing. Marie Nordstrom billed, but did not appear.

Keith's 105th Street

Attractive bill drew big business Monday night. Bushman and Bayne headlining and score with their sketch, "The Poor Rich Man." Gene Greene cleaned up. Peggy Carhart, violinist, pleased in several selections; Babcock and Dolly are good singers and dancers; the Raynes defy the laws of gravitation with their contortions. Officer Vokes and "Don" secured a big hand with their skit, which is clever and amusing. Edith Jane and Harold Miller register strong with their dancing; hoofers par excellence. Frank Ward with his dollies made a hit with his unique novelty. Good all-around entertainment, and everybody satisfied.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WITTING.—All week, "The Unloved Wife." The meller that has been cleaning up all around the country at popular prices. The advertising tells the story. Sensational copy designed to bring in mistress as well as maid was responsible for a large opening matinee Monday. Restrictions upon admittance—matinees for ladies only, and no children at night—apparently are the attraction's best publicity bit. Not that there's anything naughty in the show—an Alger story is risqué compared to it. The presenting company is fair. Next week, second half, "Two Little Girls in Blue."

B. F. KEITH'S.—Bill not so good

I WANT PERFORMERS

To know that my photos are clear, sparkling and full of pep. Reproductions from any photo with every detail preserved and every defect of original corrected.

Results guaranteed. Double weight paper. Standard lobby size, 8x10, \$3 for 25; \$10 per 100. Photo postals, up to four photos on one card, \$1.75 for 50; \$12.50 for 500. Sample, any size, \$1, credited on first order. Lettering photos 5c. per word. Submit your own idea of slides, large paintings and mounted photos for prices. Prompt service.

V. BARBEAU REPRO. CO.
OSWEGO, N. Y.

this week. Slow, draggy and no real punch until Olsen and Johnson come on in next to closing. Some of the dullness is due to the introduction of a "Syracuse Style Show" as a special feature for the first half of the week. Twenty-five girls and young men display the season's latest sold in leading Syracuse stores. This is in connection with the Chamber of Commerce's "Spring Display Week." It's fine for the merchants and probably excellent civic spirit to deal out this free advertising, but as far as entertainment is concerned, it registered nil at the opening matinee. For 30 minutes or thereabouts the manikins ambled back and forth, dragging out the show miserably and finally driving many out of the house before the last three acts. Ruth Budd, Flanagan and Morrison and others.

BASTABLE.—First half, "Harvest Time." One of the best shows of season, and runs neck and neck

COVERS FOR
ORCHESTRATIONS
AND LEATHER BRIEF CASES.
ART BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY.Beautify Your Face
You must look good to make good. Many of the "Professionals" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Fees reasonable.F. E. SMITH, M. D.
347 Fifth Avenue
N. Y. City Opp. Waldorf

MADAME BOGART

Exclusive Styles in Gowns and Millinery

AT MODERATE PRICES

123 West 45th Street

NEW YORK CITY

DROP CURTAINS FOR SALE AND RENT Cycloramas, Stage Settings in the newest materials, also velvet and plush

BUMPUS & LEWIS SCENIC STUDIOS

245 WEST 46th STREET, NEW YORK CITY.

Phone BRYANT 2695

with "Follies of the Day." There are 10 principals, including four comedians, and a chorus of 24. More shows like this and there would be no early closings on the Columbia Wheel. Last half, "Over the Hill," film, third Syracuse showing.

STRAND.—First part, "The Lotus Eater."

ROBBINS-ECKEL.—First part, "Forever."

EMPIRE.—First part, "The Rough Diamond." First appearance of a Tom Mix film at the Empire. Business good.

SAVOY.—First part, "Molly-O," second showing of this picture here. Originally played the Empire.

CRESCENT.—First part, "The Affairs of Anatol," also a second run.

Syracuse picture houses are turning more and more to second run features. The Savoy and the Crescent both have second run attractions this week. The Bastable, otherwise a road show house, also takes a fling at second run films, offering Fox's "Over the Hill." Next week it's the Eckel's turn. "The Four Horsemen" is booked, but at the regular Eckel prices. This film was first offered at the Crescent here.

The Empire this week has a special musical feature in Jackie Wood of this city, a four-year-old manipulator of drums and traps. The youngster plays two afternoon shows daily.

Mae Murray's "Peacock Alley," although said to be a cheaper rental, paid better at the Empire box office than Jackie Cogan's "My Boy," according to Rialto gossip.

Elmira theatre operators are fighting daylight saving in the Southern Tier city and, judging from the present status of the fight, will win.

W. Scott Matraw, former Watertown theatre manager, who deserted the theatrical game to engage in the restaurant field, is filling a week's engagement at the Avon, Watertown, presenting an original morologue, "From the Stove to the Stage."

"Foolish Wives," the Universal feature, will have its first showing in Central New York at the Olympic, Watertown, starting April 2.

Robert S. Algie of Ogdensburg has resigned his post with the O'Connor-Algie Co. of Ogdensburg to become business representative of the newly formed Plimmer Northern New York one-night stand vaudeville circuit.

E. Galizi & Bro.
Greatest Professional
Accordions Made
facturers and Re-
pairs.
Incomparable
Special Works. New
idea patented shift
keys.
Tel.: Franklin 526,
215 Canal Street
New York CityThe World's largest
manufacturers of the-
atrical footwear. We
fit entire companies,
also individual orders.
NEW YORK—1534 B'way at 46th St.
CHICAGO—State and Monroe Sts.KENNARD'S
SUPPORTERS219 W. 38th St., N. Y.
Phone Fitz Roy 0344
Send for Catalogue

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels

GRANT—AND—LORRAINE

CHICAGO

300 HOUSEKEEPING APARTMENTS

(Of the Better Class—Within Reach of Economical Folks)
Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.
We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS.

HILDONA COURT
\$11 to \$17 West 43d St.
Phone Longacre 3550

A building de luxe. Just completed; elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchens, kitchenettes. These apartments embody every latest known to modern science. \$18.00 weekly up. \$55.00 monthly up.

THE DUPLEX
\$30 West 43d Street
Phone Bryant 6131

Three and four rooms with bath, furnished to a degree of modernness that exceeds anything in this type of building. These apartments will accommodate four or more adults.

\$9.50 Up Weekly

YANDIS COURT

241-247 WEST 43d STREET

BRYANT 7912

New Housekeeper in Charge

One, three and four room apartments with kitchenettes, private baths and telephone. Directly off Times Square. Unusual furnishings, room arrangement affords every privacy. All night hall attendant.

Rates, \$16.00 up weekly.

Address All Communications to M. CLAMAN, Principal Office—Yandis Court, 241 West 43d Street, New York. Apartments Can Be Seen Evenings. Office in Each Building.

Phone: Bryant 1944

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.
323 West 43rd Street NEW YORK CITY

Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the profession.

Steam Heat and Electric Light - - - \$9.50 Up

IRVINGTON HALL

355 W. 51st Street

6640 CIRCLE

ELEVATOR

Fireproof buildings of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms, with kitchen and bathroom, tiled bath and phone.

Address all communications to Charles Tenenbaum, Irvington Hall.

HENRI COURT

312 W. 48th Street

3830 LONGACRE

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets

One Block West of Broadway

Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phone: Bryant 9550-1

HOTEL ARLINGTON

COR. ARLINGTON, TREMONT, CHANDLER and BERKELEY STS.

BOSTON, MASS., U. S. A.

EUROPEAN PLAN

Five minutes' walk to the Theatre and Shopping Centre.

CATERING TO THE THEATRICAL PROFESSION

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.

The only No-Tip Hotel Dining and Check Rooms in America.

Club Breakfasts, 25c to \$1—Lunch, 65c

11:30 A. M. to 3 P. M.

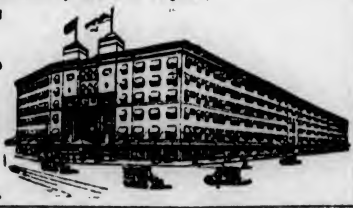
Table d'Hote Dinner, \$1

5 to 8:30 P. M.

Sunday Dinner, \$1

12 to 8:30 P. M.

A la carte—7 A. M. to 11:30 P. M.



Furnished Apartments

Two and Three Rooms with Bath.

Large Kitchen, Electricity, Gas, Piano, Phone Service.

\$18 to \$25 Per Week

201 West 38th Street, Corner 7th Avenue
NEW YORK CITY

Introduction with a special set. For 25 minutes the act ran off smoothly, the old-timers getting across with every number they attempted and with the applause very equally distributed.

Bailey and Cowan were under way strong as soon as the barrier was lifted and kept going at their remarkably fast pace until they flashed under the wire. Estelle Davis gives the act just the touch it needs to raise it head and shoulders above other acts of a similar character.

Riggs and Witchie in their dancing act, with Mack Ponch leading the orchestra and doing two violin solos from the orchestra pit, closed the show. It was unfortunate for the act that it was in closing position. A walkout started soon after the curtain rose, and, to the credit of Ponch, he did his two solos very creditably while watching a steady procession of retreating patrons. Those who remained were pleased with the act, and Ponch got deserved praise for his efforts.

Majestic (Shubert)

It's an easy job losing 'em, but it's a tough job getting 'em back. With only two repeats, and with the snappiest bill in several months, the Majestic had on Monday night the poorest house since it was consecrated to Shubert vaudeville. The

bookings had been unfortunate for a number of weeks previous, the repeats running on several bills as high as six, and this knocked the subscription list, which had been showing healthy symptoms, floozy.

The real surprise was furnished by Sam White and Eva Puck in next to closing. This new team is the fastest pair of comedy hoofers and singers that has thawed out the Majestic in many a month. They came on cold and closed to a whim.

Alice Lloyd was the name, although the back-wash of the automobile show business of the previous week, combined with a sloppy night, might have, in all fairness, hurt the draw. Her first number, "I'm Not That Kind of a Girl," nearly pinned the Dutch crab on her entire act. She finally hit her stride in some of her old music haul veterans, including her costume number of an English music hall soubrette of the olden days. She closed to a cordial but far from enthusiastic final encore.

Jack Merlin in his legerdemain patter carried off third honors, having picked up a red-head in the alley in the forenoon who was brushed up into a corking plant, good enough to be carried along for a few weeks. His card stunts were few enough and good enough to put him across strong, and his derby

EDWARD GROPPER, Inc.

THEATRICAL WARDROBE TRUNKS

HOTEL NORMANDIE BLDG.,
S. E. cor. 38th & B'way, N. Y. C.
PHONE: FITZROY 3848

J. GLASSBERG'S SHORT VAMP SHOES

\$8.85 FOR STAGE AND STREET AT MODERATE PRICES
Ratin Strap Pump Catalogue 225 W. 42d St. Stage Last Pump, Plate, Ballets—Box Black, White, Flesh Y FREE New York or Soft Toe. Reliable Mail Order Dept.

DROP CURTAINS

CYCLODRAMAS, STAGE SETTINGS IN THE NEWEST MATERIALS. EACH SET EMBRACING DISTINCTIVE FEATURES.
AT VERY REASONABLE PRICES. CURTAINS ON RENTAL BASIS IF DESIRED.

NOVELTY SCENIC STUDIOS

Bryant 6517
220 West 46th Street, NEW YORK

Hotels Catering to Profession

HOTEL LENOIR

1119 Walnut St., Philadelphia, Pa.
A Homelike Place to Live While in Phila.
Special Reduced Rates to Performers.
DAVID P. EVANS, Prop.

HOTELS RECOMMENDED BY ORPHEUM CIRCUIT ACTS

SAVOY HOTEL

\$2.00 and Up Without Bath
\$3.00 and Up With Bath
J. G. NICHOLS, Mgr. and Prop.
17th and Broadway. DENVER, COLO.

bat-glass-of-water feature trick is a winner. As a personality act, Merlin had things entirely his own way, getting across and yet avoiding any semblance of the wise-cracker that would have killed his routine entirely.

Frederick Santley's girl act, carrying two dancers and three singing pianists, went across so well that it rather retired Santley automatically. The act is strong, in fact, so strong that it could probably hold the spot if Santley was laid up with mumps for a week or two. It will probably have the effect of putting him on his toes, however, as all he needs is one outstanding number or specialty. But he needs this badly, and Monday night seemed resigned to the fact, working rather listlessly.

Georgia O'Ramey, carrying a company of four in Fred Jackson's bopped-down thief sketch, had tough sledding closing first half, due mainly to poor support. Jackson's heart would have bled had he sat through it Monday night, and all Miss O'Ramey could do was not enough to offset what she had to play against.

Norton and La Triska opened in their dancing toy specialty, running short, snappy and strong to a late house, due to weather. Mlle. La Triska really dominates the dancing routine, and the number proved conclusively that an opening act, even in frigid Boston, can get a real hand when it earns it.

Frank Jerome in second spot nearly killed himself by trying comedy, because it is not in his system. He actually antagonized his house with his remarks when they muffed his stuff; but his legitimate dancing work was good enough to offset this and he closed strong. If he will stick to his natural bent and leave the comedy to comedians, he will belong farther up.

The Three Chums, a straight singing act (repeat), opened the second half safely and conservatively, this conservatism handicapping them in its safety. Roode and Frances closed, holding about half of a 50 per cent. house, the balance leaving automatically as soon as they saw the opening in one switch to a full stage wire set.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON
LYCEUM—Return, "The Bat."
GAYETY—Frank Finney's Revue.
FAY'S—Charles Leonard Fletcher, Cantwell and Walker, Stanley Hughes Company, What Next, Fred Weber and Company, Aerial De Graffs, film feature, "Hearts and Masks."

FAMILY—Musical stock, augmented by Beckwith's Fighting Lions.

PICTURES—"Carnival," Star; "Just Around the Corner," Regent; "Theodora," Rialto.

The Lyceum is dark next week, except Saturday, when the Women's City Club will begin Tony Sarg's Marionette's for two performances.

The "Times-Union" is broadcasting radio concerts at noon, 3 o'clock and in the evening daily, local artists and speakers appearing.

ABSOLUTELY
For The Stage
For The Boudoir

STEIN'S MAKE-UP
Booklet Upon Request

STEIN COSMETIC CO.
430 BROOME ST.
NEW YORK

GUARANTEED

McALPIN HOTEL

10th and Chestnut PHILADELPHIA. 8-Story, Fireproof. Streets. Phone in Every Room.
WIRE FOR RESERVATIONS
In the Heart of Theatre and Shopping District. Recently Opened; Beautifully Furnished.
SPECIAL RATES TO PERFORMERS—ROOMS WITH TWIN BEDS.

THEATRICAL DOUGLAS HOTEL

BEN DWORETT, Manager
ROOMS NEWLY RENOVATED.
All Conveniences. Vacancies Now Open.
207 W. 40th St.—Off B'way
Phone: BRYANT 1477-8

LOW RATES THE HOME OF THEATRICAL FOLK CIRCLE APARTMENTS

Formerly Reisenweber's
COLUMBUS CIRCLE & 58th ST.
Phone CIRCLE 2882

Single Room and Bath, and Suites of Parlor, Bedroom and Bath. Day Rooms. Excellent. Fully Furnished. All Improvements. Overlooking Central Park; Five Minutes from All Theatres. Low Rates.

HOTEL NORMANDIE

38th Street and Broadway
NEW YORK CITY

SPECIAL RATES TO PROFESSIONAL PEOPLE
ROOMS, \$10.50 PER WEEK

BOSTON

By LEN LIBBEY

Keith's

Registering with the opener, keeping the pace up throughout and traveling just a little bit faster, with better entertainment as the afternoon wore on, the show this week closed with the dancing act that was picked for this position being accorded a walkout that it never deserved, and for which the impoliteness of a Boston audience was alone responsible. As it runs, the show is well worth while for vaudeville followers, whether of this latter day or the days of long ago. The house at the matinee Monday was not near capacity, but a bad weather break, rain, which continued throughout the afternoon, was responsible for most of the empties. Incidentally, the bill lacks a big name draw for the younger set and ran off far better than it looked on paper.

Ben Beyer, trick cyclist, in black-face, opened. Despite he had a few unfortunate breaks and missed on a couple of his pet tricks the first time off, he got over his delivery and the technique of his work. He was entitled to the encore which he did, but it would be far better if he cut the comedy talk he rang in just before he did the encore. It is sad and helps in no way.

Edward Furman and William Nash in second position turned out to be a couple of boys with very fair voices who, with the aid of a piano and a well-staged bit, put over about 12 minutes of entertainment. The pair could have taken

NOTICE SEYMOUR HOTEL

ROCHESTER, N. Y.

Up-to-Date European — \$1.00 UP

Phone LONGACRE 3333

Furnished Apartments AND ROOMS

1—2—3 ROOM APARTMENTS \$10 TO \$13

COMPLETE HOUSEKEEPING 310 WEST 48th ST., N. Y. CITY

Phone: Columbus 2273-4 1473

SOL R APTS.

33 West 65th St., New York City

2, 3 and 4 rooms. Complete housekeeping. Phone in every apartment.
MRS. RILEY, Prop.

an encore, but preferred to close strong.

A rather strange situation developed in the act in third position. According to the program booking, Eva Shirley was the feature, with Oscar Adler's orchestra and Al Roth, the dancer, helping out. But the way the orchestra put over the opening number put them across big. Miss Shirley did her two songs with good effect, but as neither song was of the popular variety and the orchestra was putting over stuff that the house recognized and liked, they preferred the orchestra to the young woman. Roth with his eccentric dancing specialties also registered. The closing number of the orchestra stopped the show. The orchestra, judging from the Monday afternoon reception, can play a return here most any time.

The Runaway Four were a surprise. Flashing on with their unique opening, they worked fast with surprises every minute. The house liked them from the start, went for them strong, and would have liked more of their stuff.

McLaughlin and Evans were in an ideal position. It was just time for their quiet sort of act, and the girl had the house eating out of her hand with her number. A smooth-working pair, getting all out of their well-written bit.

"Stars of Yesterday" was the big act, using an original method of

EVELYN BLANCHARD C.M.

1493 BROADWAY, NEW YORK CITY
SEE US FOR BIG TIME RESTRICTED MATERIAL. ACTS REWITTEN, REHEARSED AND OPENINGS ARRANGED
P. S.—Real Comedy Acts New in the East—Communicate.



Guerrini & Co.

The Leading and Largest ACCORDION FACTORY in the United States. The only factory that makes any set of Reeds—made by hand.
227-229 Columbus Avenue
San Francisco, Cal.

FACE SURGEON
Face Lifting
Face Corrections
Crowsfeet
Eyelids Youthified

DR. PRATT
(40 West 34th St.)
(Phone 25 Penn)

BACK IN THE KENNELS



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 P'NLO

"FUN AT THE BEACH"

— LOW CIRCUIT —

NANCY GIBBS

(Assisted by)

PIERRE DE REEDER

IN

"MUSICAL MOMENTS"

Management

Messrs. LEE and J. J. SHUBERT

IN BERLIN

(Continued from page 30)

justifies itself through his amusing performance of the title role. To hear him sing "Who smeared vase-line instead of butter on poor grandfather's bread?" is worth the price of admission. The music is a bit banal, but adequate.

Wilde's old bag of tricks, "A Woman of No Importance," has been revived Feb. 16 at the Residenz theatre. Some of the wit still comes off, but the melodrama of the piece is hopelessly dated—one almost caught oneself hissing the villain. The Lord Illingworth of Arnold Korff is subtle and charming, while the Lady Hunstanton of Rosa Bertens and the Lady Pontre-fakt of Adele Sandrock play the best written roles of the piece with complete realization of their humor. Business adequate.

At the Lessing theatre Feb. 23 a very elaborate revival of Goethe's "Faust," with scenery by Lovis Corinth, the famous painter. This scenery did not come completely off and the direction of Victor Barnowsky is negatively inadequate, but the playing of the three leading roles is inspirational acting of the highest order and assures the production a lasting place in the repertoire. The Margarete of Katie Dorsch is definitely authoritative; you feel that here is the child-woman that Goethe himself imagined. Such perfect simplicity as the Dorsch (well on in the latter thirties) brings to her impersonation can alone be the result of perfect technique combined with a mental freshness of vision that is only too rare among the hot-house blossoms of the proscenium. Then the Mephistopheles of Emil Jan-nings (of "Deception" and "All for a Woman") has power, the slime, and the biting satire, while the Faust of the sterling Theodore Loos lived up to all expectations.

NEWS OF DAILIES

(Continued from page 17)

\$75,000. It is reported that Lady Duff-Gordon receives \$200 weekly for the use of her name. According to the attorneys for the creditors, the business of the establishment dropped from \$750,000 in 1920 to \$400,000 in 1921. There are about 190 creditors, 150 of whom have claims of less than \$250.

Frances Kennedy was defendant in a suit involving the payment for a gown before the first all-women jury to sit in a case of the kind in Illinois. The jury, composed of women ranging in age from 18 to 22, five of whom were unmarried, returned a verdict in four minutes in favor of Miss Kennedy.

Harry O. Andrews, playing in "The First Man" at the Playhouse, was sued for alleged contempt of court in the Supreme Court of White Plains, N. Y., by his wife, who claims he is \$8,000 in arrears in his alimony. Mrs. Andrews is in the Canadian National Stock Co. at Winnipeg.

A report from Providence, R. I., says Mrs. Evelyn Booth Sherman, wife of Lowell Sherman, has been granted a divorce. Sherman is appearing in "Lawful Larceny" in New York.

The Rendezvous restaurant was raided Monday night during the late performance, with the police arresting Gilda Gray, dancer, three other girls, while warrants were served on the head waiter, a captain of waiters, a waiter and Edward F. Sheehan, the manager, who was arrested without a warrant. Sheehan was charged with allowing the exhibition of indecent dancing, the other two men being "hailed" for selling liquor. Deputy Inspector Troy, a lieutenant and two de-

KYRA

Shubert Vaudeville

ERNEST HIATT

in "Nothing Serious"

"One crowded week of 'Four-a-Day' is worth an age without a date."—Apologies to Sir Walter Scott.

Direction EARL & PERKINS

JACK NORTON AND CO.

in "RECUPERATION," by HUGH HERBERT

Direction: CHAS MORRISON

LAURIE ORDWAY

IRENE FISHER, At Piano

etectives conducted the raid, which started when Troy walked out on the floor and stopped the dance, telling the women they were under arrest and ordering them into street clothes. Evidence for the raid was obtained March 15 by Detective McLaughlin and Policewoman McLaughlin, who saw the performance on that date and obtained liquor.

In the hope of checking a crime wave, Poland has inaugurated a national censorship of pictures. It is claimed the lower class picture theatres have been swamped with cheap American wild west films inducing youngsters to emulate the villains of the screen.

L. A. Dearholt, production manager for the Ben Wilson Motion

— AMERICA'S FOREMOST THEATRES AND HITS—Direction, LEE and J. J. SHUBERT

JOLSON'S 59th ST. THEATRE, at 7th Ave. Phone: Circle 3581. Evrs. 8:30. Matinees Wed. and Sat. at 2:30.

AL JOLSON

in "BOMBO"

AMBASSADOR 49th St., nr. B'way. Phone: Circle 8752. Evrs. 8:30. Matinees Wednesday & Saturday.

The Musical Sensation

BLOSSOM TIME

Maxine Elliott's

CLARE KUMMER'S New Play

—THE—

MOUNTAIN MAN

with SIDNEY BLACKMER

Nora Bayes Theat. 41th W of B'y. Ev. 8:30. Matinees Wed. and Sat.

THE FUNNIEST FARCE OF TWO SEASONS

JUST MARRIED

With VIVIAN MARTIN and LYNNE OVERMAN

BIJOU Theat., 45th W. of B'y. Evrs. 8:30. Matinees Wed. and Sat.

—THE—

DOVER ROAD

By A. A. MILNE with 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 3826. Evrs. 8:30.

MATINEES TUES., THURS. and SAT.

SHUBERT Theatre, 41th St. W. of B'way. Evrs. 8:30. Mats. Wed. & Sat.

THE FAVORITE STARS "Charming"

FRANCES WHITE —Tribune.

AND

TAYLOR HOLMES

In the Musical Comedy Hit

"A Gem"

—Sun.

"Bully Entertainment."—N. Y. Commercial

The HOTEL MOUSE

MOROSCO 45th St. & B'way. Evrs. 8:30. Mats. Wed. & Sat. 2:30.

THE BAT

41st St., nr. B'way. Evrs. 8:30. Matinees Thurs. and Sat. 2:30.

COMEDY

WHITESIDE

IN THE

HINDU

A MODERN MYSTERY MELODRAMA

TRIXIE FRIGANZA

AT

ORPHEUM, DULUTH

Next Week (March 26)

Picture Co., was sent to jail for 90 days on a conviction of speeding by a Los Angeles judge. The arresting officer charged Dearholt with traveling at the rate of 35 m. p. h., and opined that the defendant was a bit under the weather.

Point Pleasant, N. J., and other adjacent towns have been undergoing an epidemic of phonograph burglaries from their schoolhouses with the thieves dotting on all makes of machines and wax discs.

A new hotel to be erected in New York covering the block front of 74th street and running from Amsterdam avenue to Broadway will have a radiophone placed in every room to be at the disposal of the guests. The structure will be 16 stories in height.

Frank McGinn, who plays the part of Abraham Lincoln in John Drinkwater's play, lately refused to be filmed on the streets of Springfield, Ill., and in the old Lincoln

WINTER GARDEN Broadway & 50th St. Phone: Circle 3581. Evrs. 8:30. Matinees Wed. and Sat. at 2:30.

SHUBERT VAUDEVILLE

WEEK OF MARCH 27

"The Whirl of New York"

ALL STAR CAST — COMPANY OF FIFTY

and BIG VAUDEVILLE BILL

OTHER STAR ACTS

Smoking Permitted in Boxes and Loges

BOOTH West 45th Street. Evrs. at 8:30. Matinees Wed. and Sat.

WINTHROP AMES Presents

"THE TRUTH

ABOUT BLAYS"

By A. A. MILNE

CENTURY THEATRE, 63d Street and Central Park W. Evrs. 8:30. Matinees Wednesday and Saturday, 2:30.

TESSA JAMES MARION

KOSTA BARTON GREEN

IN THE NEW VIENNESE OPERETTA

The ROSE of

STAMBOUL

WITH A BRILLIANT COMPANY

CASINO 8th St. & B'way. Evrs. 8:30. Matinees Wed. and Sat.

EIGHTH MONTH

A Carlton Production

JULIA SANDERSON

IN A MUSICAL COMEDY SATIRE

TANGERINE

ASTOR Theatre, 45th & B'way. Evrs. 8:30. Matinees Wed. and Sat.

CECIL LEAN and CLEO MAYFIELD

in the "Laugh-Your-Head-Off" Musical Comedy

"THE BLUSHING BRIDE"

LYRIC 42d St., W. of B'way. Evrs. 8:30. Matinees Wed. & Sat. 2:30.

The Smashing Musical Comedy Hit

FOR GOODNESS

SAKE

With a Cast of New York's Favorites

44th ST. Theatre, nr. B'way. Evrs. 8:30. Matinees Wed. & Sat. 2:30.

The THEATRE GUILD Announces

FOR TWO WEEKS ONLY

"LILIOM"

With Joseph Schildkraut and Eva Le Gallienne.

COMEDY

WHITESIDE

IN THE

HINDU

A MODERN MYSTERY MELODRAMA

homestead dressed as the martyred President. McGlynn notified the Chamber of Commerce that his respect for Lincoln was too great to carry the impersonation into his home and upon the streets.

The home of Joseph L. Rhinlock, vice-president of the Shubert vaudeville enterprises, was entered and robbed of jewelry valued at \$12,500 the night of March 15. The valuables belonged to Mrs. Rhinlock.

Objecting to the color line being drawn in Virginia on railroad trains, Charles Gilpin, negro actor, left a Pennsylvania railroad train at Clearbrook, Va., and continued his trip by automobile. Pennsylvania coaches on the division are equipped with sliding curtains, which are closed in Virginia and opened when the West Virginia border is crossed. As the train left Ridgeway, W. Va., the conductor

informed Gilpin's party of the Virginia law requirements, and directed them to the "Jim Crow" compartment. Protests were made and the argument was becoming hotter and hotter until when Clearbrook was reached Gilpin and the members of his company left the train and finished their journey to Winchester, Va., by machine.

Lillian Russell took charge of a concert on board the Aquitania, marking the first time in the history of the line a woman has supervised a concert aboard a Cunard liner.

Mrs. Alma Webster Powell, concert singer, was awarded \$13,000 damages from the New York Central Railroad for injuries received in a train wreck, July 2, 1920. Her husband was allowed \$2,000 for expenses incident to the injuries. Mrs. Powell sued for \$75,000, and Mr. Powell \$20,000.

NEW YORK THEATRES

HENRY MILLER'S THEATRE 124 W. 43d Street. Evrs. 8:30. MATINEES THURS. & SAT. 2:30.

LAURETTE TAYLOR

in J. HARTLEY MANNER'S New Play,

"THE NATIONAL ANTHEM"

REPUBLIC THEATRE, W. 42d Street. Evrs. 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. Evrs. 8:30. Mats. Wed. and Sat. 2:30.

—THE MOST FAMOUS PLAY IN NEW YORK—

THE

DEMI-VIRGIN

By AVERY HOPWOOD

SAM H. HARRIS Attractions

Sam H. Harris Theatre, W. 42d St. Tel.: Bryant 6344.

Evrs. 8:30. Mats. Wed. and Sat. at 2:30.

Six Cylinder Love

A New Comedy by Wm. Anthony McGuire

with ERNEST TRUAX

—COR—

CORT WALLACE and MARY EDDINGER and NASH

in "CAPTAIN APPLEJACK"

—COR—

MUSIC BOX West 45th Street. Tel.: Bryant 1470.

Evrs. 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—

KNICKERBOCKER Theatre B'way, 38th St. Evrs. 8:30. Matinees Sat. and Mon.

CHARLES DILLINGHAM Presents

"Bulldog Drummond"

A Real Melodrama, by "Sapper,"

with A. E. MATHEWS

JOHN GOLDEN ATTRACTIONS

Staged by WINCHELL SMITH

LONGACRE W. 48 St. Evrs. 8:20. Mats. Wed. & Sat.

Thank You

A Comedy by Messrs. Smith and Cusling.

—AND—

LITTLE West 44th St. Evrs. 8:30. Mats. Wed. & Sat.

"The 1st Year"

By and With FRANK CRAVEN

SELWYN West 42d St. Evrs. 8:15. Mats. Wed. & Sat. 2:15.

ARTHUR HAMMERSTEIN Presents

JOSEPH CAWTHORN and LORRAINE

in "THE BLUE KITTEN"

THE POUSSIE CAFE OF MUSICAL SHOWS

WITH A CHORUS OF 30 PUSSIES

—MARK—

ST RAND

"A National Institution"—B'way at 47 St.

Direction: Joseph Plunkett

VITAGRAPH PRESENTS

Gypsy Passion

STRAND SYMPHONY ORCHESTRA

CARL EDGARDE, Conductor

NEW AMSTERDAM W. 42d St. Evrs. 8:15. Mats. Thurs. & Sat. 2:15.

MATINEES WEDNESDAY & SATURDAY

50c to \$2.50 —NO HIGHER

ZIEGFELD TRIUMPH

MARILYN MILLER, LEON ERROL

SALLY

BELASCO West 44th St. Evrs. 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. Evrs. 8:30. Mats. Thurs. & Sat.

E. RAY GOETZ 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 Gerblond.

EMPIRE B'way & 40th St. Evrs. 8:30. Mats. Wed. & Sat. at 2:30.

"DORIS KEAN

GLORIOUS IN

"The CZARINA"

—EVENING WORLD

FAIR LADY

Countess Margherita..... Betty Blythe
 Caesar Maruffi..... Thurston Hall
 Nora Blake..... Robert Elliott
 Myra Nell Drew..... Gladys Hulette
 Lucercia..... Florence Auer
 Gian Norcone..... Walter James
 Count Modona..... Henry Leone
 Riccardo..... Ethingham Pinto
 Count Martinello..... Ethingham Pinto
 Uncle Bernie Drew..... Arnold Lucy

This is the second of the Whitman Bennett productions of Rex Beach stories. "Fair Lady," as the screen version is entitled, was originally "The Net" when presented in novel form by the author. It is a fairly good feature of the program type, containing a quantity of suspense and an exceedingly clever and handsome woman in Betty Blythe. As shown at the Strand this week, there was some room for improvement, which could be brought about by cutting. The mob scene chase stuff could easily be cut to a degree where one scene would have been enough. The picture held the Strand's audience up to this point, but caught a laugh on the chase.

"Fair Lady" seems a title that should mean something at the box office, especially in connection with the good looking Miss Blythe, although she is not fair but of the decided brunet type. However, the title means nothing in connection with the story, which might have far better been called "The One Who Knows."

The direction was in the hands of Kenneth Webb, from the script by Dorothy Farnum. Mr. Webb has presented a corking entertainment up to the last reel, and then he falls down. Incidentally, it would have been better for the picture had there been a little more doubt as to the identity of the head of the Mafia ring. That the character of Caesar Maruffi (Thurston Hall), the Italian banker, is the real head of the ring, is too apparent in the office of the New Orleans mayor is held. That was a mistake. Suspicion should have been directed to a greater extent at Count Modona (Macey Harlan), who is in reality an Italian secret service agent. There was an attempt to do this, but it was not of sufficient strength to cover up the real offender.

The production is a pleasing one, with the exception of the use of tinting in lieu of lighting effects. That is one of the details that is seemingly beginning to get to audiences of the picture theatres at this time, especially when one looking from a lighted room sees someone in a garden in broad daylight when it is supposed to be night, and immediately after the reverse with the person standing outdoors looking into the house, seeing the person in the room that a moment before was brilliantly lighted, standing in the moonlight tint.

In sets there is nothing further that could have been asked from the producer and certainly a cast that was worth-while and assembled for the production. The one weak spot that showed was the lead as played by Robert Elliott. He lacked virility for the first half of the picture, but improved in the later scenes.

Miss Blythe walks away with the picture as far as the women are concerned, although Gladys Hulette as a southern girl makes a pretty picture at times. Florence Auer, as a Sicilian servant, was exceedingly good, although she seemingly overacted her first three scenes. Ethingham Pinto, who appeared in the first reel, carried the lover role perfectly. Walter James, as a burly heavy, looked and acted the part with a punch. This was particularly displayed in a couple of fights that he had to put up in the story. A character bit of a souse by Arnold Lucy was well done.

While seemingly not containing enough wallop as a picture for a week in the bigger first run houses, the picture will get by at this stage of the game in the regular program theatres.

Fred.

MISTRESS OF WORLD

("The City of Gold")

Famous Players' serial, "Mistress of the World," passed into Broadway history this week with the showing of the final episodes, "The City of Gold," at both the Rivoli and the Rialto. At the last minute the scheme of pairing the last two chapters into one of about seven reels was resorted to, presumably to get the agony over with all possible speed. Originally the third episode had been cut to around four reels and the last one to a little over three.

Sunday evening the Rivoli was crowded, weather conditions probably having something to do with the attendance. The usual Sunday night crowd was on Broadway, and when it began to rain just after 8 o'clock the people scurried for shelter. The showing of the last chapter of "The Mistress of the World" developed into a merry kidding party in passages where no comedy was intended.

Helen and Benson were taken captive by the strange people of Ophir and were about to be sacrificed on the blood altar. When the high priest and ruler pronounced the doom on Benson, "The slaves are becoming restless. Let them have the man for a blood sacrifice," the crowd burst into hilarious laughter

and there was tumultuous applause. But that wasn't a patch on their unseemly behavior when the screen recorded the fateful title "The end." It was the feature of the evening. Francis X. Bushman in a personal appearance never got any more enthusiastic applause than the announcement that the U. F. A. serial was over and out of the way.

From first to last the final episode was a lark. The Rivoli audience gave itself up throughout to the hazing of the picture. Its pompous dramatics called down a storm of sarcastic laughter and applause, and the gathering conduct, it was a gleeful occasion for the crowd bent on showing its resentment against having the wretched thing slammed at them for three solid weeks. The attitude of that Sunday night gathering ought to be rich in significance to the Rivoli and Rialto director. It supplies a pretty definite line of evidence against that ancient dictum, "There's one born every minute and they're thickest on Broadway." That's something.

The last episode is introduced briefly with a series of titles of the utmost crispness, a model of clear-cut titling. Two title sheets sufficed. Then the picture started with a repeat of 100 feet or so of the preceding chapter. This episode has some very big spectacular effects, involving huge numbers of supers and a lot of expensive sets, showing the strange city of Ophir in the mid-African mountains. Upon the appearance of the strangers among the worshippers at the pagan shrine Helen and Benson (it is to be remembered that the Chinese hero was killed last week) are made prisoners.

Helen is about to be executed as a living offering to propitiate the deity when the high priest sees around her neck the sacred jewel taken from the Chinese temple in Chapter I and a duplicate of the sacred emblem of the temple. In the twinkling of an eye Helen is released and made queen of the City of Gophir, while the Broadway fans rocked in delight. Meanwhile Benson has been cast in prison with the black slaves. It is here that his destruction is ordered and it is here that the hilarity reached its first climax, although the whole episode was a series of unintended climax.

In prison there is another white man, one Karpen, a scientist, who ventured into the wilderness and was captured when he entered the forgotten city. Benson is about to be sacrificed by the black slaves, but with his tremendous strength he overcomes the strongest of his captors and they with one accord make him their chief, obeying the ancient rule that the strongest shall lead them. Karpen and Benson thereupon begin to scheme escape. They go to the queen's palace, where Helen now presides, and there find a complete wireless outfit, brought years before when Karpen was captured, and preserved as strange magic.

So show the wireless outfit in the Queen of Sheba's throne room didn't get a giggle. Perhaps it made them numb for the minute. Anyhow Benson and Karpen construct a dynamo, using a sort of well-wheel arrangement driven by a couple of hundred black slaves to supply power to turn it. With this aid they broadcast a radio call for help. It is picked up by a European wireless operator, relayed to an enterprising newspaper editor and he dispatches a relief expedition in an airship in charge of a comedy trick reporter, who furnished the only intentional comedy, and didn't arouse a ripple.

The airplane alights in Ophir just as the adventurers have located the Queen of Sheba's ancient treasure. They load the plane with untold riches and are about to start when an earthquake rends the ground. A temple collapses and Benson is buried in its ruins. The others depart with their loot, and out of the odds and ends in the airship Helen manages to collect a perfectly fitting afternoon dress, coat and set of white fox fur, so that Karpen is bowled over by her beauty and makes love to her. The finish shows them on a ship, presumably back to Copenhagen, sweetly silhouetted against the setting sun and in affectionate embrace.

Up until the last moment the Rivoli had advertised "The Red Peacock," a new feature starring Pola Negri, as the supplementary attraction, but Betty Compson in "The Green Temptation" was substituted. The Pola Negri picture would have put four German film features in Famous Players' Broadway houses, counting "The Loves of Pharaoh" at the Criterion, two prints of the U. F. A. serial and the Negri film.

Rush.

GREEN TEMPTATION

Genelle..... Betty Compson
 Joan Parker..... Marion Hamilton
 John Alen..... Theodore Kosloff
 Gaspard..... Neely Edwards
 Pitou..... Edward Burns
 Hugh Dunton..... Lynore Lyndard
 Puchess Hazarin..... Mary Thurman
 M. Jounet..... M. Von Harbenberg
 Mrs. Weedon Duyker..... Betty Pike
 Mr. Weedon Duyker..... Arthur Hull

The best thing about this Paramount picture at the Rivoli is the work of Betty Compson, reduced to a quite miraculous slenderness and making a particularly appealing figure as the wistful waif of Paris,

associate of thieves and a thief herself, who is regenerated by her sufferings and newly aroused compassions as a nurse at the front in Flanders.

The story is adapted from "The Noose," a novel by Constance Lindsay Skinner, by Monte M. Katterjohn and Julia Crawford Ivers, and bears the name as director of William D. Taylor, who was murdered in Los Angeles last month. It was put into the Rivoli at the last minute, replacing "The Red Peacock," starring Pola Negri. A printed notice in the lobby made apology to the public for the confusion over the feature announcement. It is explained it was not certain up to the last minute "The Green Temptation" would arrive in time.

The news reel was out of the program this week in favor of a "Mutt and Jeff" animated cartoon. Certainly with the sombre mood of the Betty Compson picture and the depressing episode of the U. F. A. serial, "The Mistress of the World," some enlivening touch was urgently needed for the program. Probably the Bud Fisher subject, an unusually funny one, was good judgment, although the news topical was missed.

"The Green Temptation" is an interesting story, well handled and possessing a strong sentimental appeal, although it is guiltless of anything but superficial significance. It is just an intelligently managed crook melodrama with a touch of refinement and polish. It is satisfactorily theatrical entertainment, a skillfully contrived illusion. The story has some of the defects innate in the adapted novel, chiefly an embarrassing abundance of material. There are moments when it is difficult to readily identify the characters, although this defect is not nearly so emphatic as usual in screened novels.

A picturesque beginning catches interest at the outset. Genelle is a dancer attached to a French circus giving street shows in the city as the disguise for the thieving operations of Gaspard, the master crook, whose hirelings rob the crowds attracted by the show. A Paris theater manager sees her dance and, forecasting a great future for her, has her trained in the schools of the capital. Presently we see her star of the Theatre des Beaux Arts in Paris and the rage of the town, playing at fashionable parties and taking occasion to rob the guests.

Her last coup of this kind, the theft of a fabulously valuable emerald which she dispatches to the thieves' den by carrier pigeon from a balcony, goes wrong and the police are on her trail. She escapes, but Gaspard is taken. Just then the war breaks out and she takes the uniform of a nurse to escape from Paris. By some turn she is sent to the Flanders front and there in service to the wounded she forgets her past and a new desire for self-sacrifice takes possession of her.

After the war she comes to America, meeting a rich American and an Englishman, both of whom she had nursed in hospitals. The American brings her to a lawn party given by his family and asks her to be his wife. At the same party is Gaspard, under an alias, and he demands that she join him in an effort to steal the same emerald, now in the possession of their hostess. She refuses and Gaspard denounces her as a former French crook. Gaspard gets possession of the jewel and is about to make off with it when the Englishman, who turns out to be a Scotland Yard detective, confronts him. In the battle which ensues Gaspard is killed. The rich American had withdrawn his offer of marriage when it appeared the girl was under a cloud, and she accepts the Englishman for the happy ending.

Rush.

THE CRADLE

Margaret Harvey..... Ethel Clayton
 Dr. Robert Harvey..... Charles Meredith
 Lola Harvey..... Mary Jane Irving
 Lola Forbes..... Anna Lehr
 Courtney Webster..... Walter McGrail
 Mrs. Mason..... Adele Farrington

More or less of a "society" picture dealing with the problem of a young married couple who become divorced, marrying their second affiliates only to once more remarry, due to their child having been unwelcome by both the step-parents and suffering a serious illness that brings the mother and father to the realization of their mistake.

Possibly made with the idea of sending a moral across the film, it falls somewhat short of producing that particular effect other than to make prominent its mother-love factor which predominates. The substance seems to be that which happens to a majority of stage-plays when transposed to the screen, the losing of much of its value. "The Cradle" is no exception. However, it shapes up as an average feature possessing a theme not by any means new, though nicely done despite its tendency to revert to almost pure sobriety for the major portion and the somewhat exaggerated thoughts and actions of a child around four or five years of age.

The presenting is by Lasky (Paramount) with the story adapted from the French play by Eugene Brieux. To wit, a young doctor finding himself not very successful in procuring patients becomes annoyed at his wife's continual petty economies and reaches a state of mind that when a call comes from

the rich Miss Forbes, who has a failing for handsome physicians, the prescribed "fall" is not long in arriving. The wife accidentally finds out where the head of the house has been spending his time and gives him his divorce, with the decree stating each of the parents shall have possession of the child for six months of a year. Dr. Harvey marries his patient, while Mrs. Harvey accepts the proposal of Courtney Webster, lawyer and a former admirer.

The child, Doris, is an always present thorn in the flesh to Webster, who resents the reminder of his wife's former husband. At the conclusion of the initial half year Doris departs for her father's residence, where she meets with a discouraging reception from the former Lola Forbes, now Mrs. Harvey, and beginning to play about with another male prospect, which leads to her frightening the youngster into a nervous collapse that forces the doctor to take the child back to its mother.

The return of Doris to the Webster home and the presence of Harvey and his former wife, together, during their baby's illness brings about the realization to the parents that they should never have separated. Webster also begins to see the light and the following incidents reveal the recovery of Doris, Mrs. Webster reading of the separation of the Harveys and Websters offering to annul their marriage, leaving the child and mother embracing as the fadeout and to the imagination the logical reunited family conclusion.

Paul Powell did the directing and besides assembling a capable cast, has procured the maximum results with all the members stepping forth, at various times, to score personally and hold up the picture where the theme shows a tendency to let down.

It's very much of an "interior" offering, including one or two pretentious settings fully taken care of by the photography.

Ethel Clayton as Margaret Harvey is the devoted mother. Her name tops the billing.

The film permits of quite a few gowns to be worn by the feminine principals and leans towards a "dressy" classification on the parts of the men as well. Outside of Miss Clayton, who has little to do other than to sob for joy and sorrow, Charles Meredith stood out sufficiently to range equally on a par with the star and based on this performance he looks to be as good a male support for a feminine "name" as there is around.

Skip.

BARNYARD CAVALIER

"A Barnyard Cavalier," Christie comedy, directed by Al Christie and featuring Bobby Vernon, had its first screening this week as the feature of the Hippodrome. The picture was introduced to occupy the running time left open in the program by the termination of the Jack Dempsey engagement.

The comedy, sponsored by Educational Films, is a capital slapstick burlesque particularly adapted to the Hippodrome purposes for its appeal to the youngsters. It is a travesty upon "The Three Musketeers," lately put out by Douglas Fairbanks. Fort a short length subject it has extraordinary production features and is a slam-bang, rough-and-tumble comedy from start to finish, without a pause in the action. The youngsters at the Monday matinee found it amusing and showed it unmistakably.

The story starts as a "rube" comedy. Zeke, the farm boy, makes love to the rich neighbor's daughter and is ordered away by daddy. Disappointed in love, Zeke turns to his favorite novel for consolation. Falling asleep he dreams he is d'Artagnan and rescues the maid from a marriage forced by the father, who appears in the dream as the king. Zeke dreams himself into a feathered hat, doublet and hose, and makes himself a master swordsman before whom fall scores of the Cardinal's guards and the minions of the king in an endless battle up and down stairs and through the palace chambers.

The romantic dream passages dovetail into the love affair of today, when Zeke determines to make his dream real by riding boldly to his sweetheart's home and eloping with her under the father's nose. Dad learns of the scheme and is ready for the moonstruck Romeo when he arrives attended by three pals and all mounted on plow horses. The picture ends in a riot of knock-about low comedy, with Zeke riding off with his love while discomfited dad threatens in vain. Bollicking kid film, with its appeal confined to the juvenile fan.

Rush.

RIGHT THAT FAILED

Nothing the matter with this Metro-Classic, at the State this week, except the title, which suggests a travesty instead of a rather keen comedy. It is taken from a "Saturday Evening Post" story by J. P. Marquand, and Bayard Veiller is credited with the direction. Bert Lytell is the star.

The picture has a good deal of smooth comedy in its basic idea, although one would suspect that the written story was rather more whimsical than the picture. The screen comedy is obvious at times,

as for instance the familiar British servant who instructs the rough-necked American—a prize fighter—in the niceties of social conduct. The pictures with their necessarily broad effects do not lend themselves to delicate shadings of humor such as need the written word, but the general idea of the story somehow manages to register pretty completely.

Briefly put, the idea is that the modern butterfly society girls are not so strong for ultra refinement in the men they pick for mates, but look for a man with a kick in both mits when they go choosing their life partners. The fun of the picture comes from the emotions of the prize fighter, Johnny Duffy, as he gradually finds this out in a chance adventure at a fashionable summer resort frequented by the wealthy.

Johnny is a comer in the prize ring. Early in the picture he is introduced in a spirited bout with the near champion, whom he knocks out in two rounds of fast fighting, a capital bit of film action. Walking across the park lawn he sees a policeman threatening to arrest Marjorie, daughter of wealth, for walking on the grass and checking the uniform. He rescues her and learns that she is leaving town the next day for Craigmoor. After his fight the same night the doctors tell Johnny that he has broken a bone in his right hand and will have to lay off for three months. This is the opportunity to go to Craigmoor.

He falls in with a footman who worships him for his ring genius and takes him in tow, instructing him in dress and deportment. So he timidly begins the conquest of Marjorie, keeping his identity a secret. His campaign is interrupted by the arrival of Marjorie's fiancé, De Witt by name, who recognizes him and tries to expose him to the girl. De Witt sends for Johnny's father, his manager and the real champion, with whom Johnny is matched for a mill. Johnny manages to alibi himself and learns the real lesson when he observes how all the girls fall for the visiting champ.

Noting the hero worship of the flappers of the hotel veranda, he goes back to his servant-mentor and, observing "Who told you the society girls didn't admire fighters?" revises his plans. First he lures De Witt to a lonely spot in the garden and smears him up. Then he goes back to the girl and tells her what he has done, remarking casually that thereafter he stands ready to do the same for any other man who talks to her without his consent. Then he faints away, having broken his hand up, for good this time, in delivering the right swing on De Witt's alabaster brow. He wakes up to find Marjorie's arms about his neck and himself complete victor over the field.

An amusing character is the father of the girl, who stands aside while the two rivals are fighting it out for her hand, always putting in a good word for Johnny without seeming to do so, and pretending he doesn't know who he is, although he does from the first. His final speech over the lovers is, "I always thought the prize ring was a first-rate training for a business man."

The story is told in an engaging vein of drollery and sustains interest from start to finish. The supporting company is faultless in natural acting. Indeed the star is the least convincing character of the cast. The heroine is Virginia Vail, a lovely brunet with a fine light touch for graceful little comedies of this sort.

Rush.

DON'T DOUBT YOUR WIFE

Rose Manning..... Leah Baird
 John Manning..... Edward Bell
 Herbert Olden..... Emory Johnson
 Mrs. Evanston..... Mathilde Brundage
 Marie Branson..... Katherine Lewis

Leah Baird Productions, Inc., presents "Don't Doubt Your Wife," a five reel production released by Associated Exhibitors through Pathe Exchange. Leah Baird in addition to appearing as the star is also credited with the authorship of the story.

"Don't Doubt Your Wife" is a production depending largely upon its title for results. The name should prove a draw; the story is but a minor factor. The eternal triangle idea is the foundation upon which the tale has been built. John Manning becomes jealous when his wife receives attention from a former suitor. Accusing her of infidelity after a misleading affair with the other man in a road house, he secures a divorce. The woman is in love with her husband with that friendship she displays towards the other merely a matter of form. After separating she returns to the home of her mother. The third member of the triangle presses his suit and secures the consent of the girl to marry him. Learning that she is to become the mother of a child by her former husband he brings about a reconciliation and the couple are reunited.

All in all "Don't Doubt Your Wife" is an ordinary program feature. The short cast is comprised of moderate salaries people and the production and discloses nothing more than stock sets.

The production was taken by the Moss and Proctor interests for their local neighborhood vaudeville houses. The title and the price at which it was offered were the two outstanding reasons for its acceptance.

Hart.

THE HIGH SIGN

Buster Keaton's latest Metro twin reeler is the comedy relief at the Capitol this week. Eddie Cline collaborated with the star on the story and direction, producing an interesting slapstick comedy.

Keaton has but to continue at the present rate and he will become a valuable adjunct to any film program. His stuff is original, and always consistent with the story thread he maintains. No haphazard bits for him, always ringing them in legitimately.

A secret society is out to blackmail August Nickelnurser for \$10,000 or inflict capital punishment on him. Keaton is engaged by the victim as the bodyguard and by the secret society as their emissary in carrying out the death threat. He decides to protect him and double-cross the "dirty dozen" that comprise the Buzzards. A cross section of a house with numerous trapdoors and secret exits makes for some fast rough and tumble work. Keaton eventually annihilating the would-be assassins.

That old timer, Al St. John, is allotted a bit in the comedy. He is the only familiar in the support. St. John at one time was also Fatty Arbuckle's running mate in the corpulent comedian's two-reel output, later doing some feature work on the Fox Sunshine lot. He ought to be taken in hand by someone. He suggests untold possibilities.

Outside of that the comedy is all Keaton. The star predominates and to good purpose. Abel.

THE HEART SPECIALIST

This is a Reallart with Mary Miles Minter as the star. The story is by Mary Morrison, Harvey Thew having made the screen adaptation. The direction was in the hands of Frank Urson. The feature is a comedy drama that sags considerably along about the middle of the story, but comes along with a wallop as it nears the finish. It was the best half of a double bill presented at Loew's Circle.

The picture while short cast, but five important characters, made it possible to give the star a corking supporting company. Noah Beery as the heavy does some excellent work in the picture and Roy Atwell contributes some corking comedy relief.

Miss Minter has the role of a newspaper girl. She is the editor of the advice to the love lorn column. Her managing editor wants to discontinue the column because a number of readers have written in to the effect that her stuff was "mush." She gambles with him that she can go anywhere within 40 miles of the office; if she makes good she is to have an extra month's salary; if she doesn't she loses her job.

From this point in the story, dear old picture coincidence steps in and takes the center. The girl takes a train to a town in Connecticut, in which there are two boys that have returned from the battlefields of Europe the day before. One is the heir to millions and the estate is shared between her and his cousin, who is married to an important Turkish official and lives in Turkey. A doctor, who was a friend of the young man's uncle, has had charge of the estate and has been helping himself to the funds. When the boy returns he has planned for a woman to appear on the scene, pretend that she is the cousin from Turkey and admit that she has been receiving money from the doctor. But the plant misses the train, and it so happens that the first assistant to Cupid is on that very train and gets off at the very station where they are expecting the lady from Turkey.

She steps right into the scheme of things, uncovers the plotters and manages to balk their plans, winning the heart of the millionaire at the finish.

Miss Minter made a pleasing screen picture as the writer and handled the role quite well. Her first appearance was greeted by chatter on the part of the Circle's audience and her mention with the Taylor case. Fred.

EQUITY WINS ON TITLE

Temple Scott and Ernest Pascal, authors of a story, "What No Man Knows" in the September "Detective Story Magazine," were denied their motion to restrain the further release of Clara Kimball Young's picture of the same name, distributed by the Equity Pictures corporation. The plaintiffs claim prior right to the title and allege they could not dispose of the screen rights to their story because of the conflicting titles.

Equity Pictures set forth it paid Sada Cowen \$10,000 for the story rights (original script) and \$160,000 for production cost, and that Scott and Pascal had no redress against them because of title conflict. Justice Newburger upheld their contention.

CLARK ROBINSON AT CAPITOL

Clark Robinson has associated himself with the staff of the Capitol theatre, New York. He is assisting S. L. Rothafel in the prolog presentations that are made there.

THE GLORIOUS FOOL

Jane Brown.....Helene Chadwick
Billy Grant.....Richard Dix
Miss Hart.....Vera Lewis
Head Nurse.....Kate Lester
Dummy.....Otto Hoffman
Jonks.....John Lince
Junior Surgical Intern.....Theodore von Eltz
Mr. Lindley Grant.....Frederic Vroom
Mrs. Lindley Grant.....Lillian Langdon
Al.....George Cooper

Helene Chadwick and Richard Dix are again co-featured in a Goldwyn "eminent authors" release, Mary Roberts Rinehart contributing the story. The powers that be on the Goldwyn lot must be teaming this duo for some purpose, possibly as a future co-starring combination. They have appeared jointly together in several productions, and the forthcoming "Glovefinger" Morris story, "Yellow Men and Gold," will find them also featured therein.

"The Glorious Fool" (current at the Capitol) is a piquant paradox and should mean a lot at the box office, although after all is said and done it is just one of those human little plots, obvious from the first situation but sparsely produced. As soon as Billy Grant (Mr. Dix), who is expected to die of the morrow from an alcoholic heart and injuries sustained on one of his hooch sprees, and Jane Brown (Miss Chadwick), his nurse, marry to satisfy a dying man's whim, the story has been told. The audience knows that Grant is going to fool his nurse, doctor and the whole medical profession if needs be so that he and the heroine participate in the final clinch five reels later. However, since an audience likes the hero and heroine let off so sweetly, why worry? In truth they and the balance of the cast sell the plot so convincingly one does not realize the flimsiness of it all unless one reflects seriously thereon.

E. Mason Hopper directed. Hopper probably is Goldwyn's best bet as a megaphone welder and has proved himself a winner time and again. J. G. Hawks, who adapted the story, has sub-captioned it a "dramatic comedy." That should make another good exploitation phrase.

The featured duo are perfect. Miss Chadwick is a winsome brunette and Mr. Dix brings to the screen a new type of hero who does more than look pretty. He helps carry a story than vice versa which also is indirect homage to the director.

Practically the whole action transpires in the hospital setting. It starts and ends there when our hero, fully recovered, is homeward bound.

One wonders, incidentally, whether Mrs. Rinehart did not get the germ idea of the plot from her husband, Dr. Stanley Rinehart, who is himself no mean writer. At any rate, the authoress has treated a human little situation masterfully (mistakenly to be prosaically consistent) and has elaborated on it and built it up in fine style. Abel.

CARROLL GIVEN DECISION

The decision in the Earl Carroll damage and accounting suit against the Republic Distributing Corp., Herbert Brenon, the British & Colonial Kinematograph Co., Ltd., Edward Godal, the Moredall Realty Corp. and Edward J. Bowes, was handed down by Justice Lehman Saturday in a lengthy opinion, concluding, "That the complaint should be dismissed as against the defendants except Brenon, and that the plaintiff should be entitled to an accounting for the profits obtained by Brenon." The suit arises from the picture, "Twelve Ten," which Brenon directed for the British & Colonial, and was released by the Republic Distributing Co. locally, first showing at the Capitol, New York.

Carroll's attorneys, House, Grossman & Vorhaus (Alfred Beckman of counsel) state they will appeal from the decision. Carroll bases his claim on the fact he wrote the scenario of the picture, giving a synopsis to Brenon on the alleged understanding the latter should produce it while abroad. The charge is that Brenon sold the script to the other defendants, setting forth he was the sole owner. Brenon's contention at trial was that he agreed to pay Carroll \$500 for the story and was willing to do so at any time.

FAIRBANKS BUYS STUDIO

Los Angeles, March 22. Douglas Fairbanks has purchased the old Jesse Hampton studios on Santa Monica Boulevard. They were occupied until about a year ago by the Special Productions in which one of the local banking organizations sunk considerable money. Fairbanks has been making his productions at the Fairbanks studios which were located on Melrose avenue, facing the Brunton lot where the Pickford picture were made. The Hampton studios have no stage at present, it being an outdoor lot with administration buildings only.

BROADWAY PFACOCK

Myrtle May.....Pearl White
Barold Van Tassel.....Joseph Stykes
Rose Ingraham.....Dora Eaton
Jerry Gibson.....Harry Southard
Mrs. Van Tassel.....Elizabeth Garrison

Fox release, starring Pearl White. Julia Talsova supplied the story, with Charles J. Brabin the director. Having selected Broadway night life as a subject for a starring vehicle for Miss White, the Fox forces have failed to supply her with sufficient worthwhile material to do her justice. As a story of Broadway night life it is interesting only to the unsophisticated hinterland.

Myrtle May (Pearl White) is the hostess of a Broadway cabaret. She acquires a monied sweetheart, who promises marriage. His finances are controlled by a straightlaced mother. The cabaret connections of his bride-to-be threaten to break the family ties and eliminate the ready cash. The boy attempts to release himself from the girl as easily as possible. At her home is a girl whom she had befriended. The boy meets the other girl, with Myrtle believing his coldness toward her is due to her. It finally turns out that way, Myrtle sticking to her hostess work, with the other girl accepted by her mother as a proper wife for her son.

Miss White furnishes what class there is to the production with her clothes. The short cast in support of the star suffices. At no time is exceptional acting demanded of any of the players. The cabaret scenes are effective, with the Nicky Goldman jazz band in evidence. Hart.

THE LEECH

Teddy.....Roy Howard
Bill.....Alex Hall
Dorothy Allen.....Claire Whitney
Ruth.....Katherine Leon
Joe Turner.....Ren Genard

"The Leech" is a Pioneer release that is an out-and-out propaganda production. It must have been shortly after the armistice was declared, when there was an effort to establish in the minds of the returning troops the worth-while facts regarding vocational training which the government was fostering.

As a picture production for straight entertainment purposes it is decidedly a sordid affair and hardly worth while the consideration of any exhibitor except those that are running the cheapest type of houses. Then at a price it might be used.

It is the story of two boys—brothers—who were the baseball idols of their home town. They enlivened the outbreak of the war; both are wounded. One returns with the loss of an arm, while the other has suffered from a leg that will remain stiff for the remainder of his life. The former takes advantage of training and obtains a position; the other decides that the country owes him a living for what service he has rendered, and also decides that he'll collect it without working. Part of the story is told in dream form, in an effort to take away from the sordid element in the yarn. This is not successfully done.

Miss Whitney plays the role of the heroine, who tries to straighten out the boy who is going wrong, and, after he has had disclosed to him in a dream the error of his ways, he marries her. The balance of the cast is not worthy of further mention.

Herbert Hancock, who handled the direction, has not turned out anything in this production that will place his name in the M. P. Hall of Fame. Fred.

NEW UP-STATE CHAIN

Watertown, N. Y., March 22. Harry Papayanakos and Peter Vournakeris, pioneer picture theatre operators, are canvassing Northern New York for the purpose of establishing a new chain of theatres. Canton, Potsdam, Malone and Buffalo are to be included in the new circuit. Both men have figured prominently in the management of the Olympic, Palace, Antique and Strand here.

APRIL 1 IS ALL FOOLS' DAY

April 1 is the date now set for the reopening of the Famous Players' Long Island studios. There are a number who are taking the April's Fool date seriously. A number of the former working crew are to be re-engaged according to the present talk.

CAPITOL, BROOKLYN, OPENING

The Capitol, Saratoga avenue and Pacific street, Brooklyn, controlled by the Rochmied, Rinzler circuit, opens Friday (today) with pictures. The house, recently completed, with a seating capacity of 2,200 on one floor, will have John Turtle as resident manager.

Three feature pictures a week will be used for two and three days each, with the customary short reel subjects and prologs. The admission scale has been placed at 10-17c matinees and 15-22c nights.

DANGEROUS LITTLE DEMON

Betty Marmon.....Marie Prevost
Gary McVeigh.....Robert Ellis
Jay Howard.....Herbert Prior
Graham.....Jack Perria
Denny.....Anderson Smith
Harmon.....Edward Martindale
Aunt Sophy.....Lydia Knott

Barring a fault of overacting on the part of several of the cast and the fact that the picture is a little draggy at times, this Universal feature is pleasing screen entertainment. The story by Mildred Considine and the script of Doris Schroeder hold fairly well and the direction of Clarence Badger helped the story considerably. The principal fault lies with the editing and cutting.

It is a society story with Marie Prevost starring in a typical "flapper" role. Miss Prevost manages to fill that role admirably, and Robert Ellis, who is her leading man in this picture, certainly stands out.

The yarn is that of a society butterfly who is constantly reaching for excitement. Her father believes she needs a steady hand, and is delighted when one of the more conservative of the younger set wants to marry her. Eventually he turns out to have been a fortune hunter, and the girl is in the arms of a "big brother" sweetheart who has come to her father's aid in a financial difficulty at the close of the picture.

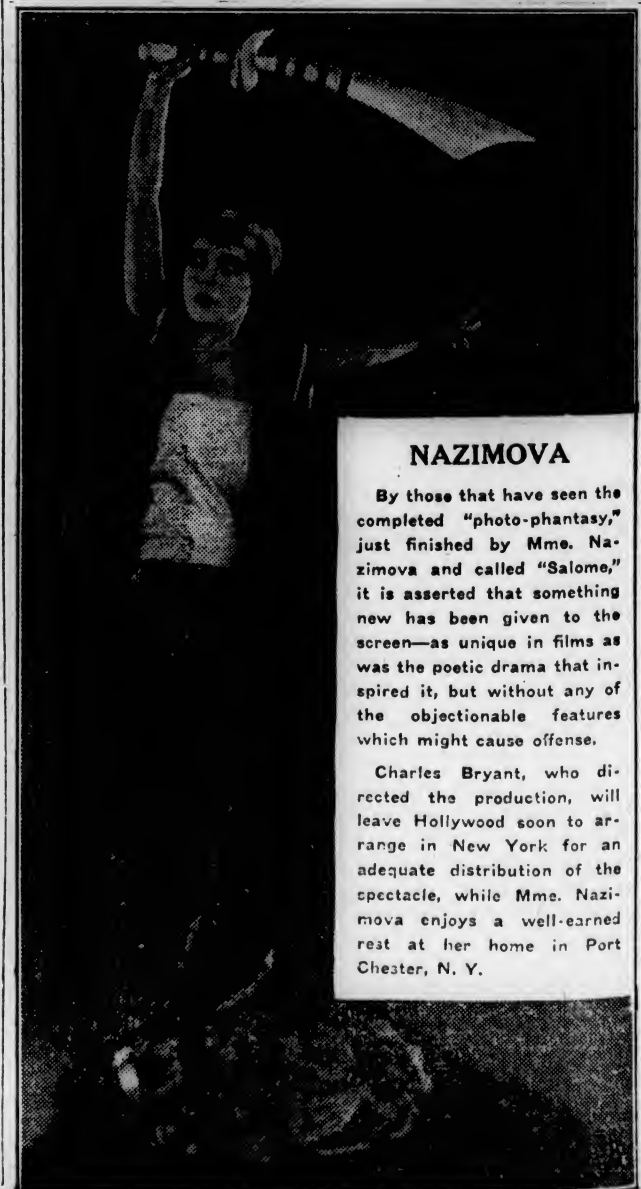
The photography and sets are all good, and Miss Prevost makes the most of a society dance bit that is sure to please picture audiences. She manages to display those physical charms that made her the "queen of the bathing beauties" in a nifty little soubrette costume when she masks and appears at a social affair as "Mlle. Takoffski."

Edward Martindale as the father gave an interesting performance, but Jack Perrin and Miss Prevost at times overacted.

The picture served as half of a double feature bill with a Constance Talmadge reissue at Loew's New York. Fred.

NEWSPAPER MAN IS CENSOR

Richmond, Va., March 22. After considering for more than a week the four hundred and odd applications for the three jobs on the Virginia Board of Motion Picture Censors, at \$2,400 a year, Governor Trinkle has announced the appointment of one man, Evan R. Chesterman, writer of juvenile literature and former newspaper man, of this city. Two associates for Chesterman will be named in the next week.



NAZIMOVA

By those that have seen the completed "photo-phantasy," just finished by Mme. Nazimova and called "Salome," it is asserted that something new has been given to the screen—as unique in films as was the poetic drama that inspired it, but without any of the objectionable features which might cause offense.

Charles Bryant, who directed the production, will leave Hollywood soon to arrange in New York for an adequate distribution of the spectacle, while Mme. Nazimova enjoys a well-earned rest at her home in Port Chester, N. Y.

SUPER-CINEMA ON SITE OF TIVOLI HALL

Manchester Millionaire Takes Up Project Started by Lasky

London, March 22. A "super-cinema" is to be built on the site of the Tivoli Music Hall in the Strand. It will have a roof garden and restaurant and will seat 1,400.

Jesse L. Lasky originally had the site for a like purpose, but sold his interest in the property to James White, a millionaire business man, of Manchester, for 162,000 pounds. The new holder is financing the venture without assistance, no shares being offered to the public.

"PUSHERS" CO. AFFAIRS

Involuntary Bankruptcy Against Knickerbocker Photo Play Corp.

H. P. Coffin has been appointed special commissioner by Judge Augustus N. Hand to act as referee in the bankruptcy hearing of the Knickerbocker Photo Play corporation of 230 West 33rd street, producers of H. C. Wiltwer's "The Leather Pushers" series. An involuntary petition in bankruptcy was filed against the company by Harry H. Wentworth, who alleges liabilities of \$20,000 and assets consisting solely of the contract with Universal, which releases the films.

Ailan D. Emil was appointed receiver. He immediately petitioned for the appointment of a referee to examine the Universal Film Mfg. Co. for the purpose of ascertaining and preserving the assets. The petition estimates there is \$10,000 due the alleged bankrupt from Universal. The petitioner also alleges that the \$1,000 bank account of the Knickerbocker in the Commercial Trust company has been attached by other creditors.

The Fotoshow, McAlester, Okla., has closed, with liabilities said to exceed its assets by many thousands of dollars. A 10-cent admission scale is believed to have caused the failure.

INSIDE STUFF

ON PICTURES

Randolph Lewis of the Pathe forces takes exception that Rudyard Kipling was listed with the number of authors, who, while possessing names of value in the literary world, failed to hit on the screen, as set forth in Variety several weeks ago. Mr. Lewis prepared "Without Benefit of Clergy" for the screen after he had been abroad and consulted with Kipling regarding the story. Later he supervised the production of the story in Los Angeles. While it is admitted the production is not in the million-dollar class, Mr. Lewis points out that while it cost something over \$100,000 to produce, the gross it has rolled up to date tops the production cost by about a like sum, and the general chances are that the gross will eventually reach the neighborhood of \$350,000. Not a tremendous winner, to be sure, but a picture that is far from the failure class, he says. The surprising thing about "Without Benefit of Clergy" is that it is a big feature in the smaller cities. As such has been getting tremendous notices and playing repeats in the small towns, which, after all, is what counts in the volume of bookings. The picture was released last June in the midst of one of the hottest summers that the country experienced, and likewise at a time when the picture business was in the worst slump it ever had, and the rolling up of a 100 per cent. profit in less than ten months, Mr. Lewis contends, takes Mr. Kipling out of the screen failure class.

It looks as though Samuel Goldwyn is going to stick right along with the organization bearing his name, even though he has been deposed from the presidency. The corporation's officers undoubtedly realize that were he entirely forced out of the corporation there would be naught that would prevent him from going right ahead and utilizing the name of Goldwyn for any other film company he cared to promote. The name "Goldwyn" is the result of the merging of a syllable of each of the names of the original partners in the company. They were Samuel Goldfish (at that time) and the Selwyn brothers. The "Gold" of Goldfish and the "wyn" of Selwyn made the composite name, with the former later taking legal steps to have his name changed to Goldwyn. That being his legal possession now he can use it as he sees fit, and the corporation would undoubtedly have trouble in halting its use for motion picture purposes.

Just which way is the cat going to jump in the R.-C.-Pat Powers combination? Is R.-C. going to gobble Pat Powers or will it be that the identity of that company will be sunk under the title of The Equity Pictures Corporation in the future? Those seem to be vital questions of the hour at this time with it almost certain that Robertson-Cole and Equity are to be merged in the near future.

The triangular corner sign at Broadway and Forty-seventh street that faces all of Times square and is considered the best location in this country for a billboard has been taken by the Griffiths "Orphans of the Storm." The picture advertising takes in the three sides, the other two facing respectively on Broadway and Seventh avenue. Griffith is said to be paying \$1,000 weekly for the space. It's advertising for the Griffith picture now at the Apollo, New York, and also for transients in the city. The night of the day the "Orphans" sign was completed the box office of the Apollo had a line for the first week night in several weeks.

Somebody discovered this week that the radiophone business has leaped to a place ahead of the picture industry in amount of turnover, the aero trade claiming a weekly business of nearly \$5,000,000. But, strangely enough, conversation among film men appears to turn on how to get into the new vogue on a money-making basis rather than devising means to meet the new competition. Nobody has come forward with any suggestions on ways and means to deal with the unexpected rivalry, whether to take it up and make it part of the picture show, or ignore it and meet it aggressively as an enemy to the screen. It does not seem to have sunk into the film men's minds generally that the radio is a direct and definite menace to the pictures, although a few have studied the question deeply.

One man has it figured out that the radio is going to put the screen on the defensive for the next two years at least and is likely to work a permanent injury to the film trade. His argument is that the new device has only just started and its potentialities have not yet been tested. He points to the early history of the phonograph, arguing that the talking contrivance, which started as a mere office appliance, grew from a business office novelty to the \$200 Victrola playing \$8 Caruso records all within the space of a few years. This man predicted that very shortly the radio will extend its field to reporting election returns, sporting events and a multitude of other interesting items in a way to keep the public at home or in public assembly places such as hotel lobbies at the expense of the picture house. Nobody seems to have thought it worth while to bring the leaders of the film trade together for the purpose of exchanging ideas on the subject or for securing a consensus, and meanwhile the new vogue is spreading like a prairie fire. Even the stock market is taking account of the new factor. It is believed that the depression in Famous Players of from about 84 to less than 80 is to be accounted for in part by the possibilities of decreased interest in the cinema due to the radio fad.

Reports that Ince and Sennett are dickering for a change of outlet from First National to Hiram Abrams or United Artists opened the way for a flock of trade rumors and discussions. United Artists is controlled by five votes, one each for Abrams, Fairbanks, Chaplin, Mary Pickford and Griffith, and three votes are necessary for a decision. Many minor decisions are made by Abrams. In this class would come such deals as the release of an outside producer such as Rex Beach, Nazimova, etc. Beach released "The Iron Trail" and "The Fair Lady," the latter current at the New York Strand, but these were accepted on their merits and the release deal does not cover any other Beach output except as it is taken on or on the strength of quality. The condition of cash payment by distributors to producers remains about as it was, with a little further tightening up of the purse if that is possible. Money is extremely tight everywhere in the industry and the lot of the independent producer is not a happy one.

What appears on the surface to be some sort of a practical joke at the expense of Henry Lehrman appeared in the Los Angeles "Times" Sunday. It was in the form of an advertisement in the "Personal" column which read: "Personal—Wanted, the address of Henry Lehrman. Have \$1,000,000 to start motion picture business. Cash waiting." There followed a box address for a reply.

The value of daily paper advertising as applied to picture houses on Broadway in the Times square section is being tested out by the Universal in regard to its Central theatre. This week the theatre ran ads on alternate days only, the surprising fact being that the first of the days that there wasn't an ad the business at the house was better than the day previous when an ad ran.

In the matter of newspaper advertising the picture houses have in the last few years practically swamped the legitimate and vaudeville theatres as to space used. The average advertising bill with the dailies for these houses is \$2,500 a week. In certain of the houses where independent productions are shown from time to time the arrangement usually is that the producer or the distributor spends that amount of money to put the picture over.

The importance of the radio is sinking into the consciousness of showmen daily. It is said that even the newspaper publishers have consid-

MT. VERNON BATTLE RUNNING FOR 3 YEARS

Managers Jumble Themselves
and Houses in Paying
Money to Lawyers

MT. Vernon, N. Y., March 22. The litigation between Boris L. Feinblatt, owner, and the Little Playhouse Corporation, lessees of the Little Playhouse (pictures) has developed to such an extent it has become one of the most complicated theatrical legal tangles in this section of the State in years.

More than three years ago A. H. Weinberg entered local theatricals, obtaining possession of the Lyric (pictures). After operating that house for some time he leased the Westchester, also pictures, from the Goldreyer Corporation, which had succeeded B. L. Feinblatt, who had announced his retirement from local theatricals.

Weinberg went further by leasing the Playhouse for seven years and running it in conjunction with the Westchester. Subsequently he leased the latter theatre to Guilmes and Hughes for stock. They operated for a year. Then the theatre reverted to Feinblatt, who continued the stock. Since that day there has been trouble between Feinblatt and Weinberg. Feinblatt bought the Playhouse property.

Feinblatt brought an action for three months' rent amounting to \$999.99. A counter defense was set up by Weinberg that he had to pay a license fee for the use of an exit. That cost \$50 per month. No decision has been handed down.

Meantime the Playhouse had been ordered closed by Ex-Mayor Kincaid, who claimed it was faulty in construction. An injunction was obtained restraining the city from acting. It was continued until Mayor Fiske took office. The new administration was ready to settle and agreed to if the Playhouse lessees would make certain changes in the building. They consented and the work started. Last week when this work was about to be completed, Feinblatt called in the police and had it stopped. He claimed that the new exits built by Weinberg had infringed on his property. As soon as the police left the work was completed.

The next day a six months' license was issued to the theatre by the mayor and a few hours later Weinberg sold out to Charles Shalit and H. Bloom.

Now Feinblatt has begun suit in the Supreme Court for \$2,000 damages because of the infringement on his property. The new lessees take up all this litigation. Weinberg goes out happily.

Thousands of dollars have already been expended for legal fees by both parties, as the attorneys have been two of the best known in the State, George H. Taylor, Jr., for Feinblatt, and Sydney A. Syme for the Playhouse.

WANGER TO MANAGE NEW LONDON CINEMA

House on Old Tivoli Site in
Strand to Be Ready
in a Year

London, March 22. Walter Wanger, the American film man who has conducted several independent picture enterprises in England in the last year, has been picked to manage the new super-cinema which is to occupy the site of the old Tivoli music hall in the Strand.

The enterprise is backed by a syndicate of wealthy theatrical men and promoters of sporting events and it is promised that it will be ready for opening in about a year's time.

ered the new air medium in the light of competition and discussed the policy of discontinuing the printing of programs as free readers. There was an argument over the Astor luncheon tables the other day about the future of the radio. "When the public is all sold up," commented one debater, "Who's going to furnish the service? The cost of service will go on, while the revenue from sales will come to a stop sooner or later when the public has reached a state of 'sales saturation'."

"The answer to that is simple," was the reply. "When everybody who could afford to buy an automobile in, say 1912, did so, did the motor car makers shut down? How about picture projection machines? It's fair to presume that every theatre that can use a machine has one by this time, but there are more machines being turned out today than there were ten years ago. Besides the time when the public is likely to be sold up on radio sets is so far distant that the factor is negligible."

RECOMMEND EMMETT'S PARDON; CONVICTED IN 1920 OF ARSON

Pennsylvania Board Hears Appeal of Manager—
Pardon Looked For—Alleged Accomplice, Also
Convicted, Confesses to False Testimony

Harrisburg, Pa., March 22. The State Board of Pardons has recommended to Governor William C. Sproul the pardon of Frank Emmett, formerly manager of the Lyceum, Allentown, who, since 1920, has been serving a six to nine-year term in the Eastern penitentiary at Philadelphia for felonious arson. He was convicted of having set fire to his theatre in 1916. The pardon will be granted at once by the governor.

Emmett was arrested three years after the fire and was convicted upon the testimony of Frank Wernett, who was convicted of complicity in the crime. Emmett protested his innocence at his arrest, and during and since the trial. He appealed his case to the State Supreme Court, and was granted a new trial and convicted the second time. When the lower court's findings were upheld finally on another appeal he was given his own commitment papers and allowed to go to the penitentiary himself.

Emmett did not appear at the penitentiary the next day and some

alarm was felt, but he turned up the following day. He had come to Harrisburg, where his wife is manager of the Victoria theatre, to say good-bye to her before going to prison.

Recently Mickey Gallagher, another prisoner at the Eastern penitentiary, told C. S. Patterson, Jr., a Philadelphia lawyer, who went before the board yesterday that Wernett had confessed to him he had lied when he implicated the former manager in the fire. Patterson secured an affidavit, which was the basis of the appeal. Lawrence H. Rupp, Allentown, former Democratic State chairman, represented Emmett and presented the affidavit. District Attorney R. H. Iobst, of Lehigh county, opposed the pardon and presented an affidavit from Wernett, who said he had never made the confession to Gallagher.

Mrs. Emmett was present, and the board was presented with letters from representatives of the Famous Players, Fox and other picture producers, testifying to Emmett's good character.

NEWS OF THE FILMS

William E. Weathers was granted his application by the Appellate Division for a review of the action of the New York State Motion Picture Commission in refusing to grant a license for the film, "Fate," based on the case of Mrs. Clara Hamon, acquitted of the murder of Jacob Hamon. Weathers, who was acquainted with Mr. and Mrs. Mrs. Hamon, states he spent \$125,000 in producing the picture and he intended it as a moral lesson.

The General Assembly of Virginia has passed the Adams-Jeffrey's motion picture censorship bill. The measure requires exhibitors to secure a license for every picture shown. A board of three censors is created, their jurisdiction to extend over posters and other advertising matter. Thomas Dixon, author and playwright, appeared in opposition to the measure. The act passed the house 62 to 10 and in the upper body 26 to 13.

The West Virginia Amusement Co., which plans to build the handsomest theatre in the state, at Fairmont, has completed the plans for the distribution of stock for the enterprise. The local chamber of commerce at Fairmont is behind the movement and a committee has been appointed to devise a plan to dispose of sufficient stock to allow work on the playhouse to commence immediately. It is expected the theatre will be ready to open early next fall.

George Zeppos, manager of the Rex, Wheeling, W. Va., has purchased the Liberty, New Castle, Pa.

An involuntary petition in bankruptcy was filed against the Talking Motion Pictures, Inc., in the Southern District Federal Court last week, alleging liabilities of \$120,537.42 and assets consisting of a claim against another corporation for part of the purchase price of its equipment and machinery. This claim is alleged worthless, excepting that the debtor is willing to re-transfer the equipment to the alleged bankrupt, valued at about \$5,000. The Talking Motion Pictures, Inc., was engaged in business at 203 West 40th street for the purpose of synchronizing motion pictures with sound, the petition by the three creditors alleging that other creditors paid the corporation's rent to conserve the assets. The directors of the company have consented

to the appointment of a receiver, Edward A. Ferron being appointed in \$5,000 bond.

The annual meeting of the stockholders of the Associated First National is to be held April 17 in New York. The meeting is expected to be fraught with a number of interesting points over the changes that are being made in the organization.

When Anita Stewart returns to the making of films in the fall she will have her own producing organization and it is the general understanding at present that her productions will be marketed through Metro. The Stewart contract with Louis B. Mayer was completed some weeks ago and the star has been at Miami resting since.

The West Virginia Motion Picture Theatre Owners' Association will meet at Parkersburg, W. Va., April 11, the meeting having been postponed for this month in order that Sidney Cohen, president of the national organization, could be present. The West Virginia convention will be held on the day preceding the Pennsylvania meeting and Mr. Cohen will go direct to Pittsburgh from Parkersburg in order to attend.

The Odeon, Clarksburg, W. Va., has closed, the theatre having been sold to local business men. The theatre was the oldest in the city.

The Stanley Co. has acquired the Plaza, South Philadelphia, through the purchase of Edmund J. Bamberger's interest. Morris Spier will retain his interest. The Plaza was built in 1912 and opened a year later. It has a seating capacity of 1,600. The policy of the house will not change except that the films will be supplied by the Stanley Booking Co.

While the Clara Smith Hamon pictures were permitted to be shown for an entire week at Wichita Falls, Texas, without molestation on the part of the city censors, the board asserts that future pictures of like production will be barred from the screen.

Fire of unknown origin destroyed the main building of the W. M. Smith motion picture studio at Tulsa, Okla., with the loss estimated at \$24,000.

The Olden, Huntington, W. Va., has been purchased by L. F. Harbourn and will be operated with pop vaudeville. The name has been changed to Grand.

Eight new feature productions have been added to the Southwestern Film Corporation releases at Dallas, Texas, while over 20 other releases have been recently acquired which, already, sponsored for one manager in Fort Worth phoning to Dallas to send over an express wagon for advanced deposits. Believe it or not.

BUT ONE WASHINGTON THEATRE NOW CLOSED BY AUTHORITIES

Three Permits Issued for Reopenings—Blame of Knickerbocker Disaster Placed on Architect—Engineers Agree—Nine Principal Faults in Construction

Washington, D. C., March 22. Permits were issued Saturday by the District Commissioners for the opening of three more of the recently closed theatres. Crandall's Metropolitan, Maryland and Foraker resumed pictures this week. The Crandall house was the only remaining downtown theatre closed and considerable conjecture has been aroused due to its continued closing. The Maryland and Foraker are neighborhood houses. With the reopening of the three there remains but one still dark, Revere. It is expected it will take some time to remodel this house to make it comply with the new building regulations.

"Bad practice on the part of the architect and contractor" caused the fall of the Knickerbocker roof, according to the report of the committee of the local chapter of the American Association of Engineers, which was filed with District Attorney Gordon. The report of the special committee of the Associated General Contractors which also investigated the disaster, filing a report, put the blame upon weakness in the design of the structural steel used in this ill-fated theatre and upon the shoulders of the architect is placed all of the blame for this weakness.

The report of the contractors coincides in the most part with that of the engineers, although the latter placed equal responsibility upon the contractor who erected the building with the designing architect.

The engineers set forth nine principal faults in the structure and fifteen separate violations of the district building code in the design specifications of the theatre. In the report of the contractors there are fourteen defects of design noted with four defects in construction. Both agreeing that the main fault which caused the collapse was from the point where the main truss rested on the Columbia road wall.

The nine principal faults in structure as found by the committee of engineers are:

"Support of main truss on a thin wall lacking solidity and mass.

"Support of main truss on a skew bearing, combined with lack of stiffness in gusset between the end post and lower chord of truss.

"Failure to anchor trusses heavy beams to walls.

"Scant bearing at walls.

"Insufficient section areas and inadequate details of truss members.

"Inadequate column bracing.

"Absence of lateral support of intermediate panels of truss T-11." (This was the main truss and extended from a column in the center of the auditorium to the Columbia road wall, and upon it rested several subsidiary trusses.)

"Absence of diagonal bracing between other trusses.

"Inadequate strength of roof slab."

That the correction of any of one of the three first faults might have averted the collapse of the roof, but all would have had to have been corrected to make the structure a safe one, state the engineers' committee.

This same committee point out the following as violations of the building code:

"Concrete reinforcement left to judgment of the contractor.

"Roof-slab much under-reinforced.

"Truss T-11 fabricated shallower than approved strain sheet.

"Truss T-11 compression members overstressed up to 345 per cent.

"Column C-2 supporting main truss, overstressed 23 per cent.

"Column C-2, bracing at top of doubtful value.

"Lack of stiffness of Columbia road wall. Height of wall exceeds allowable limit of 40 feet.

"Absence of wall-anchors.

"Plans filed with the inspector of buildings not adhered to.

"Furlin B-41 overstressed 54 per

cent, namely to 24,500 pounds per square inch." (This purlin connects the two columns in the rear of the auditorium.)

"Rivets in truss members overstressed to 58 per cent.

"Hollow tile walls too thin for height.

"Bolts instead of rivets used for field connections of trusses.

"Building not fireproof."

The report states:—"From the number of violations of the building code it is evident that the designing was carelessly done or else, what is worse, the violations are deliberate."

The evidence as offered to the coroner's jury brought forth the conclusions from this committee that the architect allowed the contractor to change the design of the roof framing and that he did not check the sufficiency of the new design, but instead relied upon the check of the computer in the office of the building inspector. No check of the sub-contractor's draft was required for details of construction, the report continues.

The architect, Reginald W. Geare, because he permitted the above enumerated change in design on the part of the contractor placed the contractor, Frank L. Wagner, in the position of being directly responsible for the design, says the report.

The report also stated that "to have the inspector of buildings assume the responsibility for the sufficiency of the design of buildings would be beyond the intent of the law. It would virtually put the work of designing buildings in the hands of the inspector and relieve the architect from that function almost altogether."

The engineers continued their report with an appeal for more severe enforcement of the building code, which should be considerably simplified in their belief and that Congress should provide sufficient funds for proper inspection. They urge that all political considerations be cast aside in the selection of these inspectors, that merit alone should be considered and a salary of sufficient size to attract men of value be offered and thus assure a first-class technically trained personnel in the building inspector's office.

The architect, Mr. Geare, expressed the belief before the coroner's jury that a flaw in the steel of one of the trusses caused the collapse, but this theory is disapproved by this committee from evidence at the scene of the disaster. Reports filed by other experts are in the main part agreed to in this one, which goes into the most minute detail as to their theory for the cause of the failure of the roof.

The main truss rolled off of the Columbia Road wall, according to the report and was the initial failure. This, added to the fact that the beams connecting a subsidiary truss with the proscenium wall were overstressed due to spreading, added to the pull of the subsidiary truss, which buckled and fell, thus causing the entire roof structure to crash to the ground, the committee asserts.

The design of the compression chords of the main truss was defective, the report says, the chord being made up of two channels and a cover plate. The chord was entirely without lateral support, except that furnished by the secondary trusses and by the slab which rested directly on the top chord of the truss, according to the report.

"There can be little doubt," the report added, "that the slab did furnish considerable lateral support, but dependence upon such a means of support is not recognized by good practice nor the district building laws. Without this additional support it does not seem likely that the roof truss would have stood up at all under the load which was put upon it."

The theory had been advanced by some that the unsating movement took place where the main truss rested upon a pillar, this the committee goes into some length in their report to disapprove. It declares

MINISTER ATTACKS

"FOOLISH WIVES"

Carries Protest Before Women's Clubs Vigilantes Committee

San Francisco, March 22.

Von Stromheim's picture, "Foolish Wives," which opened at the Imperial theatre here last week, came in for a sound panning at the hands of Rev. Walter John Sherman, pastor of the Central Methodist church, who went before the vigilante committee of the San Francisco clubwomen and protest 1 the showing of the film.

"I am not a San Franciscan," said Rev. Sherman, "but I am shocked at San Francisco's screen morals. The picture is extremely suggestive. I understand that the smart set took part in the filming of certain scenes. If that is true, then the Barbary Coast has moved up to Pacific avenue.

"Not only gambling but infidelity is brazenly shown on the screen. Both men and women appear smoking cigarettes. In the final scene the villain is duped in the sewer. He should have been dumped in before he ever made his appearance on the screen."

The story got eight column lines in the afternoon and the theatre where the picture is being shown is besieged by crowds.

Almost at the same time, Mayor Rolph received a protest filed by Unit 79 of the Steuben Society of America, expressing a protest against the showing of "The Four Horsemen," which is being presented at the Strand, a block down the street from "Foolish Wives." The Steuben Society asserts that "The Four Horsemen" should be stopped on the grounds that it tends to stimulate hysteria of a war-time nature.

MARYLAND FILM LEAGUE BOOSTS ITSELF HEAVILY

Says Public Not Fit to Censor—Only 10 Per Cent Are Competent Judges

Baltimore, March 22.

The League for the Betterment of Motion Pictures at a public meeting last night said there were only 10 per cent of the public fit to judge pictures and that its members were among the 10. This was in accordance with views expressed by the Ohio censors.

Fifty per cent of the picture fans, according to the league, are callous or indifferent, 40 per cent are too ignorant to judge a picture, but the remaining 10 about takes up all the active members of the league.

The meeting was held to promote the drastic picture bill in the State Legislature that the league sponsored.

that evidences of the markings made by the members when they fell prove this theory untenable.

It is believed that the reports of the engineers' committee and contractors will not be submitted to the grand jury as a whole, but that various members from these two bodies will be called before the jury to explain their beliefs as to the cause of the tragedy. It is also believed that this evidence will require several days and hence the hearings will be reopened and possibly the action of the jury as to the men held will not be known for a considerable period.

Commissioner Keller stated that since his advent in the office of Engineer Commissioner for the district that the building inspection department had been functioning excellently.

Harry M. Crandall, owner of the ill-fated Knickerbocker, has been asked by the Eighteenth Street and Columbia Road Business Men's Association to rebuild on the site of the former theatre. Tom Moore, another local man, owning quite a chain of picture theatres in Washington, also was asked to build a theatre in the neighborhood. Rumor has it that Mr. Moore has already acquired considerable property on the opposite corner from the site of the Knickerbocker theatre and plans building thereon.

FIGHT FILM DAMAGE SUIT

Fred C. Quimby, Inc., producers of the Dempsey-Carpentier fight films, is defendant in a \$100,000 Supreme Court suit by Henry Kalb and Julius H. Wise. The plaintiffs allege they bought the Mexican rights to the films for \$5,000 and later discovered somebody else controlled them. They value the probable profits at \$100,000, which they lost because of the defendant's selling to another party.

HOUDINI STOCK VALUE BRINGS FRAUD CHARGE

Broken Under Examination—Misrepresentation Claimed—Stock Involved

Binghamton, N. Y., March 22.

Charged with misrepresenting the value of stock in the Houdini Picture Corporation, William J. Wagner, local manager for the H. V. Greene brokerage concern, of Boston, will have an examination March 24 before City Judge Rexford Titus. The complaints against Wagner were made by Lloyd W. Button, of Susquehanna, Pa., and Theodore Guziklak, of Binghamton.

Button in his complaint claims that all statements made by Wagner relative to Houdini stock, which he purchased, were false. He says he purchased stock amounting to \$135. Guziklak, who makes the same allegations of false representations, bought \$300 worth of the paper.

FILM CENSOR CHANGE UP TO N. Y. GOVERNOR

Veto Predicted on Ground Bill Invades Function of Courts Speculating on Action

Albany, March 22.

Speculation is lively in the New York state capitol over the probable action of Governor Miller on the Lusk bill, which amends the state picture commission law in such a way as to grant the censor powers to issue subpoenas and undertake other functions of a court, such as requisitioning film companies' books. The legislature, which adjourned last week, passed the measure.

There are a number of shrewd observers who argue that the Governor will be practically forced to veto the bill owing to a curious situation:—

The same legislature which approved the Lusk measure also put its O. K. on the recommendation of the Governor that no further transfers of judicial powers which properly belong to the courts shall be conferred on state commissions.

This recommendation was based on the report of a recent judiciary convention held in this state which also called for the restriction of such powers already granted.

Since the Governor undertook the sponsorship of this principle, it is not readily apparent how he can sign the Lusk bill, which is directly opposed to the recommendation, without going over his own head.



"He's Positively Great!"

—Louisville (Ky.) Post.

This is the spirit of every audience that sees this Wonder Picture.

Speaking of Sol Lessor's presentation of

JACKIE COOGAN

in

"My Boy"

Book It Quick—It's a Clean-Up

Directed by Victor Heerman and Albert Austin

A First National Attraction



HAYS' DINNER DRAWS 1,500; MANY SPEAKERS AND SPEECHES

Directors' Association Dine Head of Industry—Pictures, Politics, Labor and Newspapers Represented 'Round the Festive Board

The fourth annual dinner dance of the Motion Picture Directors' Association was held in the Hotel Astor on the night of March 16. It was much more of a general welcoming dinner to Will H. Hays by all branches of the industry, which turned out in full co-operation with the membership of the association to do honor to the guest of the evening. Some 1,500 people sat down to the dinner and heard a long list of speakers extol Mr. Hays.

George L. Sargent, chairman of the dinner committee, had made arrangements for 1,000 guests, but on the day prior to the dinner notified the hotel at least 400 additional covers would have to be laid. Credit for the success of the affair is due in a large measure to Mr. Sargent and the efforts of his committee.

The guest table held notables in the political, labor, picture and newspaper fields. Among the speakers who contributed during the evening were Mayor John F. Hylan, Adolf Zukor, W. R. Hearst, Albert D. Lasker, chairman of the Shipping Board; Peter J. Brady, chairman of the Educational Committee of the A. F. of L.; Arthur Brisbane, J. J. Davis, Secretary of Labor; Sidney S. Cohen, Albert Elms, Channing Pollock, Hugh Frayne and Mr. Hays. Sidney Olcott, director of the Directors' Association, introduced John Emerson, who acted as toast master.

The dinner did not get under way until about 8:30 and it was fully an hour later before the speakers began. Mr. Olcott spoke for the Directors' Association and then introduced Mr. Emerson whose speech showed him to be a personage who carries at least two sides to his argument, inasmuch as he expressed himself in regard to the rumors extant regarding the true inner meaning of the advent of Mr. Hays in the industry as the head of a combination of a number of the larger producing and distributing companies. In the event that Mr. Hays' coming in the industry foreshadowed a concerted effort on the part of the companies that he represented to cut right and left in salaries as to actors, directors and others connected with the industry, as rumor had it, then the directors and those who were really responsible for the making of pictures would go out on their own, was seemingly the tenor of Emerson's remarks. No monopoly of this nature could be expected to prosper, no one set of men could expect to corral one profession, said Mr. Emerson, seemingly overlooking for the moment his Equity Association and its apparent object in the legitimate.

Mayor Hylan, after being introduced and greeted by cheers, thanked the industry as a whole for the tremendous majority which he received in the last election, holding them to be in a large measure responsible for his victory, and, then in his welcome to Mr. Hays to New York to live and vote, promising him an early opportunity to become a member of Tammany Hall.

Mr. Zukor's remarks were of the "infinite potentialities of the screen." Mr. Hearst, who followed, spoke most interestingly, stating he did not know why everyone jumped on the picture producers, as he, as one, hadn't made any money out of pictures and had sunk a great deal of his newspaper earnings into his various film ventures.

Mr. Pollock, in speaking for the authors, told the producers they couldn't get anywhere without the writers, and if they wanted better pictures they had better give the author more credit for the work he was doing. "The actor needs a stage, the director and producer a lot, but the author can author anywhere; give him a typewriter, 50 cents worth of copy paper and some postage stamps," was what the playwright held.

Mr. Brisbane, at the last minute switched his speech, evidently feeling too much of a political atmosphere was creeping into the evening's talk, and gave Mr. Hays

some sound advice regarding a fight on censorship.

Following Mr. Brisbane, Peter J. Brady and Hugh Frayne assured Mr. Hays the forces at their command were his in any battle that he wished to wage against the censorship wave that is engulfing the country.

It was Sidney S. Cohen, who, as president of the M. P. Theatre Owners of America, delivered a speech that carried considerable import to the trade when one looks behind the well turned phrases it contained. At the dinner it was hard to hear Mr. Cohen, as he was not placed under the radio arrangement that carried the voices of the other speakers to the far ends of the hall, but in the written copies later digested by some, there seemed considerable matter worthy of thought as to the underlying intent. In part Mr. Cohen said:

We welcome all men and women of brains, capacity and broad Americanism into the motion picture industry. In this relation I extend the hand of friendship to Mr. Hays and all others who in any way contribute to the motion picture business merit, character and integrity.

Because of such conditions within our industry, the theatre owners have organized for the purpose of protection, both for themselves and the public. The theatre owner realized that unless a union of forces were effected, this great business with its many public service elements, would degenerate into a series of mere commercial adventures with all of its higher and better phases utterly subordinated to the pursuit of the dollar. It was plain also that in this ruthless rush away from American ideals, sound judgment and even good business ethics, the men and women of conscience and purpose would be forced from the field.

Systems of this and similar character became nationwide in operation and not only tended to completely trustify the industry, but to utterly rob it of its lofty character and high standards.

As theatre owners, the custodians of the Screen Press of America, we are ready to serve. Our field is the nation, our associates and the recipients of our service—the people of America. We are going forward in this work. We welcome and seek the cooperation of all other elements in the industry. We desire helpful association. We keenly appreciate the obligation and responsibility imposed on us as the custodians of this Screen Press of America and will be true to this trust, always serving government and people along lines best suited to the conservation of liberty, justice and right and the general welfare of all Americans.

To do this effectively, to have and hold the confidence, esteem and support of the people, we must be free to serve. The American people cannot and will not tolerate any centralized control of this wonderful medium of expression.

They will help us to keep it as free as the newspaper and responsive always to public needs.

It is especially gratifying to me, as president of the Motion Picture Theatre Owners of America, to be the guest of the Motion Picture Directors' Association, whose members furnish the creative ability and artistic mind to produce pictures of such a high order as to distinguish them as the world's leaders in their line. I hope that this association between the motion picture directors and the motion picture theatre owners will become more pronounced as it will surely lead to constructive results.

Mr. Hays in reply delivered a talk most magnetic in its effectiveness, proving himself an orator who can sway audiences and in the event that the picture industry tires of him at any time he looks like first rate material as a monologist in vaudeville. He gets his points over with a punch and although over-

PROPOSE CONTINUING AMERICAN CINEMA

Paul Salvin, Creditor for \$105,000, Claims Two Pictures as Own

An effort is being made to bring about an agreement of the creditors of the American Cinema Corp. whereby the pictures made by that organization will be exploited and released. The American made or distributed films are "Her Majesty," "What Women Want," "The Inner Voice," "Women Men Forget," "His Brother's Keeper" and "Stolen Moments." Paul Salvin, the restaurateur, is one of the creditors of the corporation to the extent of \$105,000

acting to a certain extent by waving his arms, nevertheless he scored. Mr. Hays had the diners in cheers on several occasions. Finally with the acceptance of the challenge of those who opposed the screen, he finished in a blaze of glory.

After the speaking the dancing lasted until after three in the morning, with the jazzers making frequent steps to the relief stations that were located on the upper floors under the conduct of the various exchange heads in New York. It was a large evening for the entire industry.

and is claiming sole title to the productions "Her Majesty" and "Women Men Forget."

The Gotham National Bank, according to the agreement which the creditors have been asked to sign, stands ready to furnish \$10,000 for the exploitation and distribution of the pictures on hand. A new corporation, to be known as Par-Pictures Corp., is to be formed for the handling of the films with an understanding that the bank shall be first reimbursed before the creditors obtain any moneys. The new corporation is to undertake the paying off of the indebtedness.

The employees of the American are then to be paid, after which Salvin is to receive \$35,000 and the Gotham National Bank \$20,000. An amount of \$115,000 is to be paid: To Wm. P. Reed, \$9,000; Ten Broeck Morse, \$12,000; Stormfultz-Loveley Co., \$24,000; Paul Salvin, \$25,000; Walter Gibbons, \$23,076; Lucius J. Henderson, \$5,274; A. Friedman, \$1,650; Planet Film Corp., \$5,000; John Young, \$510; and certain "merchandise creditors" listed in Schedule C are to receive 40 per cent. of their claims, which altogether are not to exceed \$9,490.

Among those listed in Schedule C are the Craftsman Laboratories, \$2,490; George H. Jordan, \$1,285; Richey Litho. Co., \$9,204; M. P. News, \$1,437; M. P. World, \$1,163; Wild's, \$715, and a number of other trade publications. There are a total of 72 creditors under this schedule and their claims are for \$26,652.

P. A. POWERS HAS PLAN FOR R-C EXCHANGES

Company Has 26 Exchanges—May Raise \$500,000 by Selling Half-Interest

P. A. Powers is working out a plan for the reorganization of the Robertson-Cole distributing exchanges. It is somewhat along the lines on which the Universal operated its original exchanges, with the interesting of outside capital in the changes which will enable the producing end of the company to be refinanced.

The company has something like 26 exchanges in the country. By disposing of approximately 50 per cent. in each of these exchanges, it is planned to raise something like \$500,000, according to report. The Boston exchange was taken over some time ago by banking interests in that city, they having bought it.

This week it was reported Charles Rogers, who has been general sales manager for Robertson-Cole, had purchased an interest in the New York exchange of the company, and was leaving the home office force to conduct the exchange business. Joe Klein, who has been the New York manager, is to succeed him as the general sales manager of the corporation.



Adolph Zukor presents

Betty Compson in "The Green Temptation"

Her Biggest Hit!

"A spectacle with many scenes of rare beauty. Shows the consummate artistry of the director. A vivid and intensely interesting drama."

—New York American

"The cast is so good that it might come under the head of all-star."

—New York Tribune

"Filled with action, exceptionally well done, and staged with an apparent disregard of cost."

—New York Journal

"Exceedingly interesting, directed with great skill and superfine acting. One of the best pictures Taylor ever made. Absorbing melodrama."

—New York Mail

"Miss Compson makes a hit comparable to her great success in George Loane Tucker's 'The Miracle Man'."

—New York Telegram

From the Story "The Noose," by Constance Lindsay Skinner—Directed by William D. Taylor—Scenario by Julia Crawford Ivers and Monte M. Katterjohn

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION



(3-col. adv. Mats. at Exchanges)

PATHE AND VITAGRAPH BALK AT PLENARY POWERS OF HAYS

Objections to Cost of Dictatorship Overcome and Both Ready to Join—Changed Mind When Plan to Give Czar-like Powers Was Approved

The unexplained absence of Pathe and Vitagraph representation on the board of directors of the new producers' and distributors' association headed by Will H. Hays was cleared up this week when it became definitely known that the two concerns have declined membership in the organization on the ground that they do not care to submit to the extraordinary powers granted to Mr. Hays by the group who engineered his entrance into the industry.

Representatives of Pathe, Vitagraph and First National attended the preliminary conference which preceded the signing of the Hays contract. All three were opposed to the scheme from the very first and made it plain that their position was one of reluctance. The others wrestled with them on many points.

The first objection of Vitagraph and Pathe was that the cost of the Hays leadership was too high, but under the arguments of the others they yielded this point. Other questions were raised but were overcome one by one until it was apparent that the two companies would join the movement. This looked so certain that upon the opening of the Hays offices March 21 it was definitely announced that Vitagraph and Pathe were part of the movement.

The reversal came with the drafting of the by-laws of the new association which, it seemed to the two companies, granted undesirable fullness of authority to Mr. Hays and they retired from the whole movement.

"FLU" WALLOP IN L. A. HOLDING BUSINESS BACK

Film Houses Hit, Legit Theatres Unaffected—Estimated Business Last Week

Los Angeles, March 21.—Lent and the "flu" seemingly have hit the picture box offices a wallop that they are going to be some little while recovering from, but the strange part of the situation is that the legitimate box offices haven't been affected at all.

California—"Come On Over" (Goldwyn), Colleen Moore, star. Feature has been held over for a second week on the strength of the business.

Grauman's—"Travelin' On" (Paramount), W. S. Hart, star; also "Peggy, Behave," with Baby Peggy making personal appearance. Business still below the normal for this house, even with excellent program offered. \$14,000.

Kinema—"The Seventh Day" (First National), Richard Barthelmess, star. Picked up somewhat through the new policy of reduced prices as far as attendance is concerned, but the gross figures are still way off.

Miller's—"The Silent Call" (First National) (fifth week). Continuing to attract attention. A little under \$7,000 on the week.

Mission—"Foolish Wives" (Universal Special) (sixth week). Final week starts with business still off.

Rialto—"Fool's Paradise" (Paramount Special) (third week). Feature is being held over on strength of the box office draw. Of Cecil De Mille's name here. Business for the first two weeks was consistently big.

PICTURES AT 10c. TOP

Upper New York to Have Big New House Committed to Low Prices

Endicott, N. Y., March 22. The newly organized Central Theatre Co., capitalized at \$50,000, will break ground next month for the erection of the new Central (pictures), which will seat 1,000 at a dime top scale.

Benjamin Dietrich (who also operates the Lyric), S. Howard and Vina F. Annmerman and Eleanor Dietrich are associated in the new venture.

RAY'S FILM TAKEN OUT; WEEK'S SURPRISE IN CHI

"The Barnstormer" Plays But 3 Days—"Champion's" Gross Starts Discussion

Chicago, March 22. Friday and Saturday's nasty weather materially affected the grosses, and those being two of the big days, business hovered below normal. The surprise was the showing Charles Ray's picture made at the Randolph. The film originally was called upon to fill in a gap caused by the sudden withdrawal of "Turn to the Right." The Ray film, "The Barnstormer," had the benefit of Saturday and Sunday business, and even with this break the film flopped and died Monday, playing but three days, replaced by Fox's "Connecticut Yankee." The Ray film suffered panning by every daily critic. There were varied opinions as to the success Wallace Reid was receiving in "The Champion" at the Chicago, but his film got through the week with fair showings. Barbee's, an independent house, not considered opposition as it draws from freak attractions, is featuring Ralph Obenchain in "The Man in a Million." Obenchain is a Chicago product and because of the principals in the scandalous affair are well known local. The film may have a fair showing.

Estimates for Last Week
"Come On Over" (Roosevelt, six days) (Goldwyn-Rupert Hughes).—Colleen Moore, star, heavily pressed agented, special Irish novelties added. Film did not hurdle expectations grossing about \$8,000, on the six-day run. Booked for full week.
"The Barnstormer" (Randolph, 3 days).—Faded out to allow Fox's "Connecticut Yankee" to try for run. "Yankee" film showed for long time at legit house, block away and did fairly well there. At this house may be able to stand run due to popular scale. Ads read "limited engagement," but business may decide that. Played five days of last week, doing good.
"Orphans of the Storm" (Great Northern, 7th week, D. W. Griffith).—Holding steady pace, grossing \$8,200. Plugging hard to stand its ground by extra heavy advertising.
"The Champion" (Chicago, Wallace Reid).—Film rounded out between \$28,000 and \$29,000 gross, and with it went much discussion as to success or failure of picture. Bartram and Saxton were additional features. This duo has been playing a long time for Balaban & Katz, and have established themselves in this field. They contribute heavily to the gross. Other specialties rounded out program.

SMOTHER N. Y. CENSOR REPEAL AT 11TH HOUR

City Democrat's Bill Lost in Committee by Republican Majority Vote

Albany, March 22. The effort of Assemblyman Louis A. Cuvillier, Democrat, of New York, to slip over a knockout on the film censors failed when the Assembly on the final day of the 1922 session, Friday of last week, voted down by a Republican-party vote his motion to bring out of the Rules Committee his measure designed to repeal the State Censorship law.

The bill was referred to the Ways and Means Committee of the Assembly following its introduction, but was taken over by the all-powerful Rules Committee the last week of the session, when all other committees cease to function, thus giving the Rules Committee, presided over by the Speaker of the House, H. Edmund Machold, the power to either stifle a measure or bring it out on the floor of the Assembly.

The action of the Assembly means that the film censors will continue their supervision of picture productions for another year at least.

REID AND VALENTINO COMPARED IN PHILLY

Stanley's Has Successive Week—Bad Weather Makes Bad Business

Philadelphia, March 22. Bad weather and the regular Lenten handicap hurt film business here last week, but did not drag it down to the level of absolute flops in any case. There were only two big feature openings in downtown houses, the rest holding over the previous week's attractions.

Estimates for last week:

Stanley—"The World's Champion" (Paramount). Following "Moran of the Lady Letty" gave exhibitors good chances to judge comparative merits of Reid and Valentino. Critics liked this new Reid film better than average, but it did not do as well as some of his features and fell below previous week's feature. No advertisement of extra attractions used, but surrounding bill was high class. Did about \$27,000. (Capacity 4,000; scale, 35-50c day, 50-75c nights.)

Aldine—"Foolish Wives" (Universal), 3rd week. Continued nice business and is generally considered as making of this fine new house, which started on many far finer pictures since opening. "Molly-O" coming in next Monday, giving "Wives" four-week run. Close to \$11,000. (Capacity, 1,500; scale, 50 and 75c.)

"Turn to the Right" (Metro), 2d week. Bad start of this one followed by bad business throughout, helped by bad weather. "Foot Falls," Fox feature, next. This marks return of house to Fox films which were used all fall, and disproves in part story Stanley company would use no more films of this company in its bigger houses. "Turn to the Right" hit somewhere between \$7,000 and \$8,000 in its second and last week, around \$3,000 below normal.

Karlton—"Her Husband's Trade-mark" (Paramount). Fell dismally from fine business of first week and a half, but was not pronounced flop that preceding pictures were, and in better season with good weather breaks might have turned in run. "Bought and Paid For" brought in Saturday, following policy of house to start engagements on that day. Picture, specially advertised, show great promise of some real money for this house. Swanson picture did about \$5,500. Low. (Capacity, 1,000; 50 and 75c.)

Other houses also off last week, especially at beginning with rainy evenings. Only one to escape drop was Victoria, which ran Lloyd's comedy, "A Sailor Made Man" (Pathe), in conjunction with "Four Seasons," scenic novelty, and "Carmen," condensed version, which made up hill at Stanley only recently. Bib hit at this downtown house.

Arcadia was off with "Three Live Ghosts," although critics praised it nightly. De Mille's "Fool's Paradise" did not do so well as his other "Saturday Night" at second run Palace, though generally conceded to be a better picture.

MISS MINTER SAILS

Nerves Shattered by Taylor Affair—She Goes to Orient

San Francisco, March 22. Mary Miles Minter arrived in San Francisco last week and, in the hope of escaping notice, went quietly on board the steamer Wilhelmnia, sailing the same day for the Orient. The newspapers got the tip, however, and besieged the star in her stateroom, which she had locked against all comers.

She finally consented to make a brief statement in which she said the "notoriety given her through the William Desmond Taylor murder mystery had so shattered her nerves that she was forced to seek a change and try to forget."

She said she was going to tour the Orient and then would return for a stay in Louisiana before returning to her picture work.

AUTO RACES ON STUDIO SITE

Newark, N. J., March 22. It is announced the Lightning Film Co. of New York has purchased 20 acres near the Locust farm, two miles north of Lakewood, N. J., and has begun the erection of two studios.

Part of the tract is to be devoted to a track for automobile races.

B'WAY EXHIBITORS ENCOURAGED; DOUBLE 'MISTRESS' WITH FEATURE

Strand and Capitol Did Well Last Week—But \$1,000 Between Gross of Rialto and Rivoli—"Four Horsemen" Holds Up at State for Full Week

FILM TRADE STIMULATED LAST WEEK IN BOSTON

Loew's State's Splash Opening Revives Business

Boston, March 22.

Business last week was given an artificial boost by the "movie fever" resulting from the big publicity splash attendant upon the opening of the new Loew State. It was a healthy exploitation and stimulated film receipts even into the suburbs. The outlook for the balance of Lent is gloomy, however, as Boston is a strong city in Lenten observance.

Park—"Foolish Wives" (Universal Special) (Seats 2,200, scale at 55c-\$1.10 for exploitation run). Hit \$10,500 last week, second week it surprised pessimists. House being held open four more weeks, but may have to revert to normal 60-cent top, as picture will have to show \$10,000 to be a profit maker under exploitation operation costs.

Tremont Temple—"Monte Cristo" (2,400 capacity, auditorium type of house, 55c-\$1.10). Picture planned for run, and holding up well; second week showing over \$7,000 under low operation cost. A long run house as rule, starting conservatively and holding up well.

Loew's State—"The World's Champion" and "The Cradle" (Paramount) (4,000 capacity, 35-60c). Opened wild last week to capacity first half while film stars were in town; last half dropping off to something approaching normally satisfactory takings. Too soon to judge what normal business will be. "Turn to the Right" this week (Metro) and popular priced showing of "Four Horsemen" next week.

Old South—"Penrod" (First National) (1,200 capacity, 28-40c). Drop in house, showed over \$5,500 last week at profit.

Modern—"Hail the Woman" and "Glass Houses" (800 capacity, first run, 25-40c), close to \$5,000.

Beacon—"Hail the Woman" and "Glass Houses" (800 capacity, first run, 25-40c), close to \$5,000, twin house to Modern, using duplicate bills, and always running close to it in receipts.

BUFFALO'S HIP RECORD; LOEW'S ALSO DOES GOOD

\$16,000 for Hip With Special Attraction—Loew's Does \$13,000

Buffalo, March 22.

Estimates of business at local picture houses last week:

Hip—Irene Castle and "French Heels." (Scale, 20-50c; capacity, 2,400.) A record week in Hip history. Absolute capacity and over. Around \$16,000, but with \$5,300 for headliner alone, profits are problematical. The best advertised show in months, house getting wide prestige and publicity on strength.

Loew's—"Peacock Alley" and vaudeville. (Capacity, 3,100, with 20-40c scale.) Got well over \$13,000, more than \$2,000 above previous week. Picture caught women and drew Hip overflow. House getting splendid advertising.

Lafayette—"Stage Romance" and vaudeville. Third week of new house. (Scale, 20-50c; capacity, 3,700.) Skidded sharply and dropped \$1,000 below preceding week. Gross well under \$10,000. Slump comes unexpectedly, house being figured for at least four weeks' good business. Will have to improve features and especially vaudeville.

Criterion—"Orphans of the Storm," Third and last week. Fell away into almost total oblivion. Run disastrous one all round. Buffalo under present conditions simply won't buy at dollar top. House now closed for repairs, with future policy a mystery.

Broadway exhibitors were encouraged this week by a sign of returning business. Practically all five of the bigger houses picked up in business during the early days of the week over last week's results, and those were somewhat better than the preceding week. Famous Players sprung a surprise by retaining its "Mistress of the World" at both of its Broadway houses last week, and this is as well, playing the production in conjunction with a regular feature. It was supposed that when it started burying the foreign-made serial production it would drop it from at least one of the houses. Both the Strand and Capitol did a good business, although business at the latter house was not up to the preceding week when it held "Foolish Wives" as the attraction.

The other houses in the Times Square section held a fair average, although neither of the other two straight picture houses has been doing any business to brag of. The Cameo held "Determination" for the second week, and business fell away off, while at the Central "Wild Honey" also did badly.

Estimated figures on last week's business are:

Capitol—"Come on Over" (Goldwyn), Colleen Moore, star. With special Irish program for St. Patrick's week and Irish picture, house did little better than \$31,000.

Cameo—"Determination" (Lee-Bradford Independent release; 2d week). Failed to hold up in business although street ballyhoo and other stunts tried; finished run with little under \$5,000.

Central—"Wild Honey" (Universal). Priscilla Dean, star. Third week, business dropped almost \$3,000 on the preceding week, getting around \$5,000.

Criterion—"Loves of Pharaoh" (Famous Players Special; 4th week). Picked up little last week, getting \$11,200.

Rialto—"Travelin' On" and "Race for Life" (Famous Players). W. S. Hart star of feature and "Race for Life," second episode of "Mistress of the World." With flopping of serial feature Hart picture added to program, double bill drawing business with house getting top business of three Paramount theatres in section, grossing \$21,400 on week.

Rivoli—"Bought and Paid For" and "Race for Life" (Famous Players). Agnes Ayres and Jack Holt stars of "Bought and Paid For." Combination of feature with serial also bolstered up flopping business with house dropping just \$1,000 under Rialto's business, getting \$20,400.

State—"Four Horsemen" (Metro Special). Played full week with split-week eight-act vaudeville show; feature conceded reason for box office draw. Grossing \$19,000 on week.

Strand—"The Seventh Day" (First National). Richard Barthelmess, star. Strand's business fluctuating; last week ran to almost \$24,000.

SMALL TOWN COMBINE

Olean, N. Y., Theatres Get Together in Corporation

Olean, N. Y., March 22. As a result of ruinous competition in theatricals here, the theatre interests, following special arrangement, have formed a new theatrical consolidation to be known as the Allied Theatres of Olean, Inc., for the purpose of eliminating opposition and to give the public standard prices.

Interests which have formed the combine include the Dipson Enterprises, Nickum & Dusenbury, controlling the Strand and Haven (vaudeville), Gem (pictures), and the Boronaro Brothers, owners of the Palace (vaudeville).

The officers include Charles Boronaro, president; N. Dipson, vice-president and General manager, and D. M. Dusenbury, secretary and treasurer.

Friday, March 24, 1922

PICTURES

47

END OF PROGRAM PRODUCING IN SIGHT, SAYS DIRECTOR

Big Companies Will Concentrate on Specials—Low Rentals and Ruinous Competition from Independents the Reason

New Orleans, March 22. A change of import is under way by four major film producing corporations—Paramount, First National, Metro and Fox—according to a director of one of the concerns, who spent a day in this city the first part of this week, while en route from Los Angeles to New York. It is nothing less than the total elimination of the program release by the four, and entire concentration on super-features.

"We have found, after looking at the matter from all sides," he said, "the program release is a distinct money-loser instead of a money-maker, and it must go and will. That has been agreed on absolutely!"

"To take care of that end of the business involves a tremendous overhead, bringing back only minor results. The rentals hardly pay for the handling, much less taking in the cost of production in the figures."

"Another phase is, while the rentals are extremely low, the program release is put into competition with all sorts of fly-by-night pictures of equally low cost. The most detracting element, however, is the fact the exhibitor who offers you program releases insists on a reduction for the super-features, contending he is entitled to it, and perhaps he is under the circumstances."

"The bone and sinew of the business today, as far as the big ones are concerned, is the super-feature. Without it we could not exist, and we are hardly existing now because the program stuff is eating up the profits made by the really big pictures. We are through with it!"

SAN FRANCISCO REPORTS INCREASE IN FILM GROSS

Two Special Features Competing for Business—Granada Did \$24,000

San Francisco, March 22. An increase in business was generally reported by the first run picture houses, with two special features fighting for patronage at two houses—Metro's "Four Horsemen" at the Regal without any increase in the regular price, while at the Imperial the prices were boosted for "Foolish Wives" with the house getting a record play.

California—"A Sailor Made Man" (Pathe; seats 2,780; scale 50-75-90). Harold Lloyd, star. Drew \$19,000. Also showed Princess Mary wedding; special orchestra for engagement.

Granada—"The Ruling Passion" (United Artists; seats 3,100; scale 50-75-90). George Arliss star. Added attractions in Paul Ash orchestra; grossing \$24,000.

Imperial—"Foolish Wives" (Universal Special; seats 1,425; scale 35-50-75). Prices at this house boosted to 50-75-\$1 for run of feature. No added attraction; \$23,000.

Strand—"Four Horsemen" (Metro Special; seats 1,700; scale 25-50-75). With no advance in prices, picture drew \$17,000.

Tivoli—"Penrod" (First National; seats 2,200; scale 40-50-75). Wesley Barry star. Plays to regular picture clientele; \$14,000 last week.

FILM EXCHANGES MUST MOVE

Minneapolis, March 22. The 25 local film exchanges are up against the proposition of removing their offices from the loop district if a proposed ordinance, now before the City Council, goes through.

Arthur Price, fire marshal, has declared the Loeb Arcade, home of Finkelstein & Ruben offices, and the Produce building, occupied by many exchanges, not fireproof, contending that the fire hazard of having film vaults in the loop is too great. He recommends that the council decide the district where exchanges may be erected.

1ST NAT'L-GOLDWYN DEAL REPORTED CLOSED

Talk About Sennett and Thos. Ince—Ince Affiliation Denied

It was generally conceded early this week the deal between Goldwyn and First National had been definitely closed during the week-end at Atlantic City, where First National executives and those of Goldwyn were reported to have held a three-day conference. The details are yet to be worked out. At the First National offices it was stated Tuesday that while it was possible the deal had been closed, there was no possibility of receiving official confirmation there.

Samuel Goldwyn was not to be reached, it being said that since the day the rectorate board deposed him as head of the organization, he has not been near the offices of the company named after him, and for the present is conducting business from his home, his secretary having moved there from the Goldwyn office.

In First National there was considerable talk regarding the future plans of Mack Sennett and Thos. Ince. The report that Ince was to associate himself with United Artists was denied by one of his representatives.

Ince has been casting about, however, for a releasing source he can jump to in the event he and First National cannot come to an agreement regarding their contract. The contract Ince has at present is not to his liking, and a revision of it is what he is asking from the First National. The agreement under which he and Sennett are releasing through First National is for a period of three years, and neither of the producers can walk out cold on First National without the permission of that organization or a fight in the courts.

Al Lichtman, who has been representing the Associated Producers in the First National offices, stated last week that he did not believe Ince would be able to withdraw from First National, but that Sennett might do so. Sennett in that event would undoubtedly align himself with the new corporation that is being formed by Hiram Abrams of United Artists, which is to be known as the Allied Artists' Corp. and which is to release outside productions other than those made by the Big Four of the United, utilizing the present exchange system of that corporation for physical distribution.

E. J. Bowes moved his offices from the Capitol theatre this week to the Goldwyn offices on Fifth avenue. He will be the active vice-president of the corporation.

NO "MUSH"

Syracuse, N. Y., March 22. "Take Your Girlie to the Movies If You Can't Make Love at Home" is now under the ban in this city.

Syracuse owners, members of the Syracuse Theatrical Managers' Association, have decreed the local picture houses as a lovers' retreat is taboo and forbidden.

With the first signs of the approach of "spring fever," the hard hearted picture proprietors have issued instructions to ushers to "put the lid" on "mush." It's all right to drop in to get a few hints from screen stars as to how it's done, but there's to be no practising simultaneously.

F. I. L. M. CLUB DANCE

The F. I. L. M. club is giving a dance at the Automobile Club of America, April 1. The tickets placed on sale this week place a \$5 admission charge to the affair.

SERVICES APRIL 2 FOR STANLEY V. MASTBAUM

Dedication Same Day of New Building—Friends and Public Invited

Philadelphia, March 22. Dedication of a new building, replacing the former Stanley V. Mastbaum Memorial Building at Eaglesville Sanatorium, memorial exercises for the donor and the celebration of his birthday will be combined on April 2, under the auspices of the Stanley V. Mastbaum Memorial committee.

The new structure has been erected at a cost of \$85,000 and contains 32 beds. It will be the infirmary of the institution, and will be elaborately fitted up. The building will take the place of the original structure erected by the late Mr. Mastbaum, who was interested in the institution. Jules E. Mastbaum, president of the Stanley company and brother of Stanley, arranged for the demolition of the old building and the erection of the new one.

The speakers will be Judge John M. Patterson of the Common Pleas Court; Louis Gersley, president of the Eaglesville Sanatorium, and Dr. A. J. Cohen, chief medical inspector of the institution. Musical selections by the combined orchestras of the Stanley theatres, solos and vaudeville acts will form the program. The Philadelphia Motion Picture Exhibitors' association will be present in a body, as will the employees of the Stanley company and the Fred G. Nixon-Nirdlinger chain of theatres, while a special delegation will come from New York.

The public is invited. The exercises start at 2:30 o'clock and end at 5.

The committee in charge includes Lawrence Beggs, chairman; Frank Buhler, Al Boyd, Abe Sablosky, Lew Sablosky, John McGurk, Morey Boney, Morris Wolf, Fred G. Nixon-Nirdlinger, Joseph Cohen, Irving Rossheim and Abe Einstein.

EASTERN STUDIOS DULL

No Program Picture Making in Fort Lee Group

The dullness of production on the Pacific Coast has nothing on the stagnation in eastern studios. In the Fort Lee, N. J., group of plants there is not a program picture in making.

There are three or four independent operations going on, the outsiders renting studios for short terms, but nothing is in sight when the current enterprises are completed.

DE PAUL UNIVERSITY OFFERS SCENARIO WRITING COURSE

School of Journalism Will Instruct Students in Technique of Screen and Teach Them "Different Phases of Real Life"—First of Kind

Chicago, March 22. In connection with a course of journalism which is being taught at De Paul University, a department of scenario writing will be inaugurated, according to an announcement made by Professor Franklin Lee Stevenson, head of the school of journalism.

According to Prof. Stevenson this is the first department of its kind to be established by any college or university. He stated that heretofore persons who desired to obtain instruction in the art of writing for the motion picture companies had to rely almost entirely on the so-called correspondence schools. Prof. Stevenson stated, "We will, of course, teach the technique, but what is more essential, we will endeavor to acquaint our students with the different phases of life itself. One who does not know life cannot write for the movies or in any other field, for that matter."

SELECT UNDER REORGANIZATION; ZUKOR AGAIN BEHIND SELZNICK?

Morris Kohn Returns to Selznick Company as Treasurer—Sam Morris Sailing for Other Side to Handle Foreign Distribution

STATE RIGHTS PLAN FOR BOOMING SEASON

Joe Lee Heads Organization—Intermediary Between Producer and Exhibitor

A new States rights organization is to enter the field in New York. The project is being launched by Joseph Lee who for a number of years has been a close student of the independent field for pictures. The organization is to be perfected within the next few weeks and will begin operating by April 15 at the latest.

The plan as outlined at present is to have the organization act as a link between the independent producer and the State rights exchanges in the various territories.

That the forthcoming season appears to be looming as one of the biggest the independent field has ever experienced has prompted Lee and his associates to work out the details of the scheme which has as its scope advising of the producer as to the wants of the State right field, the arranging of the territorial divisions for the sales of the rights, the exploitation matter for the picture, including the openings for the features in the key cities, handling of the paper and other advertising matter, including the trade press requirements.

The sales of the picture are to be made with the producer obtaining the full amount direct from the exchange men, the service on the part of the Lee organization to be undertaken on a flat price basis instead of operating on a percentage plan with the producer.

SEENA OWEN'S DIVORCE

Signe uen Walsh (Seena Owen) has filed suit in Los Angeles for divorce against George Walsh, film actor. Estelle Taylor is named as co-respondent.

Mrs. Walsh asks for the custody of her daughter, divorce alimony and a share of the community property valued at more than \$50,000.

A reorganization of the Select is under way. During the last week Morris Kohn, formerly president of Realart, was elected to succeed H. C. Siegel as treasurer of the company. He returns to the Select to occupy practically the same position he held in the organization several years ago, when he was placed there by Adolph Zukor.

The election of Kohn to the Select Corporation officership was taken as an intimation that Zukor is again financially interested with Lewis J. Selznick in the conduct of the Select.

Sam Morris, former general manager of the company, is to sail for England April 11 to handle foreign distribution for the company, and Jack Woody, former sales manager for Realart, has been designated to succeed him at the home office of Select.

EMPEROR KARL'S OFFER FOR PICTURE ACTOR

Universal Cables—Emperor's Family in Need of Funds

Ex-Emperor Karl of Austria may become a picture actor in this country. Carl Laemmle cabled the exiled Austrian monarch an offer of \$250,000 to come over and appear in a Universal production to be made in California. The cable was dispatched from New York Tuesday, addressed to the former emperor at Funchal, Madeira Islands, where he is reported as living in a tumbledown mansion and without funds.

In the event that the deposed head of the Austrians accepts the offer made him, he will come here with the Empress Zita and be sent to California, where they would be directed by Eric von Stroheim, one of their former subjects.

A cable from abroad early this week stated that the royal family had been turned out of the place that they were occupying in Funchal because of lack of funds and the old mansion on the outskirts of the town was donated to them to occupy for a period of three weeks without pay. When this cable was brought to the attention of Laemmle he immediately ordered the offer of \$250,000 cabled to the Emperor and Empress for their appearance in a single feature production.

No reply was received up to Wednesday by the Universal offices.

ARBuckle TRIAL ON

San Francisco, March 22. The third trial of Roscoe Arbuckle got to the testimony stage yesterday, when the largest crowd since the first trial attended.

Gavin McNab, counsel for the defense, stated in his opening address he would show by medical testimony Virginia Rappe had been suffering from a chronic complaint that resulted in her death, through which Arbuckle was charged with manslaughter.

New Orleans, March 22. Zey Prevost, one of the star witnesses in the first trial of Fatty Arbuckle, and who disappeared mysteriously shortly thereafter, has been in New Orleans for several weeks, registered at the Grunewald Hotel as Zeffie Elbury.

Admitting her identity today, District Attorney Brady of San Francisco wired the local district attorney transportation and expense money to send Miss Prevost back west, but the law does not compel her to return, and she is not inclined to do so.

Miss Prevost declined to see any one this afternoon, her maid stating she was confined to her bed through illness. Miss Prevost has been a familiar figure at the local tracks the past winter.

PRICES REDUCED, BUT NOT SET

Richmond, Va., March 22. Following the trend of picture policy in other sections of the country, managers here have all announced a cut in prices in the last two weeks. Harry Bernstein, general manager of the Wells theatres, in a statement says no standard of prices will be permanently fixed for the present.

While the Colonial, the largest picture theatre between Washington and Atlanta, will offer big production pictures at top prices of 35 for night and 25 cents for matinee, commencing this week, the scale will be shifted to meet the cost of the Colonial's offerings. The same policy will be applied to the Bijou, of the Wells string. The Isis, which was made a standard 10-cent house two weeks ago, is again playing to very large business since the reduction became effective.

TIME AFTER TIME

A NEW
BALLAD BY

ERNEST R. BALL

LYRIC BY J. KEIRN BRENNAN

*EVERYTHING
READY
for YOU*

Professional
Copies

Orchestrations
All Keys

Band Arr.

Quartets—
Male,
Female
and
Mixed Voices

With expression

VOICE

What can I do to wake you up to the things you miss?
Is there no love comes steal- ing In- to your sleep- ing heart?

What can I do to make you thrill to an hon- est kiss?
Is there no lone- some feel- ing Fills you when we're a- part?

REFRAIN *Tenderly*

What can I do that I haven't done To make you be- lieve I love only one!
Is there no way to win your dear hand? What more can I say. So you'll under- stand?

Time af- ter time I've told you How much I miss your smile;
Hop- ing you'd let me hold you Just for a lit- tle while.

Time af- ter time you re- fuse me, Re- fuse me your lips sub- time, I You don't seem to know that I love you so. Tho' I've told you time after time.

Copyright MCMXXI by M. Witmark & Sons

*SOME
SONG*

*SOME
WRITERS*

*NUF
SED!*

AND JUST IN PASSING — LET US REMIND YOU OF

I'LL FORGET YOU

LYRIC BY ANNE LU BURNS

The Greatest BALLAD of its kind ever written by MR. BALL

M. WITMARK & SONS

THOS. J. QUIGLEY
Garlick Theatre Bldg.
Chicago, Ill.

JACK HURLEY
508 Pantages Bldg.
San Francisco, Calif.

J. J. GERLACH
312 Savoy Theatre Bldg.
Pittsburgh, Pa.

SYDNEY KLEIN 450 Kuster Terrace Salt Lake City, Utah

ED EDWARDS
35 So. 9th Street
Philadelphia, Pa.

JOS. L. MANN
424 Barth Block
Denver, Colo.

B. LOWELL
406 Lindley Bldg.
Minneapolis, Minn.

JACK LAHEY
218 Tremont Street
Boston, Mass.

H. ROSS McCLEURE
Emporium Mercantile Co.
St. Paul, Minn.

ALBERT LINDSAY
10 West Oh. Street
Indianapolis, Ind.

1562 Broadway

JACK CROWLEY

78 Belknap Street

Providence, R. I.

AL HOWARD

1020 Randolph Street

New Detroit O. H. Detroit, Mich.

FRANK FOSS

27 Hamilton Terrace

Boston, Mass.

HAL KING Gaer Theatre B

AL COOK

NEW YORK

Next to

Palace Theatre

MORT NATHAN

207 Superba Theatre Bldg.

Los Angeles, Calif.

ROBERT EDGAR

500 Montelius Bldg.

Seattle, Wash.

DOC HOWARD

27 East 5th Street

Cincinnati, Ohio



VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1904, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXVI. No. 6

NEW YORK CITY, FRIDAY, MARCH 31, 1922

48 PAGES

HAYS "MADE NO PROMISES"

CENSORING BY ENDORSING, PLAN OF INDIANA LAYMEN

National Indorsers of Photoplays Incorporated—
Good Pictures Only Mentioned—Other States
Interested in New Movement

Indianapolis, March 29.
A move to make the plan of indorsing good rather than censoring bad photoplays in vogue among people of Indiana interested in better movies was started last week with the incorporation with the Secretary of State here of the National Indorsers of Photoplays. The organization, which expects to form state indorser boards throughout the country, will have headquarters in Indianapolis. Indiana exhibitors work with the Indiana board. Its leaders having helped them fight all censorship bills to death in the State Legislature last year.

Mrs. David Ross of Indianapolis, Indiana president, has been chosen to head the national organization, with other officers as follows: Dr. M. C. Pearson of Detroit, Mrs. Robbins Gilman of Minneapolis, Mrs. M. K. Merriman of New York, Mrs. M. E. Robbins and Mrs. S. E. Perkins of Indianapolis, and Mrs. Grant C. Merkle of Winchester, Ind., vice presidents; Mrs. Fred Pettijohn of Indianapolis, recording secretary; Mrs. O. C. Lukenbill of Indianapolis, treasurer; Mrs. Curtis Hodges of Indianapolis, organizer, and Miss Caroline Goodheart of Indianapolis, executive secretary.

States which have signified interest in the movement are Utah, New Mexico, California, Illinois, Ohio, Georgia and North Carolina.

MRS. LYDIG HOYT'S OBJECTION

A matter of billing interfered with a Keith vaudeville route for Mrs. Lydig Hoyt this week. The office offered the act a route through Schwab & Kussel, but insisted Mrs. Hoyt be advertised as Mrs. Lydig Hoyt.

Mrs. Hoyt's husband objected to this manner of introducing the society woman in vaudeville, compelling her by agreeing to have her billed as Julia Hoyt. The business arrangements were abruptly ended.

OLD TIME MELODRAMAS DOING LIMIT IN STOCK

Daniel Fendell Players in Buffalo Change Play Twice Weekly

Buffalo, March 29.
The Daniel Fendell Players at the Empire, offering old-time melodramas with two changes of bill weekly, has proved the surprise of the season.

Opening last week on a 10-20c scale, the house got 1,800 paid admissions. The attraction was "Thorns and Orange Blossoms." Latter half of the week ("Ten Nights in a Bar-room") went to capacity several hundred being turned away each night.

Pictures before and between performances, making show continuous.

Efforts being made to get company into Academy, as Empire cannot get women patronage.

Company is being handled locally by National Exchange.

ALHAMBRA STOCK; FIRST TIME THERE

Keith's Harlem Big Time House Trying It Over Summer

The Alhambra, New York, will install a stock policy May 1, when the present Keith vaudeville will be discontinued for the summer. The stock policy will be in the nature of an experiment and will be the first time that this house has ever housed stock.

Beatrice Morgan, a former Harlem stock favorite, now appearing in a vaudeville sketch with Mildred Harris Chaplin, may head the company.

FILM DICTATOR WON'T HINDER SEX THEME

Took Job for Service Opportunity, to Escape Politics, and Needed the Money—Elimination of Sex Would Rob Screen of Interest

NOT A REFORMER

Will Hays, the former postmaster, for the first time since he has assumed his duties as head of the National Association of Motion Picture Producers and Distributors, gave a private interview of the question and answer sort, having theretofore confined himself to written statements officially given out.

Among the things he said were: "I know nothing about the technical end of pictures, either manufacturing, exhibiting or distributing."

"I hope to learn, however, and am right now 'going to school,' like a child, to master this great industry of art, science and commerce."

"I accepted my post for three reasons—first, because it offered a chance to engage in a public service; second, because it offered a chance to retire from politics; third, because I needed the money."

"I received the offer out of a clear sky, Dec. 8, from gentlemen I did not know personally, for whom I had never done anything, and to (Continued on page 26)

MONTREAL OUT FOR GOOD, SAYS SOTHERN

Tells Audience His Majesty's Management Annoyed Him—Overtime Started It

Montreal, March 29.
E. H. Sothern and Julia Marlowe have made their last bow to a Montreal audience. Mr. Sothern, speaking (Continued on page 26)

20-YEAR PRISON SENTENCE FOR CARNIVAL PROPRIETOR

Lured Four Young Girls From Home—Charged with Mann Act Violation—Illinois Judge Warns All Carnival Men

ALEX PANTAGES WANTS \$100,000 FROM DEMPSEY

Files Suit Against Champ—Alleges Contract Breach—\$4,000 Guarantee

Los Angeles, March 29.
Alexander Pantages has filed a \$100,000 damage suit for breach of contract against Jack Dempsey and Jack Kearns, the champ's manager. Suit is based on a contract of Oct. 11 last for the defendants' personal appearances over the Pan time for at least 20 weeks, commencing Oct. 23, at \$4,000 weekly guaranteed against 50 per cent. of the gross earned by the Dempsey road show.

The claimant alleges that after 10 weeks the defendants went east, appearing in Boston for a week and at the New York Hippodrome for three weeks. Pantages sets forth he had 16 more weeks laid out for them which they refused.

Pantages estimates that he lost \$60,000 direct profits and the circuit was damaged \$40,000 worth in publicity.

Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll), attorney for Dempsey and Kearns, states the latter had arranged the pug list's eastern dates following a conference with Pantages. The vaudeville manager, according to Kearns, had agreed to release the champ from his contract and sanctioned the eastern appearances on the understanding they would play out their time later. Dempsey sails for Europe April 11, but has expressed his willingness to play out the contracted dates upon his immediate return.

GYPSY SMITH STARTING

Syracuse, March 29.
Gypsy Smith, the evangelist, opened a month's campaign here Sunday. The opening meeting drew 2,000 people. The services are being held in the Arena A-mory, where the Billy Sunday revival was also staged seven years ago.

Chicago, March 29.
With the spring season here and the carnival companies prepared to get under way, the carnival "mormons" have become active again.

Frank Gillenwater, proprietor of a small carnival company, drew him a 20-year sentence in Leavenworth penitentiary and a fine of \$4,000 from Judge English in the United States District Court at Danville, Ill., for violation of the Mann act.

He was charged with having taken Lillian, Merle and Marie Thompson, all sisters, from their home in Pawhuska, Okla., and Gladys Pipkin of Springfield, Mo., from Kentucky to Illinois for immoral purposes.

All the girls testified against him. They told harrowing tales of ill-treatment and cruelty and two alleged he was the father of their children.

In sentencing Gillenwater, Judge English said: "Men of your type are a menace to the community at large. You should not be permitted to come into contact with society and it is only too bad that the law covering your offense is not more drastic. The death penalty is too (Continued on Page 26)

BUSINESS BAD? So Low Around New York "Clockers" Are Placed on Doors

Business has been so much off along Broadway the managers controlling a group of theatres have placed "clockers" on the door.

This is unusual for New York, but the managers appear to be uncertain as to the volume of attendance.

Early this week half a dozen men with "clocks" were around.

CHARLOTTE

the Hippodrome's Ice Queen rules over her ballet entirely "dressed" by the reigning costumers

BROOKS
Everything in Attire for the Theatre
143 West 40th Street, N. Y. C.
Brooklet No. 25

LENT AND WEATHER BRING SERIOUS SLUMP IN LONDON

Cochran Posts Tentative Closing Notice for "Fun of Fayre"—Many Bills Changed in Effort to Stimulate Business—Revival Due

London, March 29.

A terrific slump set in last week, due to Lent and bad weather.

Charles B. Cochran has posted a tentative notice of closing at the Pavillon, where his "Fun of the Fayre" is current, in a fortnight. It is announced he will continue if business recovers within that time. George Foster has the provincial rights of the show and proposes to send out touring companies in September.

Signs of lagging business are apparent in other places. There will be a change of attraction in four of the leading theatres, two new pieces are announced together with two revivals.

Four leading attractions are ending their runs within a fortnight and will be succeeded by two revivals and two new productions, one an American enterprise.

The last named is "Smilin' Through," in which Jane Cowl will appear, date not yet announced, although Crosby Gage is here negotiating with Sir Alfred Butt on behalf of the Selwyns.

"Blood and Sand," the Ibanez work, finishes at the New Theatre April 8, to be replaced by a revival of "Mr. Wu" a week later. "Enter Madame" ends at the Royalty, and "Jenny" at the Empire, April 1. Edward Laurillard will take up the Empire stage with a new play, "Love's Awakening."

"The Truth About Bladys" will be succeeded at the Globe April 6 by a revival of "Mr. Prim Passes By."

AGENTS' COMMISSION

Paris, March 29.

The prefecture of police has issued a regulation dated Feb. 18, modifying the ordinance of Dec. 2, 1921, relative to theatrical agencies in the city and has embodied the following tariff of commissions for artists:

Monthly engagements, not exceeding 500 francs, maximum commission 2 per cent; over 500 francs and less than 1,000 francs, 5 per cent; over 1,000 francs, 10 per cent.

Weekly engagements (seven days) not exceeding 30 francs per day, 5 per cent; over 30 francs, 10 per cent. Single performances in Paris or suburbs: Not exceeding 100 francs, 2 per cent; 100 francs to 200 francs, 5 per cent; over 200 francs, 10 per cent.

Provinces: Not exceeding 50 francs a day, 5 per cent; over 50 francs, 10 per cent. This tariff must be posted in agents' offices and the total amount of the salary must be mentioned in contracts.

LONDON'S OFFERINGS

UNSUITED TO U. S.

So Says Crosby Gage, But American Rights Being Bought

London, March 29.

Crosby Gage, the American theatre scout, left for Paris yesterday, declaring on his departure that there are few among the London current attractions that are suitable for American production. Nevertheless, the week's record shows an active demand for American rights.

Frederick Stanhope has taken on the American rights to "The Faithful Heart," now playing at the Queen's. The Shuberts have the American rights to "The Lady of the Rose," current at Daly's and the Theatre Guild has bought the right to produce "From Morn' Till Midnight," written by George Kaiser, an Austrian, with English adaptation by Ashley Dukes.

AMERICANS IN EUROPE

Paris, March 15.

Ruth King, piano soloist, is giving a concert with the "harmonic orchestra," directed by Selmar Meyowitz, in Berlin, April 22. She is at present in Vienna.

Laura and Electra McKey, of California are in Italy, sailing home from Naples early in May.

Ernest B. Schoedsack, of the Selznick film, who has been in Florence, Italy, has returned to Paris.

Paul Miller, of Harrisburg, Pa., a picture operator in Berlin, was mobbed by a crowd of German royalists last week when he happened to be passing a meeting at a moment the cry "Down with foreigners" was raised by a former officer. He was saved with his films by a group of workmen.

Walter Charnbury, pianist, gave a recital in Paris at Salle Erard, last week.

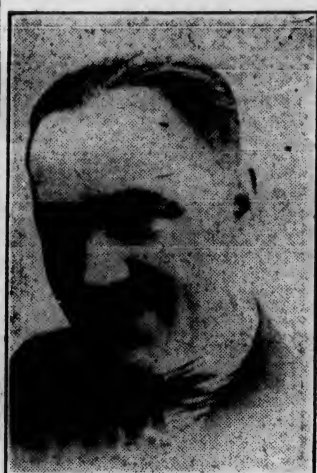
Mildred Wellerson, violinist, aged 11 years, appeared in a concert in the French capital.

Charles F. Isner Barrell and James J. Goebel, future men of New York, are touring Europe, making educational films.

Albert Spaulding, violinist, is concert-giving in Rome, Italy.

Cante Nest, magazine writer, of New York, is visiting France.

Francis Gregory (formerly with a hoop act) is now installed in Paris as a manufacturer of Gregory's grease paints.



Being happy with Shanley in Frisco, hot dinners in Shan's apartment and laugh after laugh listening to this bird. Boy, he has forgotten more showmanship than half these fellows will ever know.

Dear Furness: I arrive in Los Angeles Sunday evening, April 8, for two weeks at the Orpheum. Reserve a small, cheap room near the bath. Throw away your golf sticks and put a lot of laughs in the first show Monday. I will use them and give them back to you. Have some actor that is going big this week leave two bows for me in the dressing room. I will put them with the two I get and the six I steal and the manager will write in I am a riot. Phone "Hello" to Ben Piazza, manager of the Hill Street Theatre. He is one regular guy. Love and kisses, Your little pal,

FRANK VAN HOVEN

RECEIPTS FOR ONE DAY IN THEATRES OF PARIS

Slightly Improved at Box Office—March 17, Date of Receipts Given

Paris, March 21.

There is a slight amelioration toward the end of March, and the takings at the principal theatres, while below running expenses in many cases, show a rising tendency. The figures last Thursday evening, March 17, an average day, were as follows, in francs:

Comedie Francaise, 15,231; Opera Comique, 19,513; Odeon (repertoire), 7,005; Theatre de Paris, 7,339; Vaudeville ("Chaire Humaine"), 9,104; Daunou ("Bonheur de ma femme"), 3,872; Gymnase ("The Thief"), 3,884; Varietes (Rip's revue), last, 6,147; Sarah Bernhardt ("L'Aiglon"), 7,744; Mogador ("Mr. Farnham"), 7,748; Palais Royal ("Chasseur"), 6,235; Nouveautes ("Diane au Bain"), 3,418; Bouffes ("Dede"), 11,255; Folies Bergere (new revue), 20,754; Edouard VII (illusionist), 7,728; Potiniere (Banco), 3,778.

Renaissance (Danseuse Rouge), 3,478; Arts (L'Autre Fils), 1,834; Antoine (Heure du Berger), 5,394; Porte St. Martin ("Don Juan"), 8,611; Chatelet ("Jean qui Rit"), 4,853; Gaites ("Cloches Corneville"), 5,467; Ambigu ("La Flamme"), 3,300; Apollo ("You-You"), 4,168; Comedie Montaigne, 658.

Michel ("Paris, Bon Juge"), 5,392; Casino de Paris (revue), 13,382; Ba-Ta-Clan (revue), 5,328; Mayol (revue), 3,707; Vieux Colombier (repertoire), 3,989; Grand Guignol (mixed), 2,911; Deux Masques (mixed), 1,638; Cigale (revue), 3,331; Eldorado (farce), 5,119; Scala (Dame chez Maxime), 2,262.

Premiere at Theatre de Paris, with Miquette et sa Mere, with critics present. Receipts since average 12,000 francs.

Last performance of late Henry Bataille's play, Vaudeville since, showing pictures ("Four Horsemen of the Apocalypse"), with results doubtful.

Opera is closed Thursday evenings. Capucines, Mathurins; Theatre des Champs Elysees closed for rehearsals.

Edna Best will be the leading lady in A. E. W. Mason's new play, "Running Water," the production of which has been fixed for April 5 at Wyndham's. The leading man will be Gilbert Hare and the rest of the cast includes Spencer Trevor, Edward Combermere, Wilfred Seagrims, Tom Reynolds and Clifford Heatherley. Walter Blackett will produce.

WE'D LIKE SAKHAROFFS

Russian Dancers Make Good Impression at London Coliseum

London, March 29.

Clothilde and Alexandre Sakharoff, the Russian dancers, lately from Paris, opened Monday at the Coliseum.

Their impressionistic conceptions of Russian dancing is exceptionally effective and the pair would doubtless score a hit in America.

FAIR LONDON TAKINGS FOLLOWING THE BOOM

Expenses Still High—Estimates of What Legit Shows Are Doing

London, March 21.

Although the depression which follows every boom is being felt and shows little signs of general abatement, and expenses are still high, while a theatre which before cost something like £60 a week now costs £500, those plays in London which have gained a measure of popular success are playing to very fair if not wonderful business.

The figures below give the average weekly returns of the London (West End) theatres where the most popular plays are running. It must be remembered that the London theatres, many comparatively old buildings, have by no means the seating capacity of New York houses, nor are the prices of admission charged for the popular successes so high. Success, however great, makes no difference in London admission charges.

"The Midnight Follies," a cabaret show staged after the theatres and vaudeville houses close at the Hotel Metropole with a company of revue "stars," is averaging £1,500 at the doors.

"The Fun of the Fayre" at the London Pavillon, a revue on the best Cochran lines, is taking £3,000 a week.

The American musical comedy, "Sally," in which Dorothy Dickson is appearing at the Winter Garden, is doing from £4,000 to £4,500.

"Cairo," the original "Mecca," with Oscar Asche and Lily Brayton at His Majesty's, is doing an average of £3,500, although the orgie scene has been modified.

"Bulldog Drummond," the melodrama which Sir Gerald du Maurier described as the "bloodiest play he'd ever acted in," at Wyndham's, averaged £300 a performance for the past nine months.

"A to Z" at the Prince of Wales' is regularly playing to around £2,000, with big night business.

The Palladium's new revue policy with the Harry Day production, "Rockets," is playing to practically capacity at night shows, the matinees not so good, but matinees seldom play to a genuine capacity in London.

At the St. James, a small, select, old-fashioned house, the American drama, "The Bat," is averaging £1,900.

The Irish Players while at the Ambassadors were taking £1,100, and will probably do much better on their present transference to the Aldwych.

"The Wheel" at the Apollo, Phyllis Neilson-Terry's first venture in West End management, is taking £1,800. "The Faithful Heart," the great "human success of last autumn, with Godfrey Tearle and Mary Odette, a screen star, in the leading parts, is doing £1,600. On its transfer to the Queens, a theatre which has not been too lucky of late, it should do much better.

"Welcome Stranger," with the comedian, Harry Green, at the Lyric, only played to £1,000 during the week ending March 18.

NOVEL STAGE EFFECT IN "ROUND IN 50"

Hippodrome Show Looks Like Success—Wylie Tate Production

London, March 17.

The Wylie-Tate Corporation presented at the London Hippodrome last night, what is described as "a musical adventure," in two parts, entitled "Round in 50." It is a modernized version of Jules Verne's story, "Around the World in Eighty Days." The grandson of the original Phineas Fogg is requested by his illustrious grandfather to perpetuate the name by making the journey in 50 days, and on his failure to accomplish the feat will not fall heir to the old man's estate of £700,000. This gives ample scope for innumerable changes of scenery.

George Robey is the servant to the young man in taking the journey, and has a character role along the lines of Friday in "Robinson Crusoe."

The piece had a preliminary week's tryout at Cardiff. By the time it reached the English metropolis it was in very good shape, and bears all the earmarks of an outstanding success.

The book is by Sax Rohmer, Julian Wylie and Lauri Wylie. Lyrics by Clifford Harris and others. Music composed, selected and arranged by the late Jas. W. Tate and Herman Finck. Ballets, musical numbers and ensembles staged by Gus Sohlke. Produced by Julian Wylie.

The big hit is the employment of a picture flashed upon the scenery giving a most vivid effect of ocean waves. Through a mechanical contrivance a motor boat containing characters of the play is seen chasing the "Mauretania," finally catching up with her and having one of the characters board the steamer. A similar effect was used a short while afterward, showing a motor car racing from Portsmouth to London. The idea is so simple it seems incredible no one ever thought of utilizing it before. It is a novelty as effective as anything upon the speaking stage in the past generation.

Bookmaker Buys Small Theatre

Paris, March 29.

It has just been stated Dumien, who controls the Olympia and Folies Bergere, has purchased the Theatre des Ternes here from the new owner, G. Tenot. The price paid is said to be 900,000 francs.

SAILINGS

Reported by Paul Tausig: Sen, 104 East 14th street, New York (all from New York): March 15, Johnny S. Black (Paris); March 25, Sophie Tucker, Annie Tucker, Jack Carroll, Ted Shapiro (Homerick); March 30, Scamp and Scamp (Mount Clinton); March 28, Ewart Scott (Centennial State); April 4, Mile (Mauretania); April 24, Kahrum (Mauretania).

March 28 (New York to London) Hewitt Scott, formerly with de Courville's "Pins and Needles."

March 25 (New York to Bremen), Joe Hess (Homerick).

March 31 (New York to London), Paul Irving, Jack Morton (Orbita).

March 25 (from New York) Olympia Desvall (New Amsterdam).

March 31 (from New York), Jack Morton (English); Paul Irving (Royal Mail Line).

ELKINS FAY AND ELKINS
MINSTREL SATIRISTS
A BIG SUCCESS—EUROPE
Playing Moss Stoll & Principal Circuits
Direction: W.S. HENNESSEY

LONDON

By IVAN P. GORE

London, March 15.

Robert Evett, late of Daly's, is another manager who is setting his face against the exorbitantly high prices demanded for the bare walls of London theatres. The provinces, therefore, will be the first to see his new production which will star Jose Collins for long his leading lady at Daly's. Evett is not the first manager by a long way to learn that the big money can be made in the country providing one has the "star."

The cooperative plan having been very successful in at least one London theatre, vaudeville and musical comedy "stars" are considering a descent on the provinces on the same basis. There is much to say for this. Dates with many, even if they have the big names, are hard to get in London and the days of the

"run" at any vaudeville house are over. The Coliseum might give a vaudeville act two weeks, but that is all. There is no other house likely to give the time. On the other hand participants or intending participants, in these provincial cooperative tours should remember that, however, greatly they have been boomed in London, however, good they think themselves and their press agents say they are, 99 per cent, of them are unknown to provincial audiences. The name carries nothing, they must make good if the pay box is to register returns. Outside the West End radius most so-called "stars" are unknown to the world and are likely to remain so.

Sir Arthur Wing Pinero, who, from being a bad actor, has risen his way to the front rank of British playwrights, is taking up the cudgels on behalf of what has been during the coming fall, called the "bedroom drama." In the "Enchanted Cottage," he introduces a bed. Critics who have questioned his good taste with the sound truism that we spend a third of our lives in bed, and yet some people consider that a bed is immoral. "The Enchanted Cottage" is one of those (Continued on page 26)

**WILETTE
KERSHAW**
DRURY-LANE
Theatre Royal, LONDON

MR. G. RHODES PARRY

OF LONDON, WILL BE IN

NEW YORK CITY

for two weeks, commencing March 28

Artists desiring engagements on the Moss Tour, Affiliated Circuits and Independent theatres, write for appointment. Address care Variety, 154 West 46th Street, New York

ENGLAND ON "SPEC," LONG SHOT

By JOLO

London, March 16.

A survey of the prospects of American performers in England this summer, based on painstaking observation and inquiry among the best informed heads of the leading circuits, American and English players and international agents, leads me to this fundamental conclusion:

Do not come over this spring or summer unless you are booked for a definite opening and some consecutive time, or unless you are prepared to look upon the enterprise as a vacation without regard to earnings. This view is based on the fact that books are contested and salaries are strictly controlled. You probably would get an opening, but a desirable route and an attractive salary would be doubtful.

The American vaudeville performer doesn't exist who wouldn't like to play abroad. He has two very good reasons for this desire. He doesn't wish to be at the mercy of the American circuits exclusively and enjoys the pleasure of foreign travel. He knows also that the American booking men are impressed by foreign success and is usually willing to pay a little more for his act if it bears the stamp of European endorsement. He is also in the tactical position of being able to tell the native bookers that if immediate engagements are not forthcoming he will return to England where, having once registered a success, a welcome always awaits him.

There has been consummated recently a working arrangement, not financial, between Moss' Empires, the London Theatres of Varieties (Chas. Gulliver) and the Syndicate Halls, the latter comprising the Brixton Empress, East Palace, the Euston, the Metropolitan, South London, Tottenham Palace, Walthamstow Palace, Watford Palace. It can safely be stated that Sir Oswald Stoll, head of the circuit bearing his name, will be found more or less allied with the booking combination. He is not antagonistic to the combine in any way, nor do his interests conflict, with the single exception of Manchester, where he has a house in opposition to Moss' Empires.

Two West End Halls

At present Sir Oswald has the only two music halls playing variety in the West End of London, the Coliseum and Alhambra. The Hippodrome (Moss), the Palladium (Gulliver) and the Oxford and Pavilion (Syndicate) are all playing musical shows. There is, therefore, no objection on the part of those in the combine to bar artists from appearing in the Stoll West End houses before being routed on their circuits.

A combine such as at present in force was suggested during the Federation strike of artists in 1907, by George Hall, a solicitor of Newcastle-on-Tyne. Hall read the published report of salaries paid to artists at that time and drew up a scheme for the interchange of performers, whereby the circuits, by syndicating their bookings, would be able to secure players at reduced salaries. Hall succeeded in bringing together at a meeting Moss, Stoll, Allen, Barrasford, Gibbons, MacNaghten et al., and put the proposition to them. It would have been carried as at present contemplated were it not for the personal feeling between some of the circuit heads.

The idea was revived several times since then, but the music hall magnates were enjoying so large a degree of prosperity they hesitated to stir up any possible controversy with the artists and were content to let well enough alone.

The officially announced object of the booking combination—that it is for the purpose of compelling artists to change their material is, to my mind, only a partial explanation.

Business is bad at present in all branches of theatricals in England, but the prevailing opinion is that it is on the upward trend. There is no doubt there has been a great lack of enterprise displayed in the selection of variety bills, brought about mostly by managerial competition in signing up artists for a term of years and then having to play them, irrespective of whether they continued to be desirable as drawing cards. This affected the London houses more than the provincial ones. In provincial towns artists were usually played once, or at the most twice, a year, while in London they were booked for engagements of four or more weeks several times a season.

Books Congested

This solid booking and the inability to encourage fresh material is, I think, the main cause of the lack of patronage. From what I can gather, London and provincial audiences still support good shows. At the present moment a novel act can get bookings for a limited number of weeks, but not strictly consecutive, owing to the congested state of the books.

The reduction in salaries offered to some of the English headliners varies from 30 to as high as 50 per cent., those being offered bookings at the half price not being wanted at all. This applies principally to "tops" and "bottoms" of bills. The others, as I understand it, will not be materially cut so long, as they change their material at reasonable intervals, and, if they don't, will not be booked at all. No act hereafter will receive more than a 12-month contract.

When the books have been cleared it leaves the situation in good position for American performers who have material suitable for this market and are enabled to fit their salaries to conform to English prices. The rate of exchange is no longer a serious handicap, inasmuch

as the pound is steadily rising, and there is every indication it will soon reach approximate parity.

There is always a healthy demand for acts that can afford to work here for 50, 60 and 70 pounds. When you get beyond this price it will be difficult to secure consecutive time. This, of course, refers to the general run of "make-good" acts, and does not apply to headliners.

One of the objections to American turns is their disinclination to limit their offerings to about 15 minutes. Audiences here, and more particularly the managements (owing to the necessity for speed in giving two shows nightly) are content to get the meat of an act at a dispense with the remainder. This does not, of course, apply to sketches, but the unessential dialog of these should also be reduced to a minimum. What is meant by cutting down is the elimination of say a slow ballad in the middle of a crossfire turn, etc.

Against Published Numbers

And while on the subject of ballads, the American performer should be warned that the English managers are antagonistic to artists using published numbers, feeling the performer is being paid. For this reason it counts against him in the report sent to the booking office. There is a concerted movement against the practice of paying singers. This will be discussed in another article.

All of which brings us up to what the American performer wants to know: Is it advisable to come over to London this summer.

I do not advise coming over this spring or summer unless definitely booked for an opening. Despite this definite and specific advice, a team willing to work for 30 to 40 pounds would stand a chance of getting a trial and being able to book up for the year—though this is the off-chance and pretty much in the nature of a "long shot." If an act does come over on the chance of showing its goods and is put in for a week or more, they will find the salary offered will be wholly disproportionate to the expense of the trip across the water.

Only As Vacation

The safe thing to do is not to come over this summer, unless you can afford to look upon the journey as a vacation. You are almost certain to get an opportunity to show your goods. They are very keen on American acts, and are more than anxious to look at them. But by next year—by which I mean the end of 1922—the books will be cleared of the terrific congestion caused by advanced bookings, and then the American performer can count upon an immediate trial, with a view to securing practically consecutive dates in event the offering pleases the bookers.

Appended herewith are the details of income tax allowances and the cost of railway travel—two items to be considered in connection with playing dates in England. The many London and touring re-

vues are always in the market for novel acts and, in addition to regular variety bookings, there is always an excellent chance to sign up with a show.

Besides the new booking alliance, the independent circuits in Great Britain are Macnaghten Circuit, Broadhead Circuit and quite a number of independent provincial houses. The only independent London halls are Golders Green, Waltham Green and Empire, Shore-ditch.

Income tax allowances:

In Britain there is no tax on incomes of £150. Personal allowances are: £135 for unmarried persons; if married and living with wife, £225; first child £36 and £27 for each additional child. Allowances are also made for schooling and insurance.

Special allowances for performers:

Relief is granted on salaries and wages paid out of a performers' own salary to members of his company and regular employees as servant or dresser or a person used for working "effects."

Hotel and lodging bills, when the performer has a permanent address. His permanent home will come under local rates and taxes and this is taken into consideration.

Railway fares and baggage and other railway charges.

Carriage locally. Covering lorries "in and out," baggage men, etc. Cabs to theatre. If an artist is "working turns," i. e. doing more than one theatre a night, his transportation from house to house will be allowed.

Clothes (used in act), properties, and "make-up." "Make-up" is an elastic term and covers expensive wigs, etc.

Cost of new material, songs, gags, purchase of tricks, etc.

Advertising: Newspaper, lithos, anything which is necessary to the profession of the performer.

New scenery or repairs to existing scenery.

Postage and telegrams concerning the business side of the act.

Tips.

Photographs used for business purposes.

Allowance is also made for all insurance.

In all cases, when filling up Income Tax forms, it is best to tell the truth. The officials are generally very courteous and helpful, but when a case is found in which the performer or another person is found deliberately trying to get over the authorities the penalties are very heavy. Non-payment of the tax means imprisonment and the imprisonment does not wipe out the debt.

A good plan is to go to the collector of the district in which you are assessed, produce your books, and say frankly you don't understand matters. The officials are invariably friendly and only too willing to help. It is better to employ a lawyer of established reputation. On no account go to any of the very many advertising firms who avow that they can get great reductions. They are sharks of the worst type and by the time you've paid their fees you'll be worse off than if you'd paid the original tax without question. These men are blood brothers to the quack doctor. The existing tax is six shillings in the pound which is greatly pulled down by the generous allowances. Super-tax becomes payable on and over £2,000 net.

With the forthcoming budget a very great reduction in the tax is expected, probably as much as two shillings in the pound (10 per cent).

Railway concessions:

Parties of five and over, members of the Music Hall Artists Railway Association (M. H. A. R. A.), get a discount of 25 per cent on all railway fares. The cost of joining the association is nominal. There are no long and costly jumps as in America, and there are no split weeks and no Sunday shows.

SARAH BERNHARDT HOME

Paris, March 29.

The great Sarah is back after an extended tour through Belgium, Holland and French provinces. While meeting with an enthusiastic reception and success wherever she appeared, the financial result for the impresario is not highly satisfactory, owing to the crisis prevailing in theatrical circles. Negotiations are now in hand for Sarah Bernhardt to pay another visit to England this season. She will also appear at her own house in Paris before the summer.

June Mills and William Innes will for South Africa June 12. They will return for pantomime.

BRITISH EXHIBITORS REMOVE BAN ON GERMAN PRODUCTIONS

Organization by Vote of Three to One Opens Way for Immediate Use—Renters Loaded Up With Importations—Fight Threatened Split

London, March 29.

The Cinematograph Exhibitors' Association has against the showing of German-made pictures was removed this week. The lifting of the prohibition takes effect immediately.

The membership was not unanimous on the proposal, about 25 per cent. being against opening the way for the German product.

The ban pronounced by the Cinematograph Exhibitors' Association against German film product was bitterly criticized by many members of that body. The whole subject in dispute had been turned over to the branches to handle.

The affair threatened to rend the English exhibitor ranks apart, as the chairmen of some branches asserted the prohibition would be lifted, while others demanded that it be continued and even tightened up.

The renters have many German films awaiting release, and the representatives of the German manufacturers are keenly active in a campaign to overcome anti-German prejudice.

HICKS JAZZES ROLE IN "DRESS SUIT" PLAY

Bennett's "Love Match" Also Produced — Nelson Keyes' New Revue

London, March 29.

"The Man in the Dress Suit" was produced at the Garrick, March 22, by David Belasco and Charles R. Cochran in association. Seymour Hicks is starred in this adaptation from the French original.

Hicks has jazzed the principal role much as William Collier might have been expected to do. It is not an altogether satisfactory treatment.

The play is written in a spirit of serious romance, and the comedy vein, however skillfully handled, strikes a false note. Probably the piece would require a new adaptation to fit it for the American stage.

Arnold Bennett's new play, "The Love Match," was disclosed at the Strand, March 22, as an interesting character study in Bennett's best analytic style. As always, the people of the play are intimately and convincingly drawn, but the play is deficient in dramatic force. Bennett is a British institution, and his work is always assured of an audience regardless of their popular appeal, but if "The Love Match" carried a less commanding name its fate would be in question.

Nelson Keyes' new revue, "The Curate's Egg," was produced March 23 at the Ambassadors. It is the familiar type of light melange dominated by Keyes. The entertainment starts brilliantly, but loses its pace as it proceeds, and finishes with an ordinary net return, lacking in novelty and originality.

"MERRY WIDOW" REVIVAL

London, March 29.

J. L. Sacks will make a revival of "The Merry Widow" in London in the late spring, with Joseph Coyne and Edith Day in the leading roles.

DONNEY TO VISIT U. S.

Paris, March 29.

Maurice Donney, French playwright and co-author of the new piece which goes into the Theatre Des Varietes, will visit America shortly.

Paul Whiteman is coming over here to organize orchestras.

HIMMELFARB OUT OF FRENCH JAIL

Man Who Exploited \$100,000,000 Film Deal Waits Trial for Year

Paris, March 29.

Andre Himmelfarb, promoter of the American Film corporation, was released on bail this week after spending nearly a year under detention at Sante prison awaiting trial.

The case is not yet over, however. The authorities are still seeking evidence as to the authenticity of certain documents used by Himmelfarb in his \$100,000,000 promotion. These consisted of a letter purporting to be from Fleischman interests in New York and other correspondence with film men in Italy.

Practically the charges of fraud against Himmelfarb hang on the documents, but efforts to check them up on the foreign end have been fruitless.

Himmel, as he was known, was the head of a small cinema company capitalized at 150,000 francs, and he transferred this concern into the 15,000,000-franc Franco-American Film Corporation late in 1920. He was specifically charged with defrauding M. Rivory of 1,500,000 francs in connection with the deal.



MAY WIRTH WITH "PHIL" PLAYING KEITH CIRCUIT

This Week (March 27), Keith's 105th St., Cleveland. Next Week (April 3), Colonial, Akron, O.

NEW YORK'S SMALL TIMERS TRYING TO BOOST BUSINESS

"Amateur Nights," Under Other Names, Generally Coming Back as Summer Approaches—Audubon Promises Date as First Prize

Business at the box offices of the small time vaudeville theatres in and about the city seems to be have been hit harder by the Lenten slump than other forms of amusements. The receipts have steadily fallen until the local managers of the various theatres have been encouraged by the heads of the circuits to initiate innovations so as to attract additional business.

"Amateur Nights," known now as "Opportunity Nights," "Local Talent Nights" and "It's Up to You Nights," are in vogue again.

The talent for these variously named amateur nights is recruited by several small time agents. No acts of any merit have been developed at these affairs.

The B. S. Moss theatres in and about New York are using a special dance night, where several couples use the old style ballroom dancing with new steps interpolated to music by the orchestra to compete for first and second cash prizes amounting to \$10 and \$5.

One theatre is advertising a "Masque Dance Competition." No one seems to know exactly what it is all about.

On Washington Heights competition has been specially strong between the Hamilton, Audubon and Coliseum, with none doing stupendous business. Pictures and six vaudeville acts are the policy of the Audubon and Coliseum, with the Hamilton playing 10 acts and this week's show headlined with Belle Baker.

The Audubon (Fox) announces that starting April 3 and for four consecutive Monday nights thereafter a special added attraction in the form of an "It's Up to You Night" will be presented. The winner of the first prize will get a three days' date at the Audubon, date and salary not mentioned. The second prize winner will get \$25 in gold, and the third prize will \$10.

MEXICO CIRCUS

Acts Sailing From New York, April 17, to Join New Publication Show

Mrs. Publication who has finished touring Mexico with her circus will present a new circus in the bull ring at Mexico City. The show will be changed every four weeks and is booked out of New York.

Sailing, April 17, for the new Publication show are Dare Devil Doherty, Hill's Comedy Circus, Brenk's Horse, Leach-Wallin Trio, Robinson's Baboons, Four Dyers, Victoria Troupe. Some of the acts will double.

Shows will be given each evening, matinees only on Sunday.

The show is being booked out of the fair department of Wirth, Blumenfeld & Co.

"PAN" CASE UP TODAY

Court Will Rule on Motion to Dismiss Charge Against Publisher

The charge of vending an indecent periodical, preferred against the publisher of "Rosener's Pan," came up in Special Sessions last Friday, the court ruling that George M. Rosener's testimony would be incompetent and that it was not necessary for him to come in from Toledo, where he is playing this week (vaudeville). The Society for the Suppression of Vice instigated this criminal action against George J. Wetzel, the publisher of "Pan." Rosener said he would testify as to the contents and what motives inspired him to pen any and all articles.

The court maintained that the sole evidence rested in the periodical itself and reserved decision for a week until this (Friday) morning to decide on the motion to dismiss the complaint. The three judges sitting in Part 6 of Special Sessions will read the magazine's contents.

ITALIAN OPERA AT THALIA

The Thalia on the Bowery will install an Italian opera company in May for the summer. The chorus is to be composed of recruits from the Metropolitan opera house choristers. The opening opera will be "Pagliacci."

The Thalia is situated in the heart of a crowded neighborhood section and caters largely to Italian patrons. Dramatic stock has been successfully played there during the past season.



BERNICE BARLOW
SOPRANO

I take this means of thanking Messrs. J. Lubin and E. A. Schiller for a pleasant and successful tour over the Loew Circuit.

Personal Direction **AMY V. COX**

SHUBERT VAUDEVILLE SEASON NOW SLOWLY CLOSING

The Shubert vaudeville circuit is playing nine houses this week, with two scheduled to end their vaudeville season Sunday night, April 2. The houses open this week are the Apollo, Chicago; Detroit O. H., Detroit; Ohio, Cleveland; Belasco, Washington; Chestnut St. Opera House, Philadelphia; Rialto, New York; Winter Garden, New York; Crescent, Brooklyn; and Majestic, Boston.

The Apollo, Chicago, and Ohio, Cleveland, will end their vaudeville season next Sunday (April 2), leaving six houses open, which will be augmented until the circuit closes by placing shows into houses with an intermittent policy, like the Teck, Buffalo. The Winter Garden, New York, will close next week.

The Shubert, Cincinnati, and Academy, Baltimore, closed Saturday. The Teck, Buffalo, may play an occasional Shubert vaudeville show until the season closes officially in April.

SEASON'S CLOSING DATES SET FOR SHUBERT VAUDEVILLE HOUSES

May 14 Winds Up End of List at Boston—Will Have Played 34 Weeks—Opera Following Vaudeville at Detroit—Chicago and Cleveland Off This Week

The official season's closing dates for the houses remaining open on the Shubert vaudeville circuit have been set. The latest to close will be the Majestic, Boston, May 14. That will mark a season of 34 weeks for Shubert vaudeville.

The Ohio, Cleveland and Apollo, Chicago, close this week. Detroit closes week of April 17, and the San Carlo Opera Co. will follow in

for a run. Week of April 24 Newark, Philadelphia, Brooklyn and Washington will wind up the season.

The official announcement of franchise holders in Shubert vaudeville for next season was still being withheld up to Wednesday, not having been finally passed upon, although the selection of names has been completed. The same condition was reported to exist with the theatres to be on the Shubert circuit next season. All but about six, it was said, had been arranged for with the full chain to be completed before announced.

The manner of booking through the Shubert office or directly with franchise holders has been discussed, according to report. While franchise holders will be at liberty to make engagements for their respective units, the bookings must go through the Shubert agency, while the Shubert agency will also book acts, apportioning them to units or receiving requests for material secured.

So far as learned, but few Shubert bookings for next season have been entered. Arthur Klein, of the Shubert office, is said to have compiled a list of desirable acts the Shubert agents will start out for when the official announcement of franchise holders is released.

The Shubert office, it is said, to facilitate travel and handling the intact units, will advance money for transportation over the circuit, charging up the fares to the acts. This will be in addition to taking charge, as well, of baggage, leaving the members of the vaudeville bills with naught to do when moving than to catch the train designated.

EIGHT BIG K. C. THEATRES PLAYING POP VAUDEVILLE

Gayety and Newman Added This Week—Empress Advertising "10 Acts for 10 Cents"—Newman Has Musical Revue with 48 People

ACT PAID

E. F. Albee Gives Check for Lost Salary, Following Booking Misunderstanding

Hanon and Clifton, the vaudeville team, were the recipients of a check for \$250 from E. F. Albee, of the Keith office, following a complaint of the act that they lost the week's salary through a misunderstanding between their representative, Gladys Brown, and Doc Breed, booker in the Keith office of the New England houses.

The artists complained that they had been offered Lewiston and Bangor at \$250, but hesitated about accepting the dates at the figure on account of the railroad fares. Meantime it is said that Breed secured another act.

Miss Brown was notified the act would accept the dates, but was unable to fill the open time on account of the spot having been filled. The complaint followed with the awarding of the check by the Keith executive after hearing the artists' story.

It was not learned whether Breed or the act's representative was held responsible.

SING SING SHOW

Three Acts from Victoria Theatre Entertain Prisoners

Ossining, N. Y., March 29.

Three acts appearing at the Victoria in the village volunteered to entertain the men of the institution last Friday night.

Annie and Eddie Princhard, Florence Crystal and Jim Anderson and Phil Davis were the trio of turns. All of the entertainers greatly pleased.

The finish of the show was the Metro picture, "Peacock Alley." Mr. Ellsworth, of the Metro staff, furnished the film.

GARDEN OFF APRIL 9

Cantor Show Opening There the Following Day

"Make It Snappy," the Eddie Cantor revue, will come into the Winter Garden April 13, carrying out the Garden tradition of opening attractions there Thursday night. One or two dates were cancelled, including the booking for Atlantic City, that permits the show to open in New York about 10 days earlier than first planned.

Through moving up the Cantor date, Shubert vaudeville will be withdrawn from the Garden earlier, the vaudeville season ending there next week (April 9).

TEXAS GUINAN'S BOOKING

Texas Guinan opens on the Loew Circuit April 6 at the Metropolitan, Brooklyn, in a dramatic sketch entitled "Spitfire" in which she will be supported by five people. The sketch will be used in conjunction with the Guinan picture of the same title.

The act has been routed over the southern Loew time to the coast, and will not be shown in the New York houses other than the Metropolitan, until the completion of the coast tour.

W. C. FIELDS BOOKED

W. C. Fields, the tramp juggler, has been routed by the Keith office for the balance of the season beginning April 17 at Washington, with the Palace, New York to follow.

Fields completes his season with Ziegfeld "Follies" week of April 8, when the "Follies" closes for the season. He will do "Golfing," a comedy scene from the Ziegfeld piece.

Chas. Howard in "Scandals"

Boston, March 29.

Charles Howard joined White's "Scandals" here last Thursday, owing to the illness of Lester Allen. Howard disrupted his vaudeville act for the production engagement.

Kansas City, March 29.

With eight big downtown theatres offering vaudeville and pictures this week the lovers of the variety and "silent opera" will have no cause for complaint as to a choice. The additions to the regular vaudeville houses are the Gayety, which commenced Sunday its continuous performances with pictures and vaudeville added to its regular two daily burlesque performances. The acts at this place for its tryout are Ned and Paul La Rocca and Wright and Anderson, and the feature film "The Power Within."

The other theatre with extra attractions is the Newman, which, in addition to its feature "Polly of the Folies," is presenting a musical revue with 30 artists and a chorus of 18. The principals are Lillian Crossman, Frank Ridge, Egbert Van Alstyne, Clem Dacey, Dot Marshall, Ruth Prior and Gene Collins. An eight-piece novelty orchestra also will be used in addition to the regular house orchestra of 30 players. The revue is called "Connies Home-Made Follies," and it is being produced in an expensive manner. It probably will be held for next week and possibly longer.

The Empress also chose this week to make an additional splurge and is giving 10 acts of vaudeville and a picture for its regular prices 10-20-30. It has been circulating its big show and advertising it as "Penny vaudeville, a cent an act—10 acts for 10 cents." The bill is composed of the following:—Zillah, "The Girl with the X-Ray Eyes"; the Musical Lunds, Angelo Armento, Guyette Sisters, Tony Denocenzo, Rottach, Baxley and Porter, Milton and Lehman, Aerial Leavells, and Reed and Hooper.

The feature pictures being used at the other popular priced houses in connection with their variety bills are "A Homespun Vamp," "Mainstreet," "Handie with Care," Pantages, "The Right That Failed," Loew's, "The Wise Kid."

The Orpheum with Valeska Suratt, "The White Way," is sitting tight and watching the frantic efforts of the opposition houses to get the business.

ASSISTANCE FOR AFTER-PIECE

Kansas City, March 29.

The presenting of after-pieces or revues, by the members of Orpheum bills, is not new here, having been done several times this season, but the bunch at the local Orpheum last week did a new one when they called in the people from the Clark and Bergman act, appearing at the Mainstreet to strengthen the "after show."

The affair was promoted and directed by William Gaxton (in "Kisses"). Others were Beatrice Sweeney, Janis and Chaplow, Vernon Stiles, "Rubeville" Harry Delf and the Cameron Sisters.

SUNDAY BUSINESS OFF

Concert business, in the outlying houses especially, fell off 50 per cent, last Sunday, the first warm day of spring. Early concert closings are a certainty. Many concerts are contracted for the length of the burlesque season and early burlesque closings includes cessation of the Sundays.

Some of the managers of Sundays are hoping for further burlesque withdrawals so as to stave off concert losses which are looked for from now on.

DOG BITES MRS. WM. EDMUNDS

Johnstown, Pa., March 29.

The wife of William Edmunds, who appears in the latter's vaudeville act, was severely bitten about the face Monday by one of Conroy's dogs. The dog act was playing on the same bill at the Majestic here.

Mrs. Edmunds said she was playing with the animal when it suddenly turned, and before an escape could be made, had applied its teeth to her right cheek.

As a result of the accident, Edmunds was forced to cancel the following two weeks. His wife is under the care of a physician.



BEVERLEY BAYNE and TAXIE

Miss Bayne says that Taxie is the speediest caddy that ever assisted her on the links. The third party is Ed. Allen, personal manager of Taxie. They are at the Orpheum, Omaha, this week (March 27), on the last leg of their thirty-six week route, arranged by E. K. Nadel of the Int. Casey Agency.

INTO THE STOREHOUSE FOR 'PINS AND NEEDLES'

English Importation Fails as
Attraction in Legit and
Vaudeville

"Pins and Needles," Albert C. Courville's English revue, which was a Shubert vaudeville "unit" for two weeks, closed Saturday at the Belasco, Washington. It was sent to the storehouse.

The condensed version was not found adaptable to the Shubert vaudeville standard, and with the end of the season approaching, it was decided to shelve the piece after it had failed to draw at Philadelphia and Washington.

Edith Kelly Gould and Mazie Gay, two of the original principals, were in the unit version, Miss Gay having postponed a contemplated return to her home in England in order to remain with the vaudeville version.

"Pins and Needles" came to this country as a musical revue and had a six-week run at the Shubert, New York, where it failed to do business at a \$3 top. Its average gross during the engagement was \$8,000 weekly, mostly obtained during the latter weeks by "two for one" sales.

The company imported from England included the above principals, Harry Pilcer, Nervo and Know; and the "Gaiety Girls." All were in the English production at the Gaiety, London. They were imported under an arrangement guaranteeing salaries and transportation both ways, which influenced the producer in placing the revue in the Shubert vaudeville houses on a sharing arrangement.

Mr. and Mrs. Leonard Hicks, of Chicago, are at Miami, Fla., with Florrie Millership (Mrs. Hicks' sister) as their guest.

ORPHEUM'S NEW TOP, \$20, REFLECTS HOPES FOR ECONOMICAL REGIME

Heavy Transactions, Near 20,000, Marks Jump of 4
Points in Less Than Week—Look for Goldwyn
Coups—Pool in Loew

Dealings in the amusement stocks
sizzled this week.

Orpheum jumped from 15½ to 20 in less than a week, during record trading totaling nearly 20,000 shares. Presumably the stock is discounting a change in the internal management of the property by which the western group of stockholders will handle the practical details of operation, promising important economies in overhead which may have a constructive effect on profits.

Goldwyn tapsed somewhat from its recent high of 8, but the air was full of rumors that it was due for a forward movement within the next 10 days, culminating some time late next week, when the company is expected to issue a survey of the business, with particular reference to the new First National deal, emphasizing the economies assured by that arrangement.

Loew was strong in moderately active trading, and Times Square heard pretty definite reports a strong pool was forming for a bull campaign.

Famous players was steady for the most part, with evidences of pool support on reactions. The stock got as low as 77½. Lu by Wednesday had moved back to 79. It was rumored that there had been a change in the personnel of the bull pool in the stock. The group had

not by any means liquidated or retired from the operation, but it was believed that some one of the original group that took up the campaign when it was completed by the first Wall Street coterie had bowed out in order to devote himself to a campaign in some other stock.

This turn of affairs would probably account for the setback in the stock from better than 85, but the reaction probably would be merely momentary. The transfer of a retiring pool member's share of holdings might be expected to disturb the stability of quotations, but nobody around Broadway could hazard a guess from examination of the course of prices whether the pool was engaged in distribution or the fluctuations marked a new phase of accumulation.

Even if the syndicate were committed to the buying side for the future they might be willing to engineer a temporary drop as a basis for the beginning of renewed bargain purchases.

No one knows what is going on inside the Orpheum company definitely enough to interpret the trading moves. It has been an open secret that the western group in the consolidation represented by the interests of Mrs. Kohl, Finn & Helman, the St. Louis end, and the Pacific coast coterie have been at odds with the Martin Beck followers on matters of policy. The Finn & Helman houses had been built up to a profitable business before the consolidation, by intimate personal contact with local properties, and the theatres were run with rigid economies. When the booking was transferred to New York the local

(Continued on page 23)

MAE MURRAY AVAILABLE

Reports of Mae Murray sailing abroad were dissipated this week when Miss Murray was offered as a vaudeville attraction at \$3,000 weekly.

Not securing variety dates at her figure, it is said Miss Murray will start another picture over here.

Miss Murray is angling for a dancing partner for a vaudeville tour to begin as soon as possible. Last week she appeared three days at Loew's, Boston, dancing with Harry Pilcer. This week Miss Murray's manager was endeavoring to close negotiations for Pilcer to continue with the picture star. Motion pictures were taken of the Murray-Pilcer turn.

FLAG LAW

Albany, March 29.
Governor Miller has signed the bill of Assemblyman Moore, which prohibits the printing or engraving of the American flag or any national shield or emblem upon business stationery. The new law will become effective on Sept. 1.

RADIO NOT SO GOOD IN BOSTON

Boston, March 29.
An audience at Anderson's Matamoras theatre, located in one of the suburbs, heard music from various broadcasting radio stations during the showing of films last week. This is the first time the stunt has been tried in this section of the country.

The experiment was not completely successful, for the orchestration came in so strong on the big amplifiers at times it became unpleasant to listeners and it had to be toned down.

FISIE JANIS FAR AWAY

Fisie Janis and her Gang, now on tour, following the run at the Gaiety, New York, may leave this country shortly for an extended engagement through Australia and South Africa.

Percy Riess of England has cabled his representatives in this country to ascertain the possibility of procuring the Janis organization for the trip, soliciting terms, etc.

MUSIC BOX HAS MISS ALLEN

While at the Palace, New York, last week, Amelia Allen (Dunnigan and Allen) was engaged, through Joe Cooper, for the Music Box's new production. The dancer was signed by Colman & Berzin for three years.

Violet MacMillan's Act

Following personal appearances with her latest picture in Montreal and Toronto, Violet MacMillan will return to New York to prepare a single act for vaudeville.

50-50 CLUB TO GO ON, MEMBERS BUT NO DUES

Charles Hanson to Take Over
Management—Propose
"Clown Nights"

The "Fifty-Fifty Club" will resume. Members latterly in charge of the club say Charles Hanson, formerly promoter of six-day bike races, will conduct it for the members. In exchange for Hanson's assuming the club's debts, he will receive all profits.

The plans include the resumption of "clown nights." Membership will remain about the same, but there will be no dues and those dropped for non-payment may be restored to good standing on the vote of the board. There are 95 members on the club's roll at present.

Reports of a battle between two girls in the club one night are now said to have little basis of truth and the incident used as press work. According to those who were present there was an altercation between Jessie Reed and Pearl Germond, of the "Follies," who were together, and May Devereaux. The latter was singing and the others gently "razed" her. The resultant flurry lasted but 30 seconds, though later Miss Reed was pushed off her chair.

The club has been redecorated by Hanson and is all dolled up in blue silk hangings.

DOCKSTADTER'S MONEY DUE

Warren R. Palmer has confessed judgment for \$18,200 in favor of Low Dockstadter, representing moneys loaned between Nov. 25, 1920, and Feb. 19, 1922. Palmer admits he promised to pay on demand, but has not been able to.

WOMAN ANIMAL TRAINER HANDLES MAN-EATING LIONS

Mabel Stark, of Ringling Circus, Puts Two Lions
Through Paces After They Had Clawed Thomas
Wilmoth—Male Trainer Badly Hurt at Garden

Thomas Wilmoth, a wild animal trainer with the Ringling-Barnum & Bailey circus, was attacked by a vicious lion at Madison Square Garden during the dress rehearsal last Friday night. His right thigh was bitten to the bone and clawed at the same time. At Bellevue hospital danger of infection from the dye in Wilmoth's tights made his case serious, and fever indicated wound infection.

Wilmoth was using the whip on one lion, when the attacking beast slipped under a pedestal and leaped for him. The Garden was in an uproar as the trainer stalled his way to the safety cage. He fell in a faint within that inclosure. Had he fallen the other way, circus officials say, nothing could have saved him for both lions were after him.

After the first public performance Saturday Mabel Stark, the animal trainer-star of the Ringling outfit, went into an arena with the same two lions of the Wilmoth turn and made them go through their paces. The remarkable nerve of the woman won the admiration of the entire show. After Miss Stark's exhibition a lion in the Wilmoth act were shipped back to Bridgeport. That brought about the elimination of one entire wild animal display in the performance.

It was the second time Wilmoth had been seriously injured within an animal cage. Two years ago he was badly clawed by a lion while performing in the Santos and Artigas circus in Cuba. That time, too, he displayed skill in reaching the safety cage, but the Cubans believed his fainting was a fake. Wilmoth was unable to again appear in Havana. The lions which went after him Friday were purchased from the Santos and Artigas show last winter.

The ring at the Garden is laid over the swimming pool bottom, and a grade due to the slope made strange going for the horses. The deep portion of the pool is trussed.

ORPHEUM CHANGES DUE AT CHICAGO MEETING?

Marcus Heiman or Mort Singer
to Succeed Martin Beck as
President, Report Says

Martin Beck may tender his resignation as president of the Orpheum Circuit at the directors' meeting, scheduled to be held in Chicago April 13, according to authoritative sources. A story from Chicago mentions Marcus Heiman (Finn & Heiman) as his successor, but Mort Singer is touted in the east as the next Orpheum leader.

George Gottlieb and Frank Vincent of the Orpheum booking staff are reported as having tendered their resignations following the last stockholders' meeting, but the differences have since been amicably adjusted and they will remain under the new regime.

The Gottlieb-Vincent incident is said to have fanned the announcement the Orpheum stockholders were not satisfied with the arrangement whereby Beck, Vincent, Gottlieb and others shared the profits derived from the Excelsior Collection Agency, which was formed shortly after the Orpheum headquarters moved east. The stockholders are said to have demanded the earnings be placed for the benefit of the circuit. The Excelsior is a separate corporation, fashioned and modeled after the Vaudeville Collection Agency, the Keith concern.

Mr. Beck left Los Angeles Monday on his way east. Mort Singer left for the East from Los Angeles the following day. Both of the Orpheum officials had been present at the opening of the new Junior Orpheum houses in Los Angeles and San Francisco.

SHUBERT VAUDEVILLE AT LYRIC; SHOWS BACK IN WINTER GARDEN

"Passing Show" Following "Make It Snappy" at
Winter Garden—Vaudeville Said to Have Saved
Management \$300,000 for Production This Season

ACTS RADIOING

Kansas City Papers Lopping Off
Space but Keeping Up Concerts
Kansas City, March 29.

Although not giving the radio entertainment thing as much space as a few weeks ago, the "Star" and "Post" are continuing the broadcasting affairs and almost nightly something is in the air. Both papers are using many local artists and whatever they can get from the vaudeville houses.

The "Star" last week featured the Glasgow Maids' act from Pantages, and called special attention to the baggage music.

The same paper also filled the air with local politics when the opposing candidates for mayor spoke from the convention hall stage following Rosa Ponselle's concert.

The Shuberts' Winter Garden, when closing its first vaudeville season next week, will make it its last, according to report, with the Shuberts to shift the vaudeville next season into the Lyric on 42d street.

Following the run of the Eddie Cantor show, "Make It Snappy," that opens at the Garden during the week of April 9, the "Passing Show" to be newly prepared will follow in there, according to plans. Thereafter the Garden will revert to its original production policy, the story says.

The inside story why the Garden played vaudeville this season gives a two-fold reason. It is said the Shuberts thought vaudeville could be more quickly established by them with the Garden as its fount, and that to play the variety bills in the Garden made it unnecessary to produce for that house. The Shuberts are reported to claim that had they continued the Garden as a musical comedy production theatre, it would have required at least two productions during the season, neither of which could have been put on at less than \$150,000 for mountings.

SHUBERTS' HARLEM O. H.

The Shuberts were reported this week to have closed for a lease of the Harlem Opera House, now playing Keith's vaudeville. The Shubert tenancy will follow the expiration of the Keith lease on the house, which expires Sept. 1, it is said.

The Harlem Opera House is due to play Shubert vaudeville next season. It is in the midst of the Harlem theatrical section.

KEITH'S "FOLLIES" ACTS

With the closing of Ziegfeld's "Follies" holy week, the Keith office will take over two acts. C. Fields in "Golfing" and Va and Schenk.

Vivian Siegel, a Dillingham protégé, has also been routed for a vaudeville tour by the Keith office.



JANE and KATHERINE LEE

"The Baby Grands" are looking towards New York, where they will be next week for a rest after their record-breaking Orpheum-Interstate tour. Jane is showing her sister just where New York is on the map, and they are planning to have a lot of fun when they get there.

LOEW'S FULL WEEK POLICY POSSIBLE OVER CIRCUIT, EXCEPT IN NEW YORK CITY

South and Midwest May Play Loew Bills Full Weeks Commencing Next Season—30 Full Weeks If Decided Upon—14 Split Weeks in Addition—

A circuit of full and split weeks seems on the tapis for the Loew office for next season. The full weeks, in addition to about nine Loew's now in the West, will embrace the Loew theatres of the South and Midwest, making a total of about 30 full weeks the Loew general booker, J. H. Lubin, will handle, besides the 14 weeks of split week time, including New York city, that will remain as at present.

While no positive move along the full week line had been decided upon early in the week, the Loew people said the likelihood was very strong the full week policy would be installed as indicated.

Following the adoption of that policy, the Loew booking office will vigorously pursue its quest for bigger acts in quality and price than it is now using. A start in that direction was made last week when the Loew office placed Eva Tanguay under contract. Immediately after the booking of Texas Guinan in her new turn was entered, and Joveddah Rajah, from the Shubert time, was also placed under contract, with the intent of playing the immediate larger turns booked over the Loew Western or Coast time during the summer.

It is explained that the change of playing to full instead of split weeks is due more to the greater difficulty of securing desirable pictures twice weekly than once weekly, although with the change Mr. Lubin said the improved bill would be deemed necessary and important, since the programs were to remain intact instead of changing twice weekly as now.

Through the projected manner of bookings the Loew Circuit will issue virtually, when placing turns for a solid route, one year's bookings. In many instances this will mean two years of playing, since many acts will be engaged for a return trip.

TARZAN'S \$5,000 SHAVE

Lincoln Says "Altogether" Shave Was "Arduous and Difficult"

Los Angeles, March 29.

Answer to the suit of Otto Linkenhelt, known as Elmo Lincoln (strong man of the films) in which Linkenhelt alleges he was compelled to shave his entire body to play the part of Tarzan in a motion picture, was filed in the superior court by Abe and Julius Stern, defendants, from whom the artist asks \$4,000 and interest.

It seems that Linkenhelt was under contract to the Sterns from Oct. 17, 1919, to Dec. 31, 1921. As a request for shaving the body was considered an unusual demand the complainant alleges he was promised \$5,000 extra to do so. He says further that but \$1,000 was paid down and that the rest was to be paid in installments. This is what Linkenhelt now alleges is due him. The plaintiff says the tenuous requirement was arduous and difficult.

The Sterns answer by admitting the shaving request but allege that the strong Linkenhelt was to get but \$1,000 in addition to what his contract called for.

BOOKER PAID OFF

The Supreme, Grand avenue and Fulton street, Brooklyn, started split week vaudeville last week and discontinued the policy after the first three days, reverting to straight pictures the last half.

The five acts used the first three days of the week failed to secure their salaries from the B. B. B. Corporation, owner of the house, and were forced to secure the amount due them from Sam Grisman, who did the booking.

"ROSE GIRL" WEEK LATER

"The Rose Girl," the new Shubert vaudeville unit, has been retitled "Some Girl" and will open next week at the Belasco, Washington. Ray Crane will play the role intended for Fred Hildebrand, who resigned.

The new unit was to have opened this week at Philadelphia.

LARGER ACTS WANTED BY GUS SUN CIRCUIT

Middle-western Small Time Chain Reported Urging Agents for Big Turns

New York agents are reporting the Gus Sun offices as asking for higher priced vaudeville acts to be featured on the time. Acts up to \$1,000 are suggested to be engaged for immediate playing or for next season.

The Sun houses are located in the Middle West and playing small time vaudeville, though bookings are supplied by Sun to outside vaudeville houses in several directions.

NEW THEATRES UP-STATE

Albany, Schenectady and Troy Will Have Five More Houses

Albany, N. Y., March 29.

Building projects definitely inaugurated in this district are estimated to represent \$20,000,000 and theatre ventures make up a considerable portion.

The Wedgway Strand, owned by the Max Spiegel interests, is under construction, and will cost approximately \$400,000. The theatre is on a site adjoining the Wedgway building.

Plans have been received in Schenectady and a building permit filed for the new F. F. Proctor house which will cost \$600,000. The theatre will be located between State and Smith streets, almost opposite Jay street. There will be an elaborate arcade.

Two new theatres are being constructed in Troy and a third is contemplated. The Mark Strand Co. is erecting a \$500,000 theatre in Front street which will be connected with River street by an arcade leading to stores. Another theatre for Symansky Brothers is under construction in Third street, opposite City Hall. A third theatre will be built in Fourth street, below Congress street, by Benjamin Rosenthal, plans for which have been prepared and work will be started in a few weeks.

OLEAN REDUCES VAUDE

Olean, N. Y., March 29.

As a result of the recent theatre owners' consolidation here, the Palace, formerly booked through the Keith office, has been switched to the Gus Sun books and will play four acts semi-weekly in lieu of five. Coincidentally with the new policy the Haven, formerly playing vaudeville, supplied by the Sun office, has changed to pictures.

This change leaves the city with but one vaudeville house and two playing pictures.

AMPHION, BROOKLYN, SOLD

Frank Williams purchased the Amphion, Brooklyn, from Edelhurtz & Kraus last week. The house was formerly owned by Williams who sold it to Joe Morris. He disposed of it to the firm when returning to the stage.

The Amphion has been playing pop vaudeville with no policy announced by the new owner.

"Spangles" Next Week at Garden

The closing week of Shubert vaudeville at the Winter Garden, starting Monday, will have Bedini's "Spangles," a revue bill, its first appearance in New York.

HOUSES CLOSING

The Butterfield Michigan circuit will be closed to vaudeville this week. Its houses during the spring will play pictures, stock and combinations.

The Feiber & Shea house at Bayonne, N. J., had discontinued vaudeville and is playing pictures.



"DEMAND THE ORIGINAL"
BETTY—
MARTIN and MOORE
To Every Manager:
"Try to do any task assigned you. Eliminate 'I can't.' Replace it with 'I will.' Book Martin and Moore."
TALK NO. 15

PARK, INDIANAPOLIS

Announcement of Shubert Vaudeville Stand Next Season

Indianapolis, March 29.

Manager Nelson Trowbridge of the Murat hq. announced Shubert vaudeville will go into the Park, the Columbia wheel burlesque house, for next season, beginning Labor Day. The Park switched from the American wheel only a few weeks ago. It is understood that Glenn E. Black will continue to manage the Park under the new policy.

The Park is one of the best located of the larger theatres. It is but one block west of Illinois and Washington streets, where two of the principal hotels stand and where the majority of the street car lines of the city converge. It also is within four blocks of the Union station and a block and a half from the Traction Terminal station.

Capacity of the lower floor is to be enlarged and the house redecorated throughout.

The announcement by Mr. Trowbridge stopped rumors that either the Murat or English's was to be the Shubert vaudeville house next season.

KEITH'S AND LOEW'S CHAPLIN

Charles Chaplin's latest "Pay Day," which is at the Strand next week, has been booked day and date by both the Loew and the Keith circuits for the week beginning April 17.

The big time houses on the Keith Circuit are also playing the picture for the week and cutting out an act to accommodate the film.

PEARSON-LEWIS SHOW

Poughkeepsie, N. Y., March 29.

Virginia Pearson and Sheldon Lewis, headlining with their own show, consisting of eight vaudeville acts, broke all box office records at the Duchess here upon their initial opening last Monday. The box office reported admissions amounting to \$875 Monday. The house generally does about \$300 daily.

MILES MOVING TO DETROIT

The C. H. Miles New York office will be discontinued May 1, the circuit's headquarters moving to Detroit. Ray Owens, who supplies the Miles programs, will make his headquarters in the Pantages office, New York, booking his shows in conjunction with the coast circuit as formerly.

ORPHEUM, JR., TRYOUTS

San Francisco, March 29. The Orpheum management is making a practice of trying out more acts here than heretofore. This is due to the demand for new material to fill in junior houses. The acts are tried out privately.

"Plantation" Revue Sought

The Keith and Shubert vaudeville circuits have been angling for the all-colored "The Plantation Revue" at the Folies Berre (cabaret).

KEITH'S COMPREHENSIVE 'REPORT' MOST COMPLETE EVER ISSUED

Confidential Review to Be Submitted to Home Office
—Suggestions Made for Keith Reporters to Follow—Competent Reports Provided For

KNOCKABOUT ARTISTS FIGHT OVER MATERIAL

Roy Cummings Punches Ray Hughes—Watched Performance at Garden

Two knockabout comedians who feature falls in their specialties clashed at the Winter Garden, New York last week. Roy Cummings, of the "Whirl of New York" cast, sat out front in the Garden watched Ray Hughes (Hughes and Pam) do several falls that he (Cummings) has been identified with. The sight aroused Cummings. He followed Hughes into the latter's dressing room and after some verbal exchanges, Cummings is reported as having punched Hughes.

Hughes is just losing the coloring from a black eye which he received at another Shubert out-of-town house in an altercation with a stage hand who is reported as having previously accused Hughes of "copying Cummings' stuff."

Hughes and Pam are at the Crescent, Brooklyn, this week. "The Whirl of New York" is at the Winter Garden, New York.

AGENTS CONFUSE BOOKERS

W. D. Wegefath, the Keith office efficiency expert, gave some attention to the artists' representative this week, following complaints from that coterie of salesmen that crowding and jostling in their activities was a too common occurrence.

The following communication was dispatched to all franchise holders while orders were placed on each booker's desk instructing agents to apply for conference one at a time: To the artists' representatives:

Below is an excerpt taken from a letter I received this morning from one of the artists' representatives:

"One of the worst evils we have to contend with is to have a booker concentrating his mind on an act which has been offered for time and then to have several other agents come along and interrupt the proceedings by offering their material. The result is that the man who was on the job first invariably loses out as it is oftentimes hard to get the booker's thoughts back on the first act. I think that if a rule is made that a booker should not be interrupted by other agents until he has finally decided whether or not he wants the act originally submitted it would help a whole lot to relieve what has been a rather bad system. I offer the suggestion for what it is worth."

It would seem to me that the business courtesy that exists in all big institutions should determine a man's action in this matter. There is nothing more ungentlemanly than to deliberately break in upon a conversation, offering one's wares before another has finished his transaction. Hucksters on the curb do such things, deliberately and with studied intent, but I know full well that if YOU have ever done it, it was merely the result of thoughtlessness, and that is something that can be easily corrected. The gentleman who has complained (and he is but one of several) refers particularly to the space enclosing the desks of Messrs. Simmons, Goldie, Howes, and to similar locations on the fifth and sixth floors. I am going to ask you to co-operate in this. In doing so you may possibly suffer a slight personal loss at first, but you will gain in the end, and what is more, you will soon gain a pride in YOUR institution you have not felt before. It's fine to be proud of the work you're doing and the manner in which it is being performed. Thank you.

Yours very truly,
WEGEFATH.

In line with the recently reported adoption of new methods and reporting on acts, the Keith office has evolved a confidential report which all reviewers in the future will be required to turn in after seeing the acts assigned.

The report includes the name of the act, kind of act, where reviewed, number of people, about what ages, sex, setting, special scenery or not, condition of scenery if carried, songs, special or published, how act dressed, position of bill, how did orchestra play act, size of audience, how was preceding act received, following act, what position could they fill on big time bill (if caught in small time theatre), what salary should be considered to start, considering their expense, excess, upkeep, royalties, etc.; how did act impress, constructive criticism to improve act, how many encores, date of performance, reviewed by whom.

This is the most comprehensive and far-reaching report ever issued by a booking office and is aimed to cover all possible angles.

The acknowledged responsibility, knowledge and experience of the "report" maker is expected to be overcome by a "checking" system, whereby two or more reports on the same act will be required unless the original report was filed by an individual in whose judgment the Keith people have the utmost confidence.

NEW ALBANY HOUSE

Believe Building on Church Site Will House Opposition Vaudeville and Burlesque

Albany, N. Y., March 29.

A group of Albany business men, headed by Frank P. Dolan, realty operator, has acquired the old Second Presbyterian Church property in Lodge street, one block from the Ten Eyck hotel, and have announced that they acted for New York theatrical interests. The local people refuse to divulge the name, and all sorts of guesses are being made. The Shuberts are mentioned for vaudeville; also the Columbia burlesque wheel which recently sold its Empire in this city.

28 ACTS AT BENEFIT

The Saturday midnight performance at the Palace, New York, for the benefit of the Jewish War Sufferers, drew a capacity house with sufficient turnaways to refill the theatre. The boxes, sold under the supervision of B. S. Moss, were all occupied, the prices varying from \$1,000 downward.

Twenty-eight acts appeared in all there being but three disappointments, Leo Carrillo, John Steele and Florence Moore.

Split Week in Lakewood

The Palace, Lakewood, N. J., started split week vaudeville Thursday of last week, playing four acts, each half booked by Sol Turek, of the Loew office.

The house, newly erected, will remain open for about four weeks, closing after the spring season in the resort town.

ANDY RICE'S PARTNER

Arthur Matthews, who has been managing Johnny Coulon the past several months, has formed a vaudeville producing partnership with Andy Rice, vaudeville author.

Matthews returned from Europe three weeks ago.

ALVORD SUCCEEDS LIDDY

Waterbury, Conn., March 29. Ned Alvord will succeed Pat Liddy as manager of Poli's Palace, this city.

Mr. Liddy is returning to Charleston, W. Va., to manage a park over the summer.

Guiran and Marguerite in "Waltz"

John Guiran and Marguerite, the vaudeville dancers, have been signed by the Shuberts to open in "The Last Waltz," for a summer run in Chicago, April 17.

MANAGERS ASK MUSICIANS TO CUT WAGES 30 PER CENT.

Proposal in Lieu of Revised Working Conditions—
War Advance of 40 Per Cent.—Kansas Men in
Revolt Against "Freak Rules"

St. Louis, March 29.

The Musicians' Union was asked at a meeting of committees of the union and theatre owners, held last week, to reconsider their rejection of the proposition of a wage reduction made by the theatres. Edward Sullivan, manager of the Orpheum and chairman of the Legitimate Theatre Managers' organization, acted as spokesman for the theatre managers. Frank Deeks, president of the Musicians Mutual Benefit Association, and two members of the board represented the union. Since the early part of February it was learned that the theatres here have been negotiating for a 30 per cent reduction in wages and changes in working conditions. It is said that the managers decided to withdraw yesterday their demands for a change in working conditions, on condition that the musicians accept a material reduction in wages. The musicians will consider the matter at a meeting Friday.

The original demands of the managers were as follows:
Permission to employ as many musicians as the managers deem necessary, regardless of seating capacity or prices of admission; reduction of the rest period from 20 minutes in each hour and a half to 15 minutes between performances, all extra or special matinees to be classed the same as Sunday matinees; in the event of the sale or lease of a theatre all contracts become null and void; permission for manager to replace any member of his orchestra on two weeks written notice.

It is said that the wages of the musicians were increased to 40 per cent during the war period. Sullivan gave the following statement to Variety's representative: "Unless the union reduces its scale the theatres will be forced to reduce the size of their orchestras. The legitimate houses, Shubert, Jefferson and American, will have no orchestra during the run of a dramatic play, and will hire an orchestra when they play musical comedy attractions."

Some of the motion picture houses will be forced to replace the musicians with mechanical music unless a fair reduction in the scale is agreed to. The Municipal Opera held in Forest Park during the summer season, which employs about 70 men would be forced to use a smaller orchestra unless the scale is reduced. The employers are willing to compromise on 30 per cent reduction. The joint committee requested the musicians to submit a wage reduction proposal. There would be no change in the working conditions in the downtown houses.

Sullivan asked that he be quoted as saying that the meeting was indeed a very pleasant one.

Kansas City, March 29.

A revolt which seriously threatens the local organization of the Musicians' Union, a member of the American Federation of Musicians, occurred here yesterday when a number of orchestras, claimed to be 25, quit the Kansas City local and joined the newly organized Kansas City Association of Professional Musicians. The trouble was caused, it is said, by the leaders of the rebellion by the "freak" rules of the union. Eddie Kuhn, the organizer of the new organization, has announced that at least 75 orchestras will desert the local union and join with the new crowd.

Some of the rules which started the trouble, according to Mr. Kuhn, are that musicians must charge a five-dollar taxi fare each time when they play at Mission Hills, and some of the other country clubs; that a musician who has to wear a tuxedo must charge two dollars a night or five dollars a week for it; that a musician must get double pay for playing more than one instrument; that musicians playing at a prominent hotel should get a dollar a day more than the scale.

"Why the union wanted to collect double salary for one trap drummer who hummed a tune while he was beating his drum," said Mr. Kuhn.

BERNSTEIN ABUSED; SAYS HE'S BEEN CROSSED

Writes from Boat at Sailing
Time—May Get \$2,500
by Wire

On Board, March 25.

Dear Simp:—

Just leaving New York to go south—one of the many times I have went south and I ain't ashamed to say it. But I just want to say to you that again you gave me a kick when I was leaving. I read your lousy Variety and I seen what you had in it about me taking a troupe of blondes to the West Indies.

That's the kind of stuff you always pull on me when it does me the worst harm. Nobody reads the lousy sheet and I don't care but someone will send the paper to someone where I'm going and then I get the gate again. You done the same thing to me when I lived in Mt. Vernon and the grocer shut off my account. I didn't owe him as much as I thought I would when he done it so you see what you done to me there. Then when I was at the Hotel Plaza, you with your bum stories about me had the clerk and three hotel detectives in my room hollering for money. Up to that time they thought I had bought the hotel.

It's just the way you are all the time. It never gets you anything and you had better lay off me. You cross me every chance you get. The only time you didn't was when I was buying you lunches and feeding you cigars. I signed more checks in Broadway restaurants than anyone you know ever done and they have got the checks yet. How about that? They wouldn't take your signature for a toothpick.

I ain't taking no blondes south and this ain't no phoney trip. It's legitimate and you know it. It's for the government and it ain't the West Indies at all but it's south but I ain't going to tell you where we are going—you would spill it. Unless a guy comes across with coin to you, you small time skate, nobody has got a chance. I heard about you before I seen you and they told me to be leery, but I thought I might use you and your lousy paper, so I started to bull, but it was tough just looking at you while I was doing it. So now I'm through with you and so am telling you something that you can listen to or not, what do I care?

You talk about gypping as though you are pure. Say, kid, I've got enough stuff on you to send you up if I were a crosser the way you are, but I ain't slipping nothing. I knows what I know and I am coming back when I will tell you a few things.

Now that I have told you what I think of you, you piece of cheese, do me a favor and listen. There's a guy I landed just before I left, but I didn't have time to go through with it. But I told him if I wired him for coin I was going to wire you at the same time. He said he knew of you by reputation and your reputation was awful, but I argued him away from that. I said that it ain't nobody's business what you get away with as long as you ain't caught and he thought that was a good argument. The frame is this; of course I will wire him. I think I'll make his end about \$2,500 because I told him you are always good for double what I get from anyone else. When he gets my wire he will call you up. Then you say: "Oh, yes, Bernstein. Great guy, Bernstein. Did he wire me? Oh, yes, for \$5,000. I just wired it down

The affair came as a surprise, as it was only last September that the local union came near losing its fight against the theatres, and only after acceding on a number of questions was successful in getting a contract signed for the current year.

to him," and for Heaven's sake don't talk too much. Just what I said here. Then he will wire me the twenty-five and if the frame goes through, when I see you again I'll square you for your end.

I hate to have to ask you to do this, but I don't know anyone else who would stand for it. Don't fall me, kid, and if you do it right, what I said in the first part of this letter don't go. But if you don't, or if you cross me again, it goes double.

Now be nice and be on the level for once with

Yours Never,
Freeman Bernstein.

THAT JACK LEWIS!

Vaudevillian Will Supervise Big
Democratic Gathering in
New York

The irrepressible Jack Lewis, who divides his energies between vaudeville and politics, has been delegated to supervise the Jefferson Day Dinner to be given at the Commodore Hotel April 8 by the National Democratic Club. The subscriptions received to date number over 1,200, the largest previous gathering being 700.

Gov. Cox of Ohio, Senator Hitchcock of Nebraska, Senator Harrison of Mississippi and ex-Governor Al Smith are the speakers. Practically every Democratic Senator and Congressman in office will attend, in addition to all the luminaries of the Democratic party, and it may result in the introduction of the man who will carry the Democratic candidacy banner for President in 1924.

KEITH'S OFFICE FIRST BOOKING OF "SHUBERT ACT"

Vine and Temple Taken Back—Recently Recovered
Judgment Against Shubert Circuit—Not Denoting
Lifting of Bar by Keith's

The first Keith act that appeared on the Shubert vaudeville circuit to be taken back by the Keith office, is Vine and Temple, who opened Thursday of this week at the Harlem opera house.

Vine and Temple signed with the Shuberts for this season. They played several weeks for the Shubert circuit and were cancelled by the latter, after the team had played an independently booked out of town house.

Legal redress was sought for the balance of the contract with a judgment recently given for the act of \$2,000. Vine and Temple have been carrying on an advertising crusade against the Shubert office.

The announcement Vine and Temple were back in good standing with the Keith people is not construed by theatrical men as a lifting of the bar against Keith acts that have gone over to the Shuberts.

I. A. T. S. E. ANNUAL ELECTION WILL HAVE C. C. SHAY UP AGAIN

Former President of Stage Hands Will Run—James
Lemke Up for Re-election—Shay Fully Recovered
in Health

FRISCO LOT SOLD

Circuses Now Will Play Farther
Out of Town—\$1,500,000 in Deal

San Francisco, March 29.

The big lot at Market and Eighth street here, which for years has been known as the "circus lot," is sold and it is reported a huge office building and theatre will be erected on the site. Arthur F. Rousseau is named as the purchaser and the reported sale price is \$1,500,000. The ground was purchased from the McCreery estate.

This purchase will necessitate circuses in the future going farther out of town in order to secure sufficient ground space for the big tops.

Trixie Friganza's Week's Visit

Having a week's rest on her Orpheum Circuit route, Trixie Friganza is now spending it in New York, leaving here in time to open at the Orpheum, St. Paul, next week.

The International Alliance of Theatrical Stage Employees will hold its national convention at the Hotel Sinton, Cincinnati, May 22 and the week ensuing.

Charles C. Shay has definitely stepped forth as a candidate for presidency of the I. A. James Lemke, the present president of the I. A., will also run again. Mr. Shay held the post of president of the I. A. for nine years, from 1911 to 1920. He refused to accept a re-nomination in 1920 owing to a desire to regain his shattered health. He has now completely recovered from the stomach trouble which caused his retirement two years ago.

It is probable that the I. A. will ask an increase for its travelling members from the \$62.50 scale now current. No definite amount has been set in the way of an advance to be asked for, but the figure is reported to be around \$75.

TOMMY'S BACK

Broadway's Humorist Returns from
Hollywood

Broadway got back its lost humorist Monday when Tommy Gray reappeared on the main alley, looking almost natural. Tommy admitted he had waited to the East river direct from Hollywood and had left the Buster Keaton family doing as well as could be expected.

Mr. Gray had a new hat and a bank account when reaching Broadway. He has been out at the Keaton studio helping to frame funny film situations for Buster. Tommy said he hoped they would turn out funny, but that there's nothing funny about being away from New York so long.

The author of "Tommy's Tattles" and other infamous works will be with us until the fall if he doesn't alter his mind. Tuesday Mr. Gray reiterated he still liked Broadway, after having again looked it over while it was dark.

Charged with having left the city for the coast to escape the benefit season, Mr. Gray denied it with emphasis, saying that's the way they deny at Hollywood. Otherwise he would not discuss Hollywood excepting as the centre of lonesomeness for an unmarried man (Mr. Gray returned single—so he says).

PURCELL ATTACHED

Springfield, Mass., March 29.
The Charles Purcell act was served with notice of attachment while playing last week's engagement at the Shubert Court Square here. A bond was posted releasing the scenery and effects to enable the act to open Monday at the Shubert, Belasco, Washington.

E. H. Johnson, of the Wirth, Blumenfeld office, who booked the turn with the Shuberts attached the turn in lieu of four weeks' back commissions claimed. The act has played five weeks for the Shuberts, and according to Johnson has not paid him any commission since the opening week.

KING AND RHODES IN UNIT

Charles King and Lila Rhodes have signed with the Shuberts, and opened at the Majestic, Boston this week. The King-Rhodes turn will be booked wherever possible on the same bill with the Bobby Higgins act.

Next season the two turns will form part of the cast of one of the "units."

Buckingham Missing

Robert Buckingham appearing with Charles Barney in the sketch "The Dream," disappeared from New York Tuesday. The police have been notified and efforts are being made to locate him.

Colored Dancers in "Scandals"

Maxie and George, colored dancers, joined White's "Scandals" this week at Boston, signing a contract with the producer for five years.

Wade Booth, a juvenile man, was also signed by White for the same show.



COOKE and VALDARE
"THE FLAPPER AND CAKE EATER OF YESTERDAY"
CHARACTER DANCERS (Continued)

N. Y. LEGISLATURE LIFTS LID ON 5 PER CENT. AGENCY FEE LIMIT

Albany, March 29. Governor Miller has set Friday, April 7, at 12 o'clock noon, for a hearing on the bill of Senator Fearon, Republican, of Onondaga county, to amend the general business law in relation to employment agencies. This measure was passed by both houses of the State Legislature in the dying hours of the 1922 session.

By means of two very inconspicuous changes in the text it becomes permissible for any licensed theatrical agency to charge a gross commission of 5 per cent. for vaudeville or circus engagements, and this fee apparently may be charged by any and all agents individually who are concerned in the securing of the engagement. The phrase in the law as it stands which specifically provides that the fees charged "by one or more such licensed persons, individually or collectively procuring such engagement, shall not exceed 5 per cent." is stricken out in the Fearon measure which is awaiting the action of Governor Miller.

The Agency Commission Bill is generally credited by those familiar with vaudeville to be a measure primarily in the interest of the Keith Vaudeville Exchange, in that it would permit the Keith people, through the vaudeville collector agency, to collect 5 per cent. commission, and at the same time legalize the so-called artist's representative as an agent, with one or more agents empowered to collect a 5 per cent. fee from the actor, in addition to the 5 per cent. collected by the collection agency.

The present New York law permits the collection of but a single 5 per cent. "commission" fee by one licensed agent, the artist's representative collecting his fee under the guise of a manager for the act. If the bill is signed by Governor Miller, it will mean the licensing of all of the "artists' representatives" as agents, by all of the vaudeville circuits.

Ex-Senator Walters, special legal representative for the Keith interests, is reported as the inspiration for the bill introduced by Senator Fearon.

Another point of interest regarding the agency bill is that it was the Actors Equity which asked Governor Miller for a hearing on the bill, instead of the American Artists Federation. The Equity is the legitimate branch of the Four A's, and the A. A. F. the vaudeville section. The bill does not concern the legitimate actor, explicitly relating to vaudeville and circus engagements. From the Equity's interest in the matter, coming out in opposition to the bill, and taking the initiative in asking for a hearing, it would appear that the A. E. A. had decided to take charge of the whole field of theatricals.

Text of Bill

The complete text of the bill follows. (Matter in italics is new; matter inclosed in brackets is deleted):

Section 1. Section 150 of chapter 25 of the Laws of 1909, entitled "An act relating to general business, constituting chapter 20 of the Consolidated Laws," as amended by chapter 700 of the Laws of 1910, is hereby amended to read as follows:

Statements to be filed in theatrical employment agencies.

"Every licensed person conducting a theatrical employment agency, before making a theatrical engagement, except an emergency engagement, for any person with any applicant for services in any such engagement shall prepare and file in such agency a written statement signed and verified by such licensed person setting forth how long the applicant has been engaged in the theatrical business. Such statement shall set forth whether or not such applicant has failed to pay salaries or left stranded any companies, in which such applicant and, if a corporation, any of its officers or directors, have been financially interested during the five years preceding the date of application and, further, shall set forth the names of at least two persons as references. If such [applicant] theatrical employment agency is a corporation, such statement shall set forth the names of the officers and directors thereof and the length of time such corporation or any of its officers have been engaged in the theatrical business and the amount of its paid-up

Bill Passed by Both Houses at Eleventh Hour Contrived as Opening Way for Collection of Maximum Charge—5 Per Cent Commission by More Than One Licensed Agent

capital stock. If any allegation in such written, verified statement is made upon information and belief, the person verifying the statement shall set forth the source of his information and the grounds of his belief. Such statement so on file shall be kept for the benefit of any person whose services are sought by any such applicant as employer.

"Subdivision 2 of section 155 of such chapter, such section having been amended by chapter 700 of the laws of 1910, is hereby amended to read as follows:

The Joker Appears
"The gross fees of licensed per-

sons charged to applicants for theatrical engagements by one or more such licensed persons, individually or collectively procuring such engagements, except vaudeville or circus engagements, shall not in any case exceed the gross amount of five per centum of the salary or wages per week for ten weeks of a season's engagement constituting ten weeks or more. The gross fees charged by such licensed persons to applicants for vaudeville or circus engagements [by one or more such licensed persons, individually or collectively, procuring such engagement,] shall not in any case exceed five per centum of the salary or wages paid. The gross fees for a theatrical engagement, except an emergency engagement, shall be due and payable at the end of each week of the engagement, and shall be based on the amount of compensation actually received for such engagement, except when such engagement is unfulfilled through any act within the control of the applicant for such engagement.

"This act shall take effect immediately."

INJUNCTION STOPPING STRIKE ISSUED AGAINST MUSICIANS

New Orleans Judge Grants Application of Theatre Manager—Lafayette's Orchestra Had Been Ordered Out by A. F. of M.

New Orleans, March 29. Emile Perrin, manager of the Lafayette, nipped an impending strike of his orchestra Saturday night by procuring an injunction in the Civil District Court restraining officials of the American Federation of Musicians from ordering the musicians to quit.

The walkout of the orchestra had been planned for midnight Saturday. At noon Judge Hugh C. Cage issued an order to Robert Augerleria, secretary of the local branch of the Federation, and R. J. Murphy, chairman, directing them to refrain from issuing the order.

It was charged by the manager he had entered into a contract with Leader Garcia, of the orchestra, for a flat sum weekly, and an agreement was made whereby neither could break the contract without two weeks' notice. He charged that losses resulting from the walkout would cost him \$2,000.

The walkout was called by the Federation, it was alleged, because Perrin would not sign a proposed contract. It was declared in Perrin's petition his leader was willing to carry out his contract, but was subject to the order of the A. F. of M. The action of the court in granting an injunction restraining a strike of theatrical employees has caused wide discussion among theatrical people here.

AUDITORIUM'S MANAGER

Los Angeles, March 29. The Philharmonic Auditorium, which houses road attractions when available and is the home of the Philharmonic Orchestra, is now under the management of George Leslie Smith. Smith, who, up to the present time, has been associated with L. E. Behmyer as manager of the house, is now its controller. Mr. Behmyer will continue to play his own concert attractions at the theatre and will also continue as manager of the Philharmonic Orchestra. W. A. Clark, Jr., founder of the orchestra, originally leased the house three years ago to provide a home for the concerts.

The Mason Opera House is the home of most of the legitimate attractions coming out this way.

Hart Sues Barton

Max Hart has filed suit for \$3,000 against Jim Barton, now with the "Rose of Stamboul," on a note representing a loan. The action is brought in the Queens County Supreme Court through Kessler & Goldstein.

TOMATO CLEANING UP TRAMPS ON BUSH TIME

Con Steering His Meal Ticket Against Set-Ups—Hopes to Make Garden

Syracuse, N. Y., March 29.

Dear Chick:—Tomato is still cleanin' up the tramps in the bushes and goin' like a house afire. The last guy who boxed was all set for a semi-final at the Garden, but Tomato knocked all that out of him and he will be content hereafter to stick to the home burg and fatten up on the soft ones.

His name was Salty Regan and he could certainly put on the dog. His three seconds climbed into the ring with green sweaters on with this bird's monicker plastered all over the front and back of the sweaters. Tomato saw them climbin' through the ropes and said to me, "What am I supposed to fight here tonight, a ball club?"

But the sweaters and the oxygen tank didn't help Regan a bit, for after lettin' him show his stuff for two rounds, Tomato began to rip in body punches and this dancing master started to fold up. He was a foot taller than the champ, but before the sixth round he looked like one of Singer's Midgets.

Every time they got in a clinch Regan would nearly go to his knees tryin' to pull away from the smack-in' he was gettin' in the portico. He would roll his eyes and look over at me like a dying haddock. I kept pointin' at the ring floor and yellin' "There's a nice soft one, Regan, with paddin' on it." I think he wanted to take a tank but I talked him out of it.

In the sixth round I yelled to him, "What'll you take for the sweaters?" and the poor tramp nearly choked tryin' to answer me. Tomato kept cross-firin' to him in the clinches, askin' him if he had any place to go after the fight, and that if he had a date he would see that he got there early. Between the two of us we had him ready to jump out of the ring. Whatever his plans were about divin' Tomato copped him on the old button in the seventh and he didn't need to quit after that.

The referee took one peek at him and didn't even start to count, just motioned to the sweaters to enter and carry out their gladiator. I

immediately wired Willie Connors at the Garden tellin' him that we was ready to take the fight that Regan was booked for and that we didn't want to know who we was to box or anything. I knew that it was a certainty that Leo Flynn could scrape up a boy Tomato's weight if we give him three or four weeks' notice, so I may grab the match yet. If you see us billed hop in a taxi and come down and rest your peepers on a real championship contender. This kid has got more stuff than 80 per cent. of these high-priced tramps and he has never seen more than a grand for his bit at any time in his life.

When he reads about Tendler, Dundee and the rest of them birds pulling down ten and twelve grand for 15 rounds, it's all I can do to stop him from hoppin' on a short and committin' assault and battery on one of them guys on the streets of your fair city. He has a lame brained idea that if he beat one of them eggs in a street fight that he would cop enough publicity to demand a chance inside of four ropes. I know he will catch on in the big town, for he has been beatin' the toughest boys we can find in the sticks and they ain't all set-ups. It's like a guy hittin' 400 in some bush—he must have somethin'.

I haven't given baseball a rumble for next season, although I have several offers to manage minor league clubs. This racket is a lot softer if I can keep the kid busy, but you know how it is when the sun hits these knucklers. They like to loaf as much as anybody and I don't blame them at that. Many a night when I'm handing Tomato the water bottle and puttin' colodion on a busted lamp I think to myself that it's a tough racket for a pug. It's all right for a manager to stand over in a corner and yell instructions, then baw! the guy out, but it's a horse from another race track when you're in there catchin', gettin' kicked around like a round bottomed cuspidor, and then stagger back to your corner to have some gink say, "Why, you big bum, why didn't you box him!" It reminds me of Walter Kelly's story about the English lightweight who was boxin' at the National Sportin' Club and takin' an unmerciful lacing. Between rounds his manager climbed up in the ring and said to his battered pug, "Don't mix with 'im, box 'im, avoid him." The kid gulped deeply from the water bottle and answered, "Avoid 'im, governor? I shall 'ave to leave town."

Yes, pal, it's all right for the clever guys that they throw a pair of gloves at and their fighters, but these poor giboneys that get battered up for four or five years before they get hep to the fact that there are only two punches in a fighter's catalogue—it's murder; watch for them.

If you see us billed at the Garden look me up at the Cumberland.
Your old pal, Con.

CHICAGO ITEMS

Chicago, March 29. Joe Evans and Jack Fox, who appeared together in vaudeville, have separated, with Evans going to do a double act with Lew Leever and Fox entering a commercial enterprise.

Isham Jones and his orchestra have signed contracts to appear for the Schuberts for four weeks in the east beginning May 28. After that time they will begin the making of phonograph records.

A black powder bomb which exploded in the office of the financial secretary of the Chicago Federation of Musicians and wrecked the room last week tore a hole through the floor of a restaurant on the first floor of the building and aroused guests of the Washington Hotel, a theatrical Mecca, with a jolt. Jealousy is believed by the police to have actuated the bombing, and they are searching for a former official of the union.

Roger B. Pearson, formerly manager of the American, an Orpheum, Jr., house on the West Side, was operated upon at the Henrotin hospital this week. Pearson expects to be confined to the institution for several months, and is desirous of having his professional friends visit him between 10 a. m. and 8:30 p. m. daily. He is a brother of Arthur Pearson, the producer.

Roy A. Pearce, for the past two years special passenger representative of the Chicago & Alton railroad, who has been in charge of theatrical traffic between Chicago, St. Louis and Kansas City for 15 years, has been appointed general agent of the passenger department of the road with headquarters in Chicago. E. C. Corbin, formerly passenger agent at Peoria, succeeded Pearce as special agent.

ORPHEUM, JR.'S HILL ST. GIVEN QUIET OPENING

Second Orpheum Theatre in Los Angeles Starts With No Blare—Seats 3,200

Los Angeles, March 29.

The "Star Spangled Banner" offered by the orchestra, was the only marked incident at the opening of the Hillstreet, the Junior Orpheum's Los Angeles house. Los Angeles was treated to something new so far as a house opening is concerned. Not a single speech, no hand-clapping, not even an announcement. A tune by the orchestra brought the crowd to their feet. The music died down, a curtain rang up, and the feature picture, was screened. The regular vaudeville followed. This lack of ceremony was easily as effective as the usual excitement, for when the opening turn appeared in full stage the house came down with a roar.

The new house is far more elaborate than any of the big theatres in the city. It seats 3,200 and has every feature expected in a new amusement structure. The lobby is new here, in fact, new to the entire Pacific Coast, having a pretty circular effect with sets of brass railings leading off from the box office into the main entrance. The mezzanine is not as large as those of some smaller houses, but G. Albert Lansburgh, the architect, has achieved a noteworthy success in the construction of the foyer, where one can stand from the mezzanine, and look directly into the downstairs lobby and the far end of the orchestra.

The theatre is built in the Spanish plateresque style of architecture. It is marked with simplicity of the most beautiful type. A massive Mosque breasted canopy covers the entire house, and when the theatre is dark gives a pretty sky-blue light that is softening to the eye. The balcony, one of the largest in the west, is supported by the largest truss ever built for a balcony. A spacious nursery with a number of attendants promises to serve as a drawing card for women with children. A playground is supplied for the kiddies. Perhaps the brightest feature is in the elevator, another innovation for Coast theatres.

Although there is much exterior work to be done on the house, everything was in readiness inside when the doors were thrown open. A capacity downstairs greeted the opening picture, while business the following two days was greater than expected. Martin Beck, Harry and Mort Singer and a number of city officials occupied boxes for the opening.

Following an Elaine Hammerstein feature, "Why Announce Your Marriage?" Howards' Spectacle opened the vaudeville. The well-trained ponies and the jumping of the dogs made the act a pleasing sight turn and sent the show off to a dandy start. Jess Libonati in second spot knocked out a good sized hit with his xylophone, displaying remarkable speed and accuracy on his numbers. He left a clamoring audience. Burt Gordon and Gene Ford failed to impress with the man's comedy talk and nut antics, but each displayed a pleasing voice, though never finishing a song though they started half a dozen.

Buckridge and Casey, a listed by the Trado Twins, made an excellent headline offering. The sets and drapes are exceptionally pretty. On these alone the act would take well and coupled with some good singing by Miss Buckridge and Mr. Casey, and with classy dance steps by the Trado Twins the vehicle went over with a bang, their Chinese number, neatly staged, getting most. The Trado Twins displayed a dozen new steps for some big applause. A jazz song and some before by Miss Buckridge, coming before her Spanish number, does not fit in. Jack Thomas worked creditably at the piano.

Miller and Mack dancers, created a good impression with their soft shoe steps after trying a heap of poor comedy. The boys are light on their feet. They got away big through the nut-woman dress of one, while the other put over some good comedy steps. George N. Brown offering "Pedestrianism," made a good closing turn.

PALACE

Chicago, March 29. Row V was occupied in all of the vaudeville matinee. Of the three headliners which is responsible for this offer a conjecture. For row V is the last one on the main floor. The entire audience was not composed of vaudeville fans. This was evidenced through the majority of songs used by the acts proving to be published ones, and sections of the house applauding on only certain numbers. Particularly was this demonstrated when Karyl Norman sang two "mammy" ballads, of two different firms, and the first row on the main floor working like beavers in their applause on one song and on the other sitting mute. This was in part the phase of the show which was not pleasant. It seems as though the publishers will continue to send their claque to theatres, especially at the Palace, and will, in their own way, hinder the running of the program to their own detriment as well as the act's, whom they imagine they are helping. The Palace audiences are regulars, and more so the Monday matinee crowds, which holds a good percentage of professionals. Norman was the act which suffered from the music publishers' delegation.

The program ran very lengthy, in fact, Roscoe Ails came on at 5 o'clock, while the usual bill at a matinee ends at 4.45. The crowd started to exit before Ails entered, due to trains, suppers, or other reasons.

The three headliners followed one another. Norman, sixth, was the first. Norman's billing carries a list of six associates who contributed to his present act. The stage setting was a gold cloth set eye like, with a center parting to allow the showing of a green back drop. Side floods gave a tinted effect to the entire picture, and before this Norman walked on in female attire, rendering in a sweet, feminine voice, a routine of numbers. Then he spoke in a male voice, getting heavy applause. Norman returned for a country boy number and many more, finishing with a coon lyric, announced as his leader's and his own composition. The female traits acquired by Norman are prominent in his male work, even though he tried to act natural. He is successful in interpreting the female mannerisms in walk, talk and gestures, plus holding up the show.

Whiting and Burt got a hearty reception and finished by taking two encores, then begging off. Whiting in his easy way seemed to draw the people to him and worked hard to please. Miss Burt, with her childish characteristics, proved a vaudeville treat. They retain some of the old songs with which they still gain considerable attention, and have other newer and spicier ditties. Ails, with the assistance of Kate Pullman and Charles Calvert, both having been in local cabarets for some time, made his appearance again after a long absence from this town. In addition an orchestra of six helped. First Ails cross-fired with Miss Pullman, who was dressed in a flashy red outfit, lined with fur. The chatter eventually led into the Palace of Syncope, which proved to be a drop with musical instruments painted upon it. Ails did not leave everything to his associates, but did his bit with dances and many appearances. Miss Pullman and Calvert have their chance and take advantage of it. The band took a few minutes to do numbers alone, with the cornet standing out. It is likely that with the show being adjusted, and Ails coming on earlier, he would have stopped all proceedings. Demarest and Collette preceded the Norman act. Demarest has shaped his clumsiness into a divine art. For him it is perspiring work to succeed in doing everything wrong, and he does it in a relishing style. Miss Collette played the violin with a tricky technique. They have completed the rounds of local big time houses and could repeat to approbation. Jack Hughes Duo served to initiate the bill by playing five instruments in a medley of selections. The cornet, piano, violin, tango and saxophone were the instruments. The woman came in for her bit by joining on the cornet, piano, banjo and saxophone. All numbers chosen did not register, and some changes seem in order. The man is finely accomplished, but his violin rendition fell short. The act is strong enough to hold down a later spot. Ed. E. Ford deeded it. His billing acclaims him "the president of the face trust" and "an Australian." The purpose of the Australian line is not explained. Quite a few have been lately entertaining with facial expressions, and Ford does his pantomime facial work well.

Harry Holman, with the aid of Grace Bishop and Madeleine Hoover, sent "Hard Boiled Hampton" over to everyone's applause. The act has been parking about here this season for quite a while, but gets over the hit line each time. Claudia Coleman offered six impressions of types of her own sex. They pleased everyone, and her final bit of a chorus girl went the best of all. Hayataka Japs were called in the last minute to close the show. After the Ails act George Whiting brought in a placard announcing the addition. They went into their stunts with much action, even though it was very late. Loop.

MAJESTIC

Chicago, March 29. A packed house, with an enthusiastic audience, helped to put over probably the best bill this theatre has had this season; not only the best bill, but maybe the most expensive one. Rodero and Marconi are new to the big time around here, but can be spotted any place for the two-a-day. Their talk was just enough to be funny, and when they play the piano, accordion and violin, they are "in." They were forced to an encore, and then a speech and another encore. Nat Nazarro and Co. tied them up early and kept the bill that way for some time, not so much through the work of Nazarro as Buck and Bub-

bles, his versatile colored duo. The act closed in "one."

Richard Kean has changed his routine since last seen at the other houses, doing Cardinal Woolsey, Shylock and Svengali. Kean's Svengali was his best and put over with a finesse that speaks of long stage experience. Joe Bennett, in "Dark Moments," with his trick opening, did not find it easy going, as he used the same set as Kean, and there were many who thought Kean was doing another scene. This should have worked to Bennett's benefit, but it didn't; in fact, slowed down his opening. After getting into his routine it came much easier, and with his tap dance, seated in an armchair, Bennett got them. Bessie Clayton and her company then went to them, climaxing a bill of hits.

It looked like a sure walkout on Zehn and Dreis' comedy talking act, but they started talking, and the first one pulled was a sure-fire laugh and kept the whole house seated, and when they were ready to give up they had a neat laughing hit to their credit. Bob Bender Troupe, six men and a woman, should get rid of their comedy and go in for their dancing and acrobatics. They would fare much better, and, as they are a closing act, would find the going much easier. It is a novelty for the kiddie; and an asset to any bill. Loop.

APOLLO

Chicago, March 29. Eddie Cantor and his "Midnight Rounders" were the last attraction to play this house prior to the adoption of the vaudeville policy last September, and "The Midnight Rounders" this week—minus Eddie Cantor—are appearing here as the last attraction for the season under the vaudeville policy. With Cantor the show was well worth \$3.30 and without him it is good entertainment for \$1.10.

There is no doubt it could have been the leader of the unit revues were it properly arranged so that the first part might be snappy and fast. All of the big scenes and comedy situations were saved for the second portion. During the intermission the house orchestra, led by A. L. Masten, played "Till We Meet Again" in honor of Joe Maxwell, the house manager, who relinquishes the managerial reins here this week.

NEW UNION

Tim Murphy Starts Rival to Musicians in Chicago

Chicago, March 29. Big "Tim" Murphy, known as the labor czar and dictator of this city, announces that he has started a new union as rival to the Musicians' Union of Chicago. The new union has headquarters in Murphy's business office, and Ralph O'Hara, formerly business agent of the Musicians' Union, is its president. Associated with Murphy in the new enterprise, it is understood, is Thomas Matloy, business agent of the Motion Picture Operators' Union.

Murphy was granted last week the privilege by the Motion Picture Operators' Union of handling the advertising service slides used in picture theatres.

"WONDER GIRL" NOW FREE

Chicago, March 29. Marie Sweeney Mills, appearing in vaudeville as "The Wonder Girl," was granted a divorce in the Circuit Court by Judge Friend from Duke E. Mills, manager of the Sanger Amusement Co., on the charge her husband preferred the company of other "wonder girls."

DIAMOND-WEBSTER ADDITION

Chicago, March 29. Billy Diamond, of the Diamond-Webster agency, added a score of new houses to his books the past week. He has secured the three Goldson houses, pop vaudeville, South Chicago theatre, and State Congress theatres as well as the Terrace Gardens in the Morrison hotel.

JAKE STERNAD STRICKEN

Chicago, March 29. Jake Sternad, one of the best known agents and house managers in the Middle West, has suffered a serious stroke of paralysis. Sternad will be confined indefinitely.

Nazarro, Jr., Act at Chateau

Chicago, March 29. Nat Nazarro, Jr., with his band, headlined at the Chateau the first half. It is an Asher Brother house, booked through the Pantages' Chicago office by Harry Beaumont. Appearing at the Majestic this week is Nat Nazarro, Sr., with Buck and Bubbles and Cliff Nazarro with the Darling Sisters.

DOROTHY ARVILLE'S BELIEF

Chicago, March 29. Dorothy Arville, an actress, who claims that she has been consistently robbed for the past 15 years of many valuables, reported to the police that on a trip from Chicago to Hot Springs, Ark., recently, her trunks were opened and an \$8,000 fur coat taken. She says that she is trailed by bandits, claiming that she was drugged in Havana and relieved of \$12,000 in jewels.

HERO LEVY

Hotel Manager Captures Two Hold-up Men

Chicago, March 29. Martin Levy, manager of the City Hall Square hotel, a theatrical rendezvous, proved himself a hero early Monday morning when at the point of a pistol he captured two hold-up men who entered the room of a guest and there held up three people and relieved them of \$39. Immediately after the hold-up one of the men in the room telephoned Levy, who was in the office, and when the men rushed down the steps Levy halted and later turned them over to the police.

It developed later that the hold-up was a frame-up on the part of one of the men, who wanted to relieve his companion of \$3,000 he was supposed to have won in a gambling game, and that he had connived with the two hold-up men to do the job. The man who plotted the robbery is W. B. Gaughan, a circus man.

POWERS' RADIO

Trying Out in Colonial's Lobby—"Talking Radio Pictures"

Chicago, March 29. Harry Powers, Jr., son of Harry Powers who operates the Colonial, Illinois, Powers and Blackstone theatres, has taken up the radio-phone habit. Prior to the evening performance a. the Colonial theatre, where the Ziegfeld "Frollic" is holding forth, Powers is entertaining the patrons in the rotunda with a radio concert. He is experimenting with the radiophone along the lines that talking movies are possible by means of the human voice being transmitted by radiophone.

To demonstrate it, Powers visited the film studios of the Rothacker Company and watched the filming of Frank Bacon in a short sketch. A stenographer took down the words spoken by Bacon while he was being "filmed." Later Bacon radiophoned the words to a projection room where the film was being screened.

According to Powers, Bacon's words from the radio and Bacon's actions on the screen synchronized.

Shura Rubowa has severed all business relations with Ruloff, her former dancing partner.

Shura shortly will appear in a new act with another partner.

ONE TWIN ILL

Siamese Girls in Bed with One Well, But Both May Die

Chicago, March 29. Josefa Blazek, one of the Siamese twins, managed by Ike Rose, is at the point of death in the West End Hospital, a victim of jaundice. In the same bed, bright and vivacious, is her twin Rosa. Rosa is touched but slightly by the disease that may take her sister's life. Yet doctors say she will die if her sister does.

It was intended to sever the two life-long twins by surgeons at the hospital, but this plan was abandoned because of the belief of the medical men that it would kill both.

WOHLMAN FIRST

Held Over at Orpheum, Denver—Five Weeks of Orpheum, Jr.

Chicago, March 29. Al Wohlman, playing the Orpheum circuit, is the first act to be held over at the Orpheum, Denver, for a second week in many years.

Wohlman, at the time of his extended engagement in Denver, was given a contract to play all of the Orpheum, Jr., circuit houses for a full week. He will change his act for each half on these engagements.

PLAYHOUSE'S SUMMER SHOW

Chicago, March 29.

Lester Bryant, manager and lessee of the Playhouse, beginning June 1 will install an intimate type of musical revue in the theatre for the summer.

Bryant is searching for several names to head the cast, which will number 40 people.

COLOSIMO'S

Wabash Ave., at 22d St.

FINEST ITALIAN RESTAURANT IN CHICAGO

Cabaret — Grand Opera — Dancing

Special Attention to the Professional

TABLE D'HOTE DINNER: 6 to 9 P. M.—\$1.25.

A La Carte Service At All Hours.

GUS ERDMAN—HOST

GEO. MAYO Says:

Artists who have long engagements in CHICAGO will enjoy a more pleasant visit by staying at

"Chicago's Newest"

HUNTINGTON HOTEL

4526 Sheridan Road

In Chicago's Exclusive Section

Every Room with a Private Bath

One Block from Lake

Twenty Minutes to All Theatres

Bus stops at door. Excellent Cafe.

Attractive Rates

Wire for Reservations

"THIS SIDE OF PARIS"

MOULIN ROUGE CAFE

ALBERT BOUCHE, Manager

THE LEADING CAFE AND RESTAURANT IN CHICAGO

Spaghetti and Ravioli Our Specialty. Service a la carte All Hours.

THE DANSANT DAILY

Table de hote from 6 to 9. High class entertainment and dancing till closing time.

TWO BEAUTIFUL DANCE FLOORS

416 SOUTH WABASH AVENUE HARRISON 3453

FRIARS INN

WABASH and VAN BUREN

M. J. FRITZEL, Prop.

YOU'VE TRIED THE REST NOW TRY THE BEST

"THE 13th CHAIR" "PETE" Soteris

Next Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO

THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:—

BOOSTERS FOR STEAKS

Art Esberg, Fox and Leever, Sully and Thomas, George Wilson, Carl McCullough,

Eli, Joan Hardesty, and Neal Abel.

SCENERY

ACME SCENIC ARTIST STUDIOS

SCENERY

SUITE 308, 39 WEST RANDOLPH STREET

CHICAGO

THE BEST SCENERY MADE—THAT'S ALL

BERT KELLY'S

431 Rush Street, Chicago

5 Blocks from State-Lake Theatre.

2 Minutes from Loop

IN THE HEART OF THE ARTISTS' COLONY

Announces the Arrival of

"YELLOW" NUNEZ

Composer of "Livery Stable Blues"

World's Greatest Jazz Clarinetist.

Direct from New York City.

Dance in the Red Lantern Room

from 9 p. m. on.

DINE IN BARN ROOM.

\$1.00 Table d'Hote Dinner

The Shop of Original Modes

BENNETTS

INCORPORATED

2nd Floor, Kesner Building

5 North Wabash Ave.

CHICAGO

WRAPS, SUITS, FROCKS and FURS

Ten Per Cent. Discount to the Theatrical Profession.

DR. F. M. THORESON

LICENSED CHIROPRACTOR

Palmer School Graduate.

829 State-Lake Bldg., CHICAGO

Phone Central 7199

\$85.00 MONARCH TRUNK

To the Profession for \$52.00.

GUARANTEED FOR FIVE YEARS.

Complete line of new and used trunks.

Your old trunk in exchange. Special rates on repairs.

MONARCH TRUNK and LEATHER WORKS

24 N. Dearborn St.—219 N. Clark St.—Chicago.

ST. REGIS HOTELS MARION

516 N. Clark Street CHICAGO 505 W. Madison St.

PROFESSIONAL WEEKLY RATES

CHANGE OF RATES: Thoroughly modern.

Single, without bath... \$8.00 and \$9.00 Newly furnished.

Double, without bath... \$10.00 and \$11.00

Single, with bath... \$10.50 and \$12.00 Convenient to all theatres.

Double, with bath... \$14.00 and \$16.00 Free rehearsal hall.

WE SOLICIT YOUR PATRONAGE

BETTER THAN THE BEST SHOW IN TOWN

FRED MANN'S

RAINBO GARDENS

CLARK at LAWRENCE. Continuous Dancing—Vaudeville.

Frank Westphal and Raluba Orchestra Amateur Theatrical Nite Every Friday.

MME. RENE

(FORMERLY HAZEL-RENE)

HATS—GOWNS—COSTUMES

308 State-Lake Bldg. Phone Dearborn 4846

CHICAGO

"CONTINUOUS BURLESQUE" DEVELOPS LOWER GROSSES AS WEEKS PASS

Casino, Boston, in 7th Week of New Policy Hits \$5,800—Philadelphia's Bad Start—Pittsburgh Led Last Week With \$8,000; Native Son Fighter Extra Attraction—Columbia, Chicago, Drops \$2,000—Colonial, Cleveland, Opens with \$5,100

The Gayety, Pittsburgh, did the biggest gross business on the Columbia wheel last week, playing to \$8,000, with "Bowery Burlesquers" as the attraction, and Harry Greb, the light heavyweight contender, as an added attraction, in addition to the pictures and vaudeville put in as part of the new continuous "three in one" policy. Last week was the second in which the continuous idea has been effective at Pittsburgh. Greb's salary for the week, playing on a \$1,000 guarantee and percentage arrangement (50 per cent. of the gross over \$7,000) amounted to \$1,500. The \$8,000 gross at Pittsburgh, while leading the Columbia list last week, was considered below expectations, in view of the cost of Greb as an extra attraction and that Greb is a native son. The previous week, the first of the continuous in Pittsburgh, the Gayety did \$6,000, with the pictures and vaudeville, and no special extra attraction.

The Casino, Boston, in its seventh week with the continuous last week, took another drop, playing to the lowest gross it has thus far since the pictures and vaudeville were added, playing to \$5,835.83. Three weeks ago the Casino did \$7,000, and the week before last \$6,200. Last week the Casino had Arthur Pearson's "Bits of Broadway" as the burlesque. The Gayety, Boston, again beat the Casino with straight burlesque only (Dave Marion's Show), the Gayety playing to \$6,400. With the exception of the second week, when the Casino had Barney Gerard's "Follies of the Day" (the leading show in point of receipts on the Columbia this season) did \$11,000, the Gayety, Boston, has beaten the Casino with straight burlesque against the "three in one policy."

Producers Against Plan

The Casino, Philadelphia, which started with the continuous policy last week with "Follies of the Day" played to \$4,500. The "Follies" has been one of the few shows doing business on the Columbia wheel this season, taking the season's record in the majority of the circuit houses played. The previous week, the "Follies" did \$9,500 at the Empire, Newark. The \$4,500 gross at Philadelphia, in view of the "Follies" business elsewhere, in the opinion of informed burlesque people, sizes up the continuous thing comprehensively, with most concurring in the view that the continuous idea has proved itself a flop to date, with little prospects of it working out successfully.

The Columbia producers, as a whole, are not favorable to the continuous idea, their chief objection being the 50-50 sharing of the extras, vaudeville and pictures, amounting on an average to \$400 a week.

The Colonial, Cleveland, with straight burlesque, the opening week for the house did \$5,100, the shows coming here from the Star.

The Empire, Providence, in its second week of continuous did \$4,300, last week; Gayety, Washington, second week, \$3,900 (a jump of \$200 over the first week). The Columbia, Chicago, dropped last week, its third of the continuous doing \$5,000. The previous week the Columbia, Chicago, did \$7,000.

The Gayety, Buffalo, first week of continuous last week did \$5,000, an increase of about \$500 over the average business without the continuous and extra features. The Olympic, Cincinnati, first week of continuous, last week did \$3,600, a drop of about \$800 under the average with the straight burlesque policy. The Empire, Albany, first week of continuous last week did \$4,500, about on an average with what the house has been doing with straight burlesque previously. The Majestic, Jersey City, in its

first continuous week last week did \$3,200, quite a drop under the average gross without the extra pictures and vaudeville.

The Star and Garter, Chicago, and Palace, Baltimore, started Monday of this week with continuous.

The continuous idea will be dropped by the Casino, Philadelphia; tomorrow (Saturday), following two weeks' trial. The Majestic, Jersey City, scheduled to drop the continuous policy this week. The Majestic has played it for two weeks.

Toronto, March 29.

The Empire with its new policy of vaudeville, pictures and burlesque, playing continuous and with Harry Greb as added attraction with the "Greenwich Village Revue," turned 500 away at the Monday matinee and twice that many at night. A championship hockey match was opposition to the night show.

AMERICAN'S SEASON IS NEARLY OVER

Two Shows Remaining on Circuit—They Close Within Two Weeks

The American wheel season is practically over, but two shows remaining on the route sheets after next week. These are "Broadway Scandals," closing April 17 at Newark, and "Some Show," closing April 24 at Newark.

American shows closing this week are Sim Williams at the Fall River, Mass.; Charles Robinson's "Parlisan Flirts," at the Empire, Hoboken; "Jazz Babies," at the Olympic, New York; and "Social Follies," at Newark.

"The Pacemakers" closes week of April 10 at Newark.

BURLESQUE CLUB'S JAMBOREE

The Burlesque Club will hold a special meeting next Sunday (April 2) with several matters coming up for discussion.

Among these is the question of whether the Burlesque Club will hold a benefit or "Jamboree" this spring, as has been the custom the past two years, when the benefit shows were given at the end of the season in the Columbia, New York.

The present bad conditions in show business are put forth by several influential club members as a reason why the club should pass up the "Jamboree" this year.

The matter will probably be put to a vote, with the result in doubt at present.

SIGNS FOR FIVE YEARS

Another long term contract was issued from the Shubert office this week to Helen Renstrom, at present prima donna with "The Sporting Widows," a Columbia wheel burlesque show.

Miss Renstrom was tied up for production work with the concern for the next five years.

STOCK AT HOWARD

The Howard, Boston, which plays its last American wheel show this week, goes into burlesque stock next Monday.

Fred Strause will put on the stock shows and Adolph Singer will author the books from week to week.

Frank Cruickshank at Apollo

Chicago, March 29. When the Apollo returns to the legitimate Sunday, Frank Cruickshank will relieve Joe Maxwell as house manager and at the same time do the local press work for the McIntyre and Heath show, "Red Pepper."

STRAIGHTS BEST

Two-a-Day Burlesque Beats Continuous, Before and After

The Gayety, Baltimore, playing the Burlesque Booking Office shows, which dropped the continuous "three in one" burlesque, vaudeville and pictures policy two weeks ago, after giving the idea a four weeks' try, played to about 20 per cent bigger grosses the last two weeks without the extras than it did with them.

The Gayety's location in a district where transients are numerous was believed to be ideal for the continuous experiment, but straight two-a-day burlesque has outdrawn the combination policy, both before and after trying it.

WEEKLY STRENGTHENERS

The Columbia, New York, will play added attractions to bolster up the shows at the house from now until the end of the season.

Last week a sketch was added to the show, with the Cameron Sisters the added starters this week, and another name being angled for next week.

COLUMBIA-AMERICAN FIGHT MAY BE SETTLED, 'TIS SAID

Both Sides Deny, but Peace Conference Reported—Herk's Interests Held at \$50,000—Too High, Other Side Thinks

A move looking toward a settlement of the long-standing warfare between Columbia and American burlesque interests had reached a point Tuesday where the two factions had, through representatives, gotten together for a conference to talk over the matter, with indications at one time pointing to a possible calling off of hostilities, with an agreement in sight through mutual concessions.

The basis of settlement, it is said, called for the calling off of the present bankruptcy proceedings against the American and the discontinuance of the application for a receiver for that organization. A man closely in touch with the Columbia interests, and who represented it in the peace preliminaries, stated Wednesday that while the conference had been held, nothing had come of it, and possibilities of a settlement were so remote as to be improbable.

The settlement proposition also included, according to authentic information, the purchase by Columbia interests of all of the stock holdings in Columbia, American and Amalgamated properties held by I. H. Herk.

The purchase price asked by Mr. Herk for his stock holdings in the Columbia, American and Amalgamated was \$50,000, it is said. This figure was objected to by the Columbia people as too high.

Possibilities of a settlement were also denied by Herk on Wednesday, he declining to discuss the matter.

As matters stood Wednesday, both sides were emphatic in denying any possibility of a settlement. It is likely, however, another conference will be held next week, with the return of Sam Scribner from the south, the latter being expected back in New York Monday.

An order was signed by Judge Knox in the Federal District Court directing the officers of the American Burlesque Association, Inc., to appear before Peter B. Olney, Jr., who was appointed special commissioner to testify in the involuntary bankruptcy proceedings begun Feb. 19 last. The hearings will commence the latter part of this week and will concern themselves with "the acts, conduct and property of the A. B. A."

P. J. Carey & Son, Inc., moved for the appointment of the special commissioner on the ground that since

COLUMBUS NOW OUT

The Lyceum, Columbus, O., is definitely out of the Columbia wheel route. The house had been buying the shows up to two weeks ago, with a \$2,200 guarantee. When this was withdrawn the Columbus week was made an optional one. It was decided this week Columbus will be dropped altogether, since none of the shows cared to play it with the guarantee off.

PEOPLE'S, PHILADELPHIA ENDED LAST SATURDAY

Played B. B. O. Shows at Finish—Bad Business—May Try Stocks

The People's, Philadelphia, playing the Burlesque Booking Office shows for the last three or four weeks, closed last Saturday. Poor business caused it. The People's started as an American wheel house at the beginning of the season, jumping to the Columbia after a few weeks, with the Columbia shows playing it as an optional week until the B. B. O. put its shows there around the end of February.

The People's may still make another try with resident stock for the remaining weeks of the season.

During 1918 and 1919 the People's, located in a manufacturing district distant from the center of the town, did big business with the Columbia shows. It started off badly in 1920 and since has been a "bloomer."

ENGLEWOOD SECTION INVADED BY BURLESQUE

Irons & Clamage Stock at National—Opposition Next Season

Chicago, March 29. Irons & Clamage are invading the provinces of E. Thos. Beatty in Englewood, installing a burlesque stock at the National, only a few doors away and around the corner from the Englewood theatre, operated by Beatty. The new burlesque stock opened at the National Sunday afternoon.

Just what bearing the invasion on the domain of Beatty might have is a matter of conjecture at present, for the Beatty house at the conclusion of the American Burlesque Circuit season, seven weeks ago, changed its policy to picture and three acts of vaudeville, under which it is now operating.

Beatty is one of the officials of the American Circuit. Irons and Clamage are aligned with the Columbia Circuit. It is believed the latter concern has leased the National for the purpose of being strongly entrenched on the South Side when the regular burlesque season opens in August.

Under the arrangements the Irons & Clamage stock company is playing at the National, the chorus of sixteen girls is to remain in the house as a permanent organization, with the principals rotating around the Burlesque Booking Office Circuit of six weeks in this section. They will go from here to the Haymarket on the West Side, Detroit, Milwaukee, Indianapolis and St. Louis, playing a week in each house.

The National is run by John Biltgen, formerly secretary to I. H. Herk, and John Whitehead, formerly manager of the Englewood, is attending to the managerial duties. The National seats 1,216 and charges a top of \$1, giving two shows daily.

\$4,600 LEADS B'KLYN HOUSES

The Gayety, Brooklyn, a Burlesque Booking Office house, did the biggest gross of any of the four Brooklyn burlesque houses last week. "Beauty Revue" played to \$4,600. The Gayety was formerly an American wheel house, and Cooper's show also played that wheel.

The Casino, Brooklyn (Columbia wheel), did \$4,100 with "Folly Town," and the Empire, the other Columbia house in the eastern district, did \$3,900, with the Lew Kelly show. The Star, the other B. B. O. house did \$3,400, with the "All Jazz Revue." The B. B. O. houses play at 75 cents top, and the Columbia houses at \$1.50.

SCRANTON FULL WEEK

The Majestic, Scranton, Pa., playing the American shows the latter part of the current season, will become a week stand on the Columbia wheel beginning April 17, with "Kneek Knacks." The Scranton week will fill up the lay-off between the Casino, Brooklyn, and the Palace, Baltimore.

The Majestic will continue with the American shows next week and the week following, playing the last American attraction week of April 10.

MARRIAGE ON STAGE

Lola Daniels, chorister, and Jordan Dearolf, electrician in "Follies of the Day," were married on the stage of Hurlst & Seamon's, New York, Monday night.

Louis Gerard was best man and Gertrude Hayes, Jr., and Mae Dix bridesmaids.

Judge Friedlander performed the ceremony.

Morton and Russell's Long Contract

Harry K. Morton and La Russell, who closed recently with the Bert Williams show, have been signed to a four-year contract with the Shuberts, no stipulation being made for the work, which may be a production next season or possibly a feature act in one of the Shubert units.

Three Days at Newburgh

Cohen's opera house, Newburgh, N. Y., which started as a Columbia stand Monday with "Folly Town," will play the latter show a full week, but other Columbia shows following, beginning with "Maid of America," will play the house but three days.

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

COLUMBIA CUTS ADMISSION 25% BEGINNING APRIL 3

Designed to Stimulate Business—Will Be Permanent Policy—New York and Rest of Stands Included—Columbia's Extra Attractions

A general cut in all admission prices will be inaugurated on the Columbia Burlesque Circuit commencing April 3, the aggregate reduction figuring about 25 per cent. of the present scale. Several of the Columbia stands will make the cut this week, the balance following the week after.

The sudden order, emanating from the headquarters of the circuit, is made as an effort to stimulate business, which has been somewhat below expectations in many cities, and the cut will remain a permanent policy, not only for the balance of the current season, but for next season as well.

\$2,787 Less Capacity

A special campaign of publicity will be directed from New York, apprising the general public of the cut, this feature being delegated to Fred McCloy.

The Columbia, New York, scale will be reduced as follows: The matinee prices for boxes will remain unchanged at \$1.10. Orchestra seats now 75 cents will be reduced to 75 and 55 cents. Balcony seats remain at 50 cents, with the gallery seats reduced from 30 cents to 25 cents. Night prices bring the boxes from \$2 to \$1.65 and \$1.50, orchestra seats from \$1.65 to \$1.50 and \$1.10, balcony seats from \$1.10 to 75 and 55 cents, with the gallery dropping from 50 cents to 40 cents. The reduction drops the possible capacity total \$2,787.76.

While the tickets for the entire season have been printed for a number of the theatres, including the Columbia, New York, rubber stamps will be utilized for the alteration, thus saving the cost of having new pasteboards printed.

Thus far the reduction has gone into effect at Baltimore, Philadelphia, Washington, Montreal and the Columbia, Chicago, and next week the new prices will prevail at the Star and Garter, Chicago; Detroit, Buffalo, Albany and New York. Kansas City and Cincinnati will also figure on the move, while Toronto will retain its present scale.

This week 16 of the Columbia wheel houses will be running with the new "three-in-one" policy of burlesque, vaudeville and pictures, but it is likely the new idea will be dropped in Philadelphia and Washington, where, after its initial test, it failed to produce satisfactory results. The houses now operating under this system are in Philadelphia, Jersey City, Providence, Washington, Pittsburgh, Cincinnati, Columbia, Chicago, Toronto, Montreal, Buffalo, Albany; Casino, Boston; Star and Garter, Chicago; Detroit, Kansas City and Baltimore.

Extra Attractions

At the Columbia, New York, the management installed a new idea for a four-week tryout, adding an extra attraction with each show. Last week the added feature (Middleton-Spellmeyer Co.) placed well down in the show, failed to produce any startling magnetic powers, but the scheme will be given a four weeks' trial nevertheless. This week the Donald Sisters (formerly Gasch Sisters) are the added attraction with Arthur Pearson's show.

At present the matter of engaging added features and pictures under the new policy is left to the show managers, but the executives of the circuit are seriously contemplating the establishment of a centralized supply agency for this feature, realizing that the burlesquers are dealing in a commodity entirely foreign to their business experience when they attempt vaudeville and pictures. The latter angle is causing them no end of worry since they find it difficult to get anything that has not overplayed. The house and show are splitting expenses on the additional attractions at present.

\$6,900 FOR "STEP LIVELY"

Arthur Pearson's "Step Lively Girls" at the Columbia, New York, last week played to approximately \$6,900.

The previous week the Lew Kelly show did \$7,300, and the week before the Jack Singer show \$8,500.

FRIARS HAVE NIGHT AT "BITS O' B'WAY"

Attend Arthur Pearson's Show Monday at Columbia—Added Attractions

By IBEE

Monday evening was a dull one up to midnight at the Friars Monastery. The members, or at least all those who know Arthur Pearson, were around the corner viewing his show at the Columbia. Last season the Friars gave Pearson a night at the same house when one of his shows swung in. The difference in general business this year as against last made a repeat of the honor by the Friars more than a compliment and, of course, the Columbia shared in the capacity attendance.

"The card room" must have been deserted. Certainly the heart game must have been running on one cylinder until the show plus its added specialties was over. The double-cross delegation of heart playing fiends were on the job. So it was one way for Pearson to get some of the dough he trailed "queen lit" with. Most of the lower floor seats went to club members. Those tickets which reached the hands of nearby specs were reported selling for \$2.50, the price at the box office being \$1.10.

There were 10 extra numbers or specialties from players who contributed their services. All were worked into the show between its own bits and numbers. Henry Clive, slide-kick of Pearson, did the announcing along with Bugs Baer. They announced dually and singly, starting out with comedy make-ups until they ran out of ideas. Through the show were "cracks" about other Friars and Arthur. Several came from Catherine Crawford (Mrs. Pearson) principal woman, who once remarked she knew she had made a mistake; she should have married Dr. Michel.

"Bits o' Broadway" was the show known last season as "Hits and Bits," and it followed in the wake of the "Step Lively Girls," a Pearson troupe (now Jaffe's show—Arthur should have told the Friars about that \$30,000 . . . That made Artie a good Friar).

Billy Watson was the feature comic with last season's attraction. The present organization features Jamie Coughlin and Harry (Zoup) Welsh. Perhaps the count should be set up as an even score between them. But Welsh with his slide (used only at the entrance) and funny walk was on the long end of the laugh getting.

There were two outstanding bits, one placed in either half of the show. Near the close, "A rough place on the Palisades," with breakaway stairs, was Coughlin and Welsh as purposes. Two husbands who were too much filled at the "gasoline station," finally landed home to their waiting wives, in the persons of Miss Crawford and Alice Lawlor. Miss Crawford told Zoup that he couldn't "pull an Arthur Pearson" on her, that going for a hearty extra laugh, a fine local for the Friary kids. Welsh and Frank Tinney can battle it out as to who owns the pajamas gag (only sleeps in the coat in the summer). The bit followed Coughlin and Welsh's only song number, called "Logic," which had a clever lyric.

The acting bit in the second act, with the two leads, Miss Crawford and Arthur Putnam, was more lengthy and productive. Welsh, in a five-inch collar and shoe-lace tie complained he couldn't act a Bolshevik because it was "too itchy." Coughlin demanded to know if he used a cuspidor for a collar button. Jimmy also said he thought Welsh's face had already worn out four bodies. Welsh's argument with the leader who replied in "wop" left the comic wishing he knew what names the fiddler had called him. It was Welsh's funny walk, however, that got the most of the bit. At the opening his "zoup" nonsense was well done with Putnam and Coughlin, with Miss Pearson highly decorative at the table. A short bit in the first stanza, with Coughlin breaking balloons, was adopted from Tim O'Connor's stunt in "Algar."

Three specialties added for Friars' night did much to lift up the first act. Clive announced Dave Ferguson, "A Canadian," for the start and Dave did nicely with a comedy jag number. Baer, with some kind

of a phoney mustache on his lip, a bit later brought on the second extra Friars turn. It was Middle Miller and Eddie Cox. They landed with a bang through their corking stepping. Miss Miller looked splendid, with her hair a darker shade than last noticed. In comedy style Clive and Baer than prepared the way for Sallie Fields, who rocked the house with two ditties.

The second act had six specialties for the evening, with Max Welby and Melissa Ten Eyck the first interruption in the regular show. The couple made a striking entrance down the steps of "a rendezvous in California," that being the prettiest set in the production. Cooper and Ricardo took up the extra running a few minutes later and tickled, especially the comedy of Miss Ricardo, who was a lady hooch hound, dressed in a baby blue police-woman's outfit. Baer shortly afterwards announced Bert Kalmar and Harry Ruby, whom he said would sing, "There Never Was a Girl Like That, Thank God." The songwriters entranced down the steps, smoking ropes. They removed rubbers and went to work. Kalmar announced Ruby as "the composer beautiful," the latter doing a specialty. They leisurely replaced the rubbers and exited upstairs. For encore Dorothy Herman was called from the audience for a French ditty, Kalmar saying she was Mrs. Ruby.

Patti Moore came over from the "Step Lively Girls" in Brooklyn to appear, she having been in last year's Friars night for Pearson, and displayed dance cleverness. A skit which had Baer, Charles Mosconi and Harold Vosburg was best in its briefness. It was something about a stage manager in Dubuque who always tried to "make the women" on the bill. It's a standard Friars' monastery skit. Bard and Pearl, the comedy hit of the extra acts, appeared near the close. They are proteges of Pearson and said they wanted to show that after a season in Shubert vaudeville they could still play in burlesque (they are at the Winter Garden this week). Martha Pryor, also formerly in burlesque, singled as the last specialty. The skit followed a barber shop bit (of the regular show) which never did get started.

There are but three feminine principals in the show, with Miss Crawford outstanding. On appearance she matches the best in burlesque. A flashing smile is one of her charms. All Miss Crawford's costumes were distinctive and at all times she looked smart. Alice Lawlor was the ingénue-soubrette. She was always easy to look at. Gladie Reilly handled the bulk of the song numbers. Early she surprised in a dance bit through the twinkling style of her footwork.

In addition to the two comedy leads there were three other male principals. Arthur Putnam was a diligent straight to the featured pair, working often and well. Billy Smith with a whole assortment of comedy bits managed to make one stand out. That was in the barber shop scene, his tumbling being about the best thing in it. Sonny Lawrence is a boyish looking juvenile, working almost altogether at leading numbers. Encores were cut Monday night, though there was nothing particular that would have earned them. Two or three chorists stepped out to lead numbers. One billed as Adaline Brunner was liked, though two others figured in "Sally, Irene and Mary," led by Lawrence. The girls went back into the chorus line, keeping up the 18 girls required.

In the first act two girl hand-to-hand athletes landed. They were programed as the Duncan Sisters, but are not the Dillingham harmony pair. These Duncans were formerly known as the Sisters Gash.

Costuming at the opening of the second act looked rich, while the color contrast in the "Jingle Jingle" scene at the close was the most striking. A line from the Friars' Frolic of last summer was used when Coughlin had his inking with acrobatic dancing early in the second act. It was "Stick to dancing." The comic scored.

BRIDGEPORT DROPPING OUT

The Lyric, Bridgeport, Conn., the Polli house, which has been playing the Columbia wheel shows as a week stand for the last six weeks, will drop out of the Columbia route beginning April 3.

The week is an optional one with the Columbia attractions, all playing it to date with fair business resulting on an average.

RUTH HANSEN FOUND DEAD

Ruth Hansen, a chorus girl with Chas. Robinson's "Parisian Flirts," was found dead in her room in the St. George Hotel, 12th street and Broadway, New York, Saturday morning (March 25).

Death is supposed to have resulted from illuminating gas.

Miss Hansen was 21 years old and a resident of Philadelphia.

Dixon's "Revue" Now "Lid Lifters"

Henry Dixon's Revue, formerly on the American wheel, is playing the Star, Brooklyn, this week, under the title of the "Lid Lifters," as its opening week on the Burlesque Booking Office time.

COLUMBIA WHEEL THINKING OF CLOSING SEASON APRIL 15

Scribner's O. K. Only Needed—Producers Want to Call It Season and Quit—Earliest Closing Date in Burlesque's Career

NEW POLICY TAXES SHOW OVER INCREASE

Majestic, Jersey City, Improves \$300—"Cuddle Up" Pays \$340 Extra

The Majestic, Jersey City, with the continuous policy last week got \$3,200, a jump of \$300 over the previous week's gross.

The attraction, "Cuddle Up," was taxed \$340 as its share of the added cost of the new policy.

FIRST SHOW TO CLOSE

"Cuddle Up" April 8 Will Stop on Columbia Wheel

Hynicka & Herk's "Cuddle Up" will close for the season at the Gayety, Boston, Saturday, April 8.

The closing will mark the first of the current season for the Columbia wheel shows.

Left Hubby for Burlesque

Cincinnati, March 29. Because, he said, his wife, Jean La Via Miller, aged 23, an actress, deserted him to join a burlesque show, William R. Miller, aged 30, of 1043 Mound street, Cincinnati, was granted a divorce by Domestic Relations Court Judge C. W. Hoffman.

ILL AND INJURED

Nicholas Copeland, 30, professional, was rushed to the county hospital, Los Angeles, after taking an overdose of a powerful sleeping potion. He was found in his room in an unconscious condition.

Flu kept Loney Haskell out of the Jefferson bill the first half this week. Florence Redmond has retired from the vaudeville act, "Nobody Home," due to illness.

R. S. Hayes, manager of the Lynn, White Plains, N. Y., returned to his duties this week, having been confined to his bed for several days due to a floating kidney.

Mrs. Louise Hurley (the Hurleys) is recovering from an operation at the Misericordia Hospital, East 86th street, New York, from an operation performed by Dr. J. W. Amey.

Harry Silver has returned to the Harper Hospital, Detroit, for the fourth time to receive treatment for an organic affection. Mr. Silver is the manager of the Palace, Hamilton, O. His condition is reported as serious.

Lillian Isabelle has been confined to her home, 201 East 46th street, New York, for a week or more with illness.

Mrs. Glen C. Burt, wife of the head booker of the western B. F. Keith offices, was removed to the Lakeview Hospital, Chicago, to undergo an operation for appendicitis.

Ezra Matthews, late of "Prosperity," a vaudeville skit, and brother of Treat Matthews, vaudeville agent, was operated upon at the Lexington Hospital last Tuesday. He is recovering.

Rose Mullaney is confined at her home with a severe attack of grippe.

MARRIAGES

Gladys James, at New Haven, Conn., March 29, to Paul Sutherland, non-professional. Mrs. Sutherland has retired from the stage. Her last engagement was with the Hussey revue. Her husband is a Cincinnati business man.

Helen Plimmer, 13, daughter of Walter Plimmer, booking manager, of George M. Lord, 22, midshipman, U. S. N. A., Annapolis, Md., following the station in June. According to the bride's father, they were to be married next month, but postponed on account of the government rules necessitating a student graduating before being married.

Low Cohen, in New York, March 26, to a Philadelphia young woman, non-professional. Mr. Cohen is manager of the Colonial, Detroit.

BIRTHS

Mr. and Mrs. Irvin C. Miller, of their home, 223 West 157th street, New York, March 23, son.

The Green Room club will hold its annual revel April 16 at the George M. Cohan theatre.

All that is needed to make definite a decision reached Wednesday by the Columbia Amusement Co. to close all of its shows and houses April 15, is the o. k. of Sam Scribner, general manager, now in the South, and due to return to New York Monday. A meeting was held by Columbia executives Wednesday. It was the consensus of opinion it would be a practical and desirable move to close for the season April 15.

Last year the Columbia shows closed early, around the middle of May, a record early closing date for the circuit. If the present plan of closing down this year by April 15 is followed, and it is understood that Mr. Scribner will more than likely be agreeable to the plan, it will mark the earliest closing date in the history of the Columbia.

The failure of the continuous policy to materially boost the drooping business of the Columbia houses adopting it had a strong bearing on the decision of the Columbia people to close early. Another factor that has counted has been the many requests made by Columbia traveling producers to call the season off as soon as possible. Bank rolls that were pretty well shot a month ago are said to be nearing the shrinking point, and the closing of the present season can not come quick enough to suit the majority of the traveling managers.

ENGAGEMENTS

Low Hearn and Joe Opp, "Make It Snappy."

Beulah Berson (No. 1 Co.), "Tangerine."

Denman Maley, "Lady Bug."

P. L. Robeson, "Taboo." Robeson was an All-American football player when a student at Rutgers.

Harry Mayo, "Tilt for Tat" (Arthur Hammerstein).

John Anthony, "Montmartre."

Ian MacLaren and Albert Carroll, "The Green King."

Netta Sunderland, Marion Bartram and Howard Ragsdale, "The Charlatan."

J. Harold Murray, Cantor show.

Harry Mestayer left "Madeleine and the Movies" to play the vagabond role in "The Tavern" this week.

John Meehan, having played the role through the Middle West until Mestayer could acquaint himself with the role, James Gleason replaced Mestayer in "Madeleine," coming from "Tangerine."

Herbert Hoey, for "Whirl of New York" (vaudeville), replacing J. Harold Murray.

Viola Vertrava, same production, replacing Dolly Hackett.

Nan Halperin, White and Puck, Dolly Hackett, Cantor show.

Mark Sullivan, "Oh Chetney" (vaudeville).

Millie Butterfield, "The Green Ring" (Neighborhood Playhouse).

IN AND OUT

Hunting and Francis withdrew from the Hamilton, New York, current week; illness. Muller and Stanley doubled from the Coliseum for Monday's performance only, succeeded by Ituby Royce, who filled in for the remainder of the week.

Illness prevented Ethel Hopkins from opening at the Prospect, Brooklyn, Monday. Willie Solar substituted.

Rome and Gaut canceled current week at Keith's, Syracuse, N. Y., due to the illness of the former's wife in Philadelphia. Mason and Cole accepted the week.

Harry Fox, out of the Palace, New York, this week. Illness. Oakland and Murray depulized.

The Faynes out of Keith's, Syracuse, N. Y., last Tuesday, due to the death of their mother in Brooklyn, N. Y. The Novillos filled the spot.

SMOKING BAN LIFTED

The anti-smoking rule in force at the Columbia wheel's theatres in Toronto and Washington was abolished this week by order of the circuit's executives and smoking will be permitted throughout the house hereafter.

S. P. Whiting, formerly at Fox's Bay Ridge, is now manager of Keith's Hamilton, succeeding Jerry Travers. The latter is now assistant manager at the Fifth Avenue,

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
SIME SILVERMAN, President.
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....\$7 | Foreign.....\$8
Single Copies.....20 Cents
VOL. LXVL No. 6

15 YEARS AGO

Being Random Items Reprinted from
Variety dated March 26, 1907.

More vaudeville houses galore K. & E. Advanced Vaudeville published a list of 13 houses for the following season with promises that the chain would take on additions before the scheduled start. At the same time the Orpheum Circuit announced the addition of five towns to its list—Seattle, Spokane, Tacoma, Portland and Butte, making 18 weeks in all. Orpheum and Sullivan-Considine were reported to have broken off relations and it was figured that the relations between "Big Tim" Sullivan and "The Syndicate" would indicate some sort of alliance between those two factors.

Jack Levy qualified as "the father of the Broadway cabaret." The agent was working on an innovation which he outlined as a proposition to approach all the big restaurant men and offer to book in a handful of vaudeville acts after the theatre only to encourage late supper trade. He wanted to call the entertainments "The Jack Levy Supper Shows."

The summer park business was at its peak. Its growth had been phenomenal and many abuses had grown up connected with booking graft and other activities. A demand for a business administration was gaining in force and the air was filled with cries for a reform of methods as the season for outdoor amusements approached.

The Vaudeville Comedy Club and the White Rats had been studying a new equitable form of contract submitted by Percy G. Williams and formally endorsed the document.

Williams booked Marie Lloyd, the English comedienne, for an American tour at a reported salary of \$2,500. Williams was the leader of that time in bringing over foreign stars. Another Williams booking was Elsie Janis. Miss Janis, a minor, had contracted through her mother as guardian to play under the management of the Aborn Bros., and that firm had farmed her out to Liebler & Co. at \$750 a week.

"Wine, Woman and Song" played its 200th performance at the Circle, New York. Suratt and Gould resumed their old partnership, interrupted by Valeska Suratt's engagement in "The Belle of Mayfair" at Daly's. The close of Joe Welch's tour in "The Shoemaker" was announced for April 15.

Millie De Leon, "The Girl in Blue," playing with a Western Wheel burlesque show in Detroit, was closed for the steenth time. This was her first performance of a new dance that was destined to agitate a number of Monday afternoon audiences throughout the country before the police said "No!" It was called "The Dance of the Seven Veils." Millie was then famous as a "corch" dancer and only appeared in burlesque shows. "The" corch" now is called the shimmy.

Bert Clark, British performer who had lately arrived in this country after being expelled from the V. A. F. of England on charges of playing forbidden halls during a strike, was booked for his first American appearance at Hammerstein's Victoria. Actors' organizations talked of demanding that the managers bar Clark and Hamilton. Clark in his own defense asserted he had not played banned halls, that his course in the strike had been supported by leading English players and had paved the way for the arbitration of the dispute between players and managers in England.

Harry Tate's "Fishing" playing U. B. O. time was cancelled at Shea's, Buffalo, when one of the original players in the act did not appear. The turn also was fined \$250 by Shea and eight remaining

AGENTS AND THEIR "COMMISSION"

Variety's editorial about bookers in the independent agencies accepting money from agents to book certain acts, and the injustice of that procedure to the theatre owners the bookers represent, has brought several letters. One is from an artist. It suggests Variety takes up the task of stopping the thing, not alone in the independent agencies, but with all bookers of vaudeville. Incidentally he mentions agents themselves as well. That would be a stupendous job. Its feasibility is openly in question. But a story about booking graft here and there can do no harm.

No circuit agency ever devised a plan to circumvent graft. Where one man may slip another cash, by hand or letter, it's an impossibility to find means to prevent it. The receiver of the money, being willing, is therefore agreeable to take the chance of speedy or future exposure with his belief that as he received cash, his denial will be as effective as the accusation of the giver, if such an accusation is made. It's the standing plea that one man's word is as good as another. That explains, as is thoroughly understood, why checks or money orders are not wanted and often refused.

All bookers, however, whether independent or in circuit agencies, are not wrong. There are some who have the reputation of never having accepted a dishonest dollar, whether they knew it to be legally or morally dishonest. Too much publicity about this sort of thing would stamp the honest booker as dishonest, in general estimation. It's always to be avoided, giving a good man a bad name. It's easier to give him a bad name than it is for the victim to recover from it. In this case it is much safer to believe only those who have accepted money to book are morally dishonest, and those not known to have accepted are honest. Don't brand them all.

About agents, that's another thing. The old agents' commission was 5 per cent. In New York State that was later made the legal fee for booking, with men who book professionals obliged to take out an agent's license through the Commissioner of Licenses in whatever city he or she might operate. The license department of New York City believes 5 per cent. of a vaudeville act's salary every week it works is quite liberal. The department figures as against the fee allowed for dramatic booking, 5 per cent. of the salary for the first 10 weeks of the engagement, equal to one-half of one week's salary in all.

Of late years there have been but few agents booking acts for 5 per cent. only. Especially on the small time has that grown to be forgotten. It seems now to be a matter of bargaining between agents and acts. The agents call themselves "Artists' Representative" and feel free apparently to charge as they please. Ten per cent. for the agent is common. It runs to 15 and 20 per cent. or perhaps a bulk amount, with possibly an agent given an agreed upon sum to secure booking over an entire circuit and the weekly commission to be in addition. This season there has been a case of where an agent, known as a vaudeville agent, cast the entire piece in a legitimate theatre, charging and collecting weekly 20 per cent. of the whole salary of all the cast. The star of the piece received \$1,200 weekly and paid her 20 per cent. with the others.

Variety reported the Appellate Term affirming a decision by a lower court in an action where the amount of an agent's charge or commission was in dispute. The higher court in affirming the decision virtually said that anyone who secures employment is an agent and must operate under an agent's license; otherwise he is not entitled to make any charge for his services, with such charge under a license limited to 5 per cent. That decision, not the first of its nature, may lead to future regulation of agents and their charges through the license department but that won't affect nor stop the "slipping" by acts or agents to bookers.

The Keith office has persistently attempted to prevent an overcharge by any agent booking through the Keith office. E. F. Albee time and again has issued announcements, in writing and verbally, informing all acts playing for the Keith office that no agent can charge them over 5 per cent. commission. Mr. Albee has even gone so far as to request any acts that might have paid more than 5 per cent. to its agent to inform him. To what extent that has operated on the big time we don't know, but it certainly has had some beneficial effect, for it would at least make agents more timid about whom they "did business with." Mr. Albee, however, spoke only about his own booking office, which meant the big time. If the leading small time went after it the same way and kept after it, in days to come the 5 per cent. agent's commission would go back to its original time when no more was demanded.

Some agents now charge but 5 per cent. They are satisfied with that and state that they are; that they want no more. But those agents sometimes receive additional "commission" from acts accustomed to pay other agents and thinking the custom follows when they change booking representative.

Matters of favoritism with bookers and agents come up in connection with "slipping" or over-payment of commission. Favoritism must creep in in those affairs, for in the show business as elsewhere, the reasoning runs to the easiest way of getting money. Perhaps this petty grafting may base the vaudeville booking business as it is now conducted. When a leader of the vaudeville business like E. F. Albee decides it is an evil and issues announcements against it, then it is serious enough for every booking office in the country to adopt the Albee method of trying to stop it.

COLUMBIA'S "CONTINUOUS" FAILURE

The failure of the Columbia Amusement Co.'s continuous burlesque policy to take hold satisfactorily, in the opinion of informed burlesque people, can be traced to several reasons. The most important one appears to be that the Columbia short-sightedly tried to compete with the regular vaudeville houses, with an inferior grade of show, \$200-\$250 covering the weekly salaries for the two acts appearing in the vaudeville section of the continuous part of the performance. In every Columbia city there is a vaudeville house that shows a complete vaudeville bill of small time calibre (but more pretentious than the Columbia's two acts) at a 50-cent top scale, as against the Columbia's \$1.25 top. The same applies to the picture houses, every Columbia town holding several first-class film places showing the best the market affords in pictures, with a large orchestra, for 50-75, and in many cases less. That burlesque was included, the Columbia people figured as overcoming the better

weeks were cancelled.—The reported alliance of the Shuberts and U. B. O. against K. & E. was to the fore again.

(Barney) Myers & Keller (Edw. S.), one of the leading agencies, was barred from U. B. O. booking on the presumed ground that they had done business with the Syndicate. The declaration came from the Keith side the same action would be taken with any other agent that played both sides of the fight.

The Great Herrmann was booked abroad for a five-months' tour. Marshall P. Wilder had framed up a full evening's entertainment composed of his stories and moving pic-

vaudeville and pictures and superior orchestras. But somehow it didn't work out that way. As regards pictures, the latter has proved a bigger stumbling block than the vaudeville, and for the reasons below:

That the releasing companies for the greater part are sewed up with contracts in all of the cities where the burlesque managers wanted to play the continuous policy made it difficult for burlesque to get anything like a standard brand of productions. The question of price must have had something to do with it. The big picture houses pay big rentals for their attractions, and the burlesque managers have not as yet managed to grasp that angle. Attractions that bring money into the box office must be paid for.

There is the matter of presentation of pictures. The day has passed when any audience will be satisfied with the mere dropping of a white sheet in one and the throwing thereon of a feature picture. They have been educated to sets, lights and music in the better picture houses, and that is what they require if they are going to see pictures.

Despite that the regular program product is sewed up in the greater part of the towns and the majority of exhibitors have protection clauses in their contracts, doesn't mean that it is impossible for the burlesque houses to get good pictures if they want to pay the price. There are any number of productions in the open market that could be secured, and for the greater part these are such that are far better suited to the burlesque house than they are to the regular picture theatre.

Some Columbia people feel that the time (Lent) was not propitious for trying the experiment. Counteracting this contention is the fact the Columbia houses with straight burlesque have done better during Lent than the ones with continuous.

MAKE THE RADIO PAY

The "big six" association of electrical apparatus manufacturers must from the present outlook carry on the broadcasting service which is the real selling argument for radiophones. There are concerns outside the combination making radiophones, the popular manifestation of wireless telephonic transmission; in fact, numerous new companies sprung into existence as the craze spread. But by the very nature of the competition in radiophone making it is more than ever up to the leading companies to "spread stuff" via the broadcast idea.

The managers of the broadcasting stations know well a dry program counts pretty much the same as a flivver in a theatre. Radiophone devotees are not compelled to listen in any more than they must attend a bad show. The problem of the broadcasting manager is quite different from that of any other caterer to public tastes. It is up to him to entertain as many radiophone users as possible. If the interest is not kept into high gear, sales of instruments will decline. The individual or home with a cheap receiving set is a potential buyer of a high powered radiophone device, just the same as the man with a tin Lizzie is a prospect for a regular car.

Radiophone manufacturers know this, or should. Recently one of the big company officials sent out word that something like \$5,000,000 would be spent on broadcasting service in the next year. The specific amount is not so much material as the recognition of the makers that entertainment must be provided to radiophone lovers. For the professional the interesting angle is how the broadcasting managers intend spending the money.

It is a certainty that the professional who performs into the radio transmitter, whether a musician, vocalist, monologist or professional lecturer, will receive a fee for the service, if that is not true in some cases already. The amount to be paid will vary just as it varies on the stage and for talking machine record work. The price an artist asks for radiophone work does not need to be a set amount any more than in the other fields. The opportunity to increase fees for a second, third or subsequent radiophone rendition is patent.

The main idea is to make the radiophone pay. If the new craze is to be counted in any way opposition to the amusement field, that is all the more why artists should refuse to broadcast gratis. The argument that it "is an adv." is obsolete. If the broadcasting manager uses as a convincer that nothing is received from the radiophone owner for service, he is telling it his way only. The vast sales of instruments are guaranteeing dividends to the big manufacturers and the small as well. That is where "they get theirs." To sell automobiles and then stop making tires would be about the same as stopping broadcasting service and trying to sell radiophones.

Broadcasting entertainment should be a variety program. Instrumental or classical music service without the leavening of humor or popular numbers and songs will compress the value of the service. The vaudevillian therefore should have as prominent a spot on "the bill" as the operatic song bird. Some people can be wooed to sleep at the finest concert recitals, while others are in rapture. The radiophone doesn't seek class patrons; it wants all kinds of buyers. At the recent radiophone convention it was noticed that suburbanites and ruralites attended in volume. A radiophone in the country sounds like one way of breaking the tedium of the farm. That class of owners doesn't want to drowse listening to a high brow wireless concert. They have plenty of time to sleep.

It is possible that revenues from radiophone broadcasting will be a silver lining for the professional who has been buffeted by a bad season. The big men in the radio field are shaping its course by means of governmental control of wave length to be permitted radiophone broadcasting. There are many other problems to solve before the new force will be made exact in transmission and receiving. If it should develop that a series of broadcasting stations will be able to successfully operate within the same territory without jamming each other, that will mean opening a wide field for professionals. It will mean competition in service. Perhaps some way of charging the owners of receiving sets will be worked out. If so the prospects would be indeed bright. It is significant that makers of talking machine records are starting to restrict their artists from broadcasting. It is true, of course, that entertainment via radiophone is quite similar to the talking machine. Mechanical records of that kind turn back to artists much money in royalties. There can be nothing like that with the radiophone, which is all the more reason why the professional should make the radiophone pay.

examination of the artists. All awards were to be announced when all branches of the theatre had completed the testimony and the arbitrator had studied the whole subject.

To the amazement of the circus world the Barnum & Bailey circus made it known that it would not play the customary Brooklyn, Jersey and Philadelphia dates following the Madison Square garden engagement. Instead it would jump direct from the Garden to Reading, Pa., and then strike for the Middle West.

Other circus items were to the effect that Gil Robinson, brother of

"Governor" John Robinson of Cincinnati, attended his 33rd consecutive opening of the Barnum show at the Garden. Robinson's nephew, France Reed, sold his own circus to Hargreaves and went with the Wallace-Hagenbeck outfit as equestrian director.

The Hanneford Family is playing a full week's engagement at the Republic, Brooklyn, an independent vaudeville and picture house. Fally Markus booked the act. The salary is \$1,200. The Hannefords have been playing the Shubert vaudeville circuit and took the Republic date to fill in an open week.

50 PER CENT. LESS THEATRES OPEN THIS SUMMER THAN LAST YEAR

Showmen Wagering Not Over 12 Broadway Houses Will Open in Hot Spell—Absence of Usual Summer Revues—Current Attractions Cutting Scales

Showmen forecasting the summer season predict that Broadway's legitimate list will be 50 per cent. under last season, when the summer offerings numerically flirted with the score mark. During the summer of 1920, the list numbered in excess of 30. Bets that the total for the coming summer will not exceed 15 and odds that there will not be over 15 have already been offered. Particularly noted is the absence of announcement of summer revues. With the Shuberts closing down their production shops already and little other new show plans in sight, the basis for predicting the summer season, includes the holding over of those present attractions counted as "smashes."

The only summer revue certain at this time is the new "Follies," which Flo Ziegfeld times for premiere at the New Amsterdam late in May or early in June—a month ahead of the usual debut. The other "series" revues will be too late to be counted as summer shows. White's "Scandals" dated for the fall, if he decides on a new show, the present having been routed for the coast, the "Greenwich Village Follies" is usually a late arrival and will probably not reach the boards until Labor Day.

There are current 13 musical shows or about one-third of the entire Broadway list. A majority are being offered at \$2.50 top but still are doing miserable business. By far the biggest show at that scale is "Rose of Stamboul" at the Century and it is almost a certainty that housed this side of Columbus circle it would be capacity even at a higher scale. As for the others it looks like a case of too much competition.

This is the second week of what is officially spring and the opening of the final phase of the legitimate year finds business fluctuating, in some cases slightly upward but in general far from satisfactory.

Guesses as to what houses will go dark for the season's first are frequent. Cutting of scales has been extended. Commonwealth or co-operative attractions are being tried because of nothing new in sight to

succeed the faltering lot now playing, and the lack of fresh attractions alone is keeping many shows continuing in the hope of a better break from Easter on.

Advance sales except for the select winning group have started to fade and some of the leaders are dropping in agency demand. "The Music Box Revue" and "Good Morning, Dearie," are the musical exceptions and approximate \$70,000 advance. "Kiki," "Cat and Canary" and "Captain Applejack" are in a similar position among the dramas.

Those five attractions, in addition to "Chauve-Souris," the Russian novelty (which equals anything in town for agency demand), are given the best chance for summer continuance. Among the others that may ride through are "The Dover Road," "Shuffle Along," "To the Ladies," "Lawful Larceny," "Rose of Stamboul" and "The Truth About Blayds." It is possible for "The Bat" (Broadway's run leader) and "The First Year," which is a close second, to be among those bidding for summer money.

This week "The Czarina" cut its scale from \$3 to \$2.50 top, that making all non-musical attractions at the lower scale. There is one exception, it being "Back to Methuselah," which is \$3 top. That show, however, is counted a special production with only a limited run and hardly figures with the Broadway group. "The Blue Kitten" lately cut from \$3.50 to \$3 top. The only musical show charging \$3.50 now is "Sally." "Music Box Revue" and "Chauve-Souris" are \$5 top, but the latter will revise its scale after next week to \$4, starting April 10, which is the scale of "Good Morning, Dearie." The balance of the musicals are \$2.50 top.

The Hippodrome dived down around the \$20,000 mark last week for a sure loss after the departure of Jack Dempsey as an extra feature. The big house may wait out Easter before shutting down.

Indications for early closing among the Subway Circuit houses

J. DOLLY SUED

Comstock Claims \$5,000 Due on Jennie's Note

F. Ray Comstock has started suit through William Klein against Jennie Dolly for \$5,000, seeking to recover that amount which he loaned to her on a promissory note. Nathan Burkan is representing Miss Dolly.

The Dollys are to sail for Europe within a short time and are taking the Gene Dabney orchestra with them. Kuy Kendall, who appeared in their act, is sailing for Paris in about two weeks and is later to join the sisters in London for an appearance there.

LEDERER'S COMEDY

Charles Frederic Nirdlinger's "Ballyhoo" to be Jointly Produced

"The Ballyhoo," by Charles Frederic Nirdlinger, has been accepted for production by George W. Lederer and Leo Singer.

It's a comedy and the presentation may be held back until the new season. Mr. Singer is the owner of Singer's Midgits.

FULL PAY FOR LAYOFFS

San Francisco, March 29. Chauncey Olcott who is booked to play two weeks at the Columbia theatre opening April 17, is here with his company laying off waiting for this date. The company is receiving full salary during the lay-off. Olcott is appearing in "Flagged Robin."

WOODS-RAMBEAU CONTRACT

A contract for five years was entered into this week with A. H. Woods of the managerial party and Marjorie Rambeau as the party of the second part to play first part roles.

ANN PENNINGTON'S LEGS MUST BE COVERED UP

Boston's Casey Said It—Doesn't Class Dancer Among Classics

Boston, March 29. In the opinion of City Censor John Casey, Ann Pennington, with White's "Scandals" has not yet reached the artistic heights of Pavlova and Ruth St. Denis, although John doesn't deny she can dance very well. So Ann must drape her pretty limbs with fleshings, the bare leg effect that is allowed for artistic dancers being taboo in her case.

Ann was a bit inclined to balk at the official edict but when informed disobedience meant being barred for a year from this city, she surrendered.

The last time Casey was forced to carry out a warning was in the case of "Hickey" Le Van, on the American burlesque wheel, who was ruled off the local boards for a year. As the wheel shows only play here once a season the punishment wasn't so severe.

Casey looked over the "Greenwich Village Follies," last week but made only a few suggestions, which were promptly carried out.

Censor Casey must be reading Variety. He dropped into the Majestic (Shubert vaudeville), having heard talk about the Bobby Higgins sketch, "Oh Chetney" being a bit broad. Mr. Casey watched it and passed it without a murmur, though through having developed showmanlike traits since scissoring the drama for New England, he evolved a couple of ideas on how to better the piece. Mr. Higgins pounced upon them with appreciation as they flowed from the censor's tongue.

RADIO AT HIP

Display as Extra Attraction—Archie L. Shepard Interested

The Hippodrome is to add a radio display as an extra attraction next week. Edward J. Glavin, a radio engineer of note, has perfected a new radio control which will be displayed on the stage of the house. He has a miniature automobile directed from a central radio station. It is principally designed for the control of ships at sea.

Glavin is being presented under the management of Archie L. Shepard, one of the pioneers of pictures.

AFTER "LADIES' NIGHT"

Chicago, March 29. The city's law department took up this week a complaint that "Ladies' Night," at the Woods, is not a fit play for Chicago viewing. The department called the management before it.

A complaint was entered by Arthur Burrage Farwell, president of the Chicago Law and Order League. Farwell admitted he had not seen the play at the Woods, but said a man in whom he had confidence informed him all about it.

EDGAR DUDLEYS SEPARATED

Edgar Dudley and Eleanor Griffith are separated, although no legal agreement has been signed by the couple. That divorce proceedings impend is not denied.

Miss Griffith, formerly of Ziegfeld's "Midnight Frolic," is now on tour with "The Last Waltz." Dudley remains in the agency field. They were married at Christmas time, 1920.

Miss Barrymore's "As You Like It"

Ethel Barrymore at present on the road in "Deceit" is preparing for a revival of "As You Like It" for next season.

NO MIXED CO-OPERATIVE CASTS, EQUITY WARNS

Commonwealth Playing Aggregations Must Be All Equity, if Equity Members with Them

Equity is reported to have decided early this week that no Equity member will be permitted to appear in a commonwealth or cooperative playing aggregation unless such company is all Equity.

Plans for several cooperative groups have been reported maturing. What effect the Equity rule might have could not be ascertained, since the complexion of proposed casts has not been disclosed.

The Equity is also reported to have taken up the matter of which organization a chorister may elect to pay dues. It refers to Equity direct or chorus Equity and concerns the promotion of a chorister to a principal role. Strictly a chorister, the member would belong to Chorus Equity, with dues payable to that organization. With advancement the chorister would be eligible to join Equity and upon doing so, would be obligated to pay dues into the parent order. Equity is said to have passed a ruling on this point that any chorister might have one year to decide which organization should receive dues, with dues to be paid, however, when due to the Chorus Equity.

HOOCH TRAFFIC THEME OF TWO NEW PLAYS

One by Gus Thomas Will Be Eltinge Vehicle—Both Next Year

Next year will be virtually sure of seeing plays with bootleggers the central characters. There are already two being readied. The dailies have treated bootlegging in a more or less jocular fashion since the advent of prohibition, especially the metropolitan newspapers. Whether the stage will make a hero of the bootlegger is not revealed as yet.

The first of the new plays to be done will be "The Vanishing Lady," by Augustus Thomas. It is a farce, and will star Julian Eltinge, for whom one or two songs may be interpolated. Jack Pierre will produce the piece, it to be his first offering as a manager. Eltinge was mentioned for George M. Cohan's revue next season, but plans for that show are said to be set back indefinitely. Pierre was formerly agent and manager for Eltinge shows.

The other show was written by Paul Dickey. It is a drama dealing with the smuggling of booze into the dry U. S.

HOPPER'S COMMONWEALTH REVUE MAY SET PRODUCTION STYLE

Opens at Jolson Theatre Mid-April With All Star Cast—Replaces Piece Abandoned by Shuberts—Indicates Cast Is Willing to Gamble

PROVINCETOWN PLAYERS GIVEN CLEAN BILL

Magistrate Simpson Said, "It Is Credit to Community"—Charged With Having No License

M. Eleanor Fitzgerald and the Provincetown Players, of which she is one of the leading factors, were given a clean bill of health in the Third District Court March 22, when Magistrate George W. Simpson handed down an opinion that the organization had not violated either law on which charges were brought by the police.

The organization of players was charged with having operated a theatre for public amusement without a license, and also with a violation of the Sunday law.

Policewoman Greene obtained a seat for "The Hairy Ape" at the Provincetown playhouse March 11. That ticket was issued to her after she had paid a fee to become a member of the Provincetown organization.

In dismissing both charges against the theatre and organization, Magistrate Simpson stated: "It is an organization that is a credit to this community. It has encouraged the native drama and achieved wonderful results," and that it would be a calamity if it were interfered with or hampered in any manner.

TIME LIMIT TO SETTLE

Marcia Leonard, backer of the organization known as the Friends of Comedy which gave two matinee performances at the Park, New York, Feb. 15-16, and failed to pay salaries to the members of the company, has been notified by the Equity Council that payment in full must be made by June 1.

The Equity is reported as having selected June 1 as Miss Leonard receives a quarterly payment of her income on that date.

THEATRE CONDEMNED

Chicago, March 29. "The Passing Show" will have to lay off April 5 through the theatre at Cheyenne, Wyo., having been condemned.

Jolson's theatre will be turned over to the biggest commonwealth venture yet attempted on Broadway. It will be a revue headed by De Wolf Hopper and staged by R. H. Burnside, under the title of "Hopper's Funmakers." It is due to open at the house April 15 succeeding "Bombo."

The revue will take the place of the proposed new "Passing Show," that having been called off along with other Shubert new show plans ten days ago.

The "Funmakers" as a co-operative proposition was quite attractive to the Shuberts, who, in calling off their own productions, figured that the Hopper show would provide one means of making the best of a bad season. Many other co-operative ventures have been tried since fall. Lately there has been a growing inclination to test out co-operative production thoroughly along big lines. If the Hopper venture succeeds it may foreshadow not a little production for next season. The Shuberts will operate the "Funmakers" on a 60-40 basis, the attraction getting the big end.

There is an impressive cast for "Funmakers." Most of the male players are members of the Lambs, but in total the list indicates the willingness of players to gamble rather than wait for engagements. With the legitimate field sagging, all indications point to long lay-offs and the co-operative revue provides a ready chance to keep working, even though there is no chance of the players receiving anything like regular set salaries.

The cast, in addition to Hopper, brings Julius Tannen back to the stage. He will give a monolog. The players and specialty people further include: Jefferson De Angelis, William Courtleigh, Nanette Flack, Herbert Cortell, Primrose Caryll, Charles Winniger, William B. Mack, John E. Henshaw, Jed Proudy, Scott Welch, Vivienne Segal, John Hendricks, Amelia Sommerville and Henry Watrous. The chorus will have 18 girls and eight men.

Details of the business end of the revue have been worked out. Hopper will receive a box office statement daily, that presumably being available to other members of the show.

"Bombo," the Jolson show which is finishing its run at Jolson's, may not be sent to the road until next season. The black-face star is said to be in favor of holding the out-of-town dates over until fall.

NO SHARE IN PICTURE RIGHTS FOR COMPOSER

"Letty" Filmed from Book, Not Score, Court Rules in Carroll Suit

Earl Carroll experienced a second setback last week in the Federal Court suit against Oliver Morosco and Elmer Harris arising from the film rights to "So Long Letty," for which show Carroll composed the score and lyrics. Carroll asked for a share of the film rights' selling price as co-author, Judge A. N. Hand ruling that the Christie comedy is really based on Morosco and Harris' book, and that the music and lyrics are supplemental, as far as the picture is concerned. Carroll would receive his compensation indirectly from the public performing tax in theatres where the "Letty" music is played.

The book of the show was originally adapted "om Harris' play, "Your Neighbor's Wife," which Morosco produced in stock in Los Angeles before the musical version was put on, and the Christie picture is chiefly an adaptation of the play, according to Judge Hand's opinion.

The bill of complaint was dismissed, but without costs, Nathan Burkan, acting for Carroll, and Ernst, Fox and Cane and William Klein for the defense.

WALTER JONES' BREAKDOWN

Walter Jones was removed from his home Monday to a hospital, suffering from a nervous breakdown. He was appearing in "Getting Gertie's Garter," which is playing the Bronx Opera House this week. An understudy went into the part.

INSIDE STUFF

ON LEGIT

The Erlanger-Shubert pool for Chicago has not been completed. It is under negotiation. The Shuberts want to drop three Chicago houses now playing the legitimate bookings from their office. Two of those designated by the Shuberts are the Central and Great Northern. All other theatres are to be in the pool excepting the Studebaker, now independently operated, with its management declaring it can secure independently produced attractions.

When the pool is arranged for, A. H. Woods' Apollo will likely be in it with the Apollo having "Sally" as its first legit show following the Shubert vaudeville. The Shuberts secured the Apollo by lease, though they and Woods equally own it. The rental agreement is for \$125,000 yearly, with Woods guaranteed his share of the profits shall not fall below \$25,000 annually. Woods is said to have agreed to release the Shuberts from the lease, but will not do so until Sept. 1, obligating the Shuberts to carry the Apollo over the summer at the vaudeville rental terms. This gives the Woods office a share of whatever profit the McIntyre and Heath show may make during its Apollo engagement that opens next week.

Quite a heart-to-heart talk is reported to have occurred between the members of Equity's Council and Frank Gillmore, the executive secretary, lately. Gillmore is said to have requested the conference shortly after John Emerson, Equity's president, sailed for the other side. When together Gillmore, according to the story, informed the Council the number of delinquents in dues had increased to an alarming proportion of the membership—so large it seemed a matter of speculation how the paid officers of Equity were to receive their salaries regularly. Gillmore is said to have offered the suggestion that in view of the circumstances, the wealthier members of the Council should contribute a fund among themselves to reimburse the officers. His suggestion, from the same information, distinctly did not meet with the approval of the Council members. Neither did his explanation of why Emerson, at this crucial time of Equity's existence, should have "run out" on the organization. The conference is reported to have led to warm debate as to why and wherefore with Emerson's name repeatedly in the center of the talk.

The membership of Equity is also said to have been discussing why Emerson left for Europe so suddenly and at a time when, if his interest in Equity had been as whole-hearted as his frequent speeches to members might have implied, he should have taken a boat for Europe instead of the taking hold of the reins of the organization when they needed a steady hand.

Another Equity discussion of recent weeks, it is said, has been the matter of the pooling or booking combine between the Shuberts and Erlanger. Several independent producers who are aligned with either side are not favorably disposed toward that combination; they see danger to themselves in it despite protestations by Erlanger or Shubert that it is going to be milk and honey for everyone. These producers are said to have informed Equity members they would have outwardly opposed the coalition had it not been for Equity's closed shop. The independents do not see how they would be in a more advantageous position by fighting the syndicates, to find in 1924 that they are then outside the main breastworks, with the threat of the Equity at the time of the expiration or the Equity-P. M. A. agreement to enforce the closed shop wherever possible. Equity members claim to see in this proposition a blank wall that has been erected against the Shubert-Erlanger pooling that cannot help the actors, they claim, by their own closed shop policy, that seems to force manager, together for self-protection as evidenced by the P. M. A., instead of splitting them up, which might have been done if Equity had remained quiet about the closed shop until the P. M. A. agreement ended.

The passing of the chorus man appears imminent. It may have been noted the Shuberts have not used chorus boys for some time. Just now in "The Rose of Stamboul" at the Century, where chorus boys could have been utilized as soldiers, a double male octet carried served instead. The chorus boys of musical comedy grew to be a standing joke and most of them were jokes wherever they appeared, on and off the stage.

The McIntyre and Heath show will open next week at the Apollo, Chicago, at a \$2 scale. It will be a novelty for that town at the price, and as the attraction is expected to endure over the summer the \$2 fee may prove a hot weather magnet. It will not be unexpected if the Shuberts put on a \$2 show in New York for the summer. There has been some talk of bringing out "The Bamboo Tree" shortly, with a white comedian taking the role formerly held by the late Bert Williams. "The Bamboo Tree" might be placed at the Casino, always a good summer house, with a \$2 top making it more so, while keeping that scale away from the higher priced theatres above Forty-second street. The Carle Carlton production of "Tangerine" has been one of the staples of this New York season at the Casino, where it is still running at \$2.50 top, the first show of the season to come in at that price.

The manipulation of the opening of the Russian entertainment, "Chauve Souris," at the 49th Street, by Morris Gest, has recalled to the old-timers a similar expedient that put over "The Black Flag" at the old Union Square years ago. Gest maneuvered the Russian show so that for the first performance no tickets could be secured, after scaling the house at \$5 top. Thereafter the tickets were withheld from the agencies until a buy came through, with the result there was a crush for seats until Gest made them believe it, with the result many are still going back there to see the show again and again, while others are satisfied easily with one viewing.

John H. Russell, later of "City Directory" fame, managed Hoyt's "Black Flag" that had Nat C. Goodwin and Charles Thorne as principals. Russell decided there was just one way to get the show over in a hurry and that was to keep the tickets away from the box office. In those days the scale was \$1.50 top and the specs were on the sidewalks. For the entire first week of the piece Russell removed every ticket from the box office, distributing them himself, with the result the demand finally worked into a long run.

The Flo Ziegfeld "Frollic" production with Will Rogers, now at the Colonial, Chicago, is said to be Ziegfeld's biggest money-maker at anywhere near the money capacity it is capable of drawing and in comparison with "The Follies" or "Sally." It becomes the biggest money-maker through the manner it has been hooked up for playing. "The Frollic" could play to one-half the gross necessary for "Sally" or the "Follies" and still make money, while at about the gross it is now drawing its profits are very large.

Ben Ami is a hit at Ellis Glickman's Palace, Chicago. He is playing to \$2,000 a performance.

"The Music Box Revue" is going on the road in the fall, and with the company as now composed at the Music Box, New York, excepting Irving Berlin. The decision to send the show was reached weeks ago, when engagements started for the new "Revue" at the Music Box. Berlin has partially completed the score for it.

The actors' volunteer fire brigade at Great Neck, L. I., is all steamed up over the number of fire alarms that came in with the early spring. It is now proposed that a charge should be made whenever a false alarm is given, but in the case of real house fires the owner would not be asked to pay. Grass fires start when people commence burning dead

times. By making a fee for phoney trips it is thought the Great Neck residents will curb their excitement over brush fires. In addition to actors, taxi drivers and business men are volunteer fire fighters in the village.

Recently an actor, offered a principal part in a show being cast for Broadway, asked \$700 weekly. The manager countered with an offer of \$500, but the actor stuck to his figure, saying the manager could well afford to pay it. That brought a proposition from the latter. He offered to produce the show and turn it over to the actor, who was to pay the manager \$700 per week. Another manager, when he heard of it, stated he would turn any play in the raw over to any actor on the same terms.

At the Wildenstein galleries on Fifth avenue there is an exhibition of 43 drawings by Nicolas Remisoff, the artist who is a part of "Chauve-Souris," the Russian company at the 49th Street theatre. Remisoff designed the scenery for the show and since arriving here has executed several cover designs for magazines. He is said to have received \$2,000 a cover.

Alex Aarons, who produced "For Goodness Sake," playing the Lyric, has been active outside of theatricals in the last seven years. He established Finchley's, a men's clothing establishment. His next venture in that line was the formation of Crocyden's Ltd. He sold out both establishments at considerable profit. Aarons always has kept in close touch with the theatre, being sole representative for Fred Jackson, placing the author's plays for production, and his stories for magazines.

James Montgomery and Jack Klendon have left for French Lick Springs. Montgomery will work on a new play for next season while there. It is decided that "The Little White House," written by Montgomery, Harry Tierney and Joseph McCarthy, will not be put on again. That musical piece was produced last fall, but was taken off before reaching Broadway.

Joseph F. Moran, owner of the Vanderbilt theatre, New York, and interested in "Irene," also owns the Jersey City baseball club, those ventures being on the side, as his principal occupation is the operation of an extensive shipyard in Brooklyn. Recently it was reported Sam H. Harris and Irving Berlin planned taking over the ball club. When asked about it, Moran said he would gladly sell out, but laughed at the idea of Harris and Berlin buying it. As the shipbuilder put it: "There are a lot of micks over there and I'm one, but I've had a tough time of it. Those other guys wouldn't stand a chance."

One of the foremost singing-comedian stars, now playing in New York, this week was relieved of further worries regarding an extraordinary situation. Some weeks ago a woman in a mid-western town began bombarding him with letters, accusing him of having ruined her life, at the same time asserting she had never met him, but that he had "made motions" at her while standing in front of a Chicago theatre as she was passing, and as a result of this she was in a delicate condition. The star laughed it off until the woman began sending him threats that she would kill him unless he married her forthwith. She also wrote his parents to that effect. On his mother's plea he notified the New York police, who communicated with the home authorities where the woman resided, and last week he was officially advised that she had been sent to an asylum.

Arthur Levy, who is handling Irene Bordoni at the Lyceum, put over two smashing Sundays of publicity for the star. The first Sunday five and a half columns were the net result of his efforts, while last week he topped that with a number of pictures being included in the smash.

New York showman recently on a western middle western trip says his observations of the radiophone result looked disastrous for the theatre. In one city (Detroit) he found a full performance going out nightly over the wireless. Mme. Calve gave a radio concert one evening, Will Rogers another evening, a well known jazz orchestra the next night, and so on.

L. A. BUSINESS

Warfield Breaks All Records—Village Follies First Week, \$17,000

Los Angeles, March 29. Legit business locally exceptionally good for good attractions. Others perish. "Return of Peter Grimm" at Mason, last week, (David Warfield) bettered \$26,000, shattering own record and Ethel Barrymore's of \$24,000. Gave extra matinee Friday with house capacity for nine performances.

This is the house which had an advanced sale of \$27,000 two years ago when Warfield was injured in an automobile accident, causing a \$11,000 refund for closing three performances.

Walter Hampden in Shakespearean repertoire got off to a great start Monday opening to capacity. Looks like another record-breaking week for this type of offering.

Kolb and Dill are due Monday at a \$2 top for a two weeks' stay. Estimated to do \$34,000 in run. "Greenwich Village Follies" at Philharmonic Auditorium, its first week did \$17,000.

"Haunted House" Now "Haunted"

The title of the new William Hurlbut piece, "The Haunted House," has been changed to "Haunted" and will go into rehearsal Monday next. Robert Edeson has been selected for the lead, the supporting cast including Marion Kirby, late of "The East-est Way," and Paula Shay, the latter playing the lead opposite Edeson.

The opening is scheduled for April 24 at Worcester, Mass. Joe Shea is doing the show. Dorothy Earl has been engaged to direct the publicity end.

Miss Frederick Sailing April 11

Pauline Frederick will sail April 11 for London to appear over there in "Lawful Larceny" under the A. H. Woods management. The London connection Woods has or will make for the English presentation is being withheld.

Miss Frederick has signed a five-

BELMONT'S REP

Board Will Select Next Season's Play—"Night Call," Author Unknown

"The Night Call," a mystery melodrama, has been accepted and cast by the Players' Assembly, a co-operative organization which is presenting "Montmartre" at the Belmont, New York. The author of the play is not known. It was sent anonymously, the Assembly deciding to go ahead with it regardless. Present plans call for "The Night Call" being presented at special matinees, but it may be regularly presented at the Belmont.

Richard G. Herndon announced this week the Belmont will be devoted to repertory next season. Five stage directors have agreed to serve with a board which will select the plays to be done and offers from playwrights have already been received.

\$40,000 REPAIRING 63D ST.

A proscenium and fly gallery is being erected at the 63d Street Music Hall, the work not interfering with the run there of "Shuffle Along," the colored revue aimed for a year's stay. The show has not only put the house on the theatrical map, but has made enough profits to more than remodel the house so that it can berth any class of attraction.

The cost of the construction work is \$40,000. The stage will have a depth of 22 feet and the grid iron will be 70 feet high. When "Shuffle Along" opens draperies hung from the ceiling, there being no regular curtain. That, however, did not prevent the show from landing.

From Studebaker to Apollo

Chicago, March 29. George Doyle, formerly treasurer of the Studebaker, and Joseph Smith, treasurer of the Shubert Central, were moved to the Apollo box-office this week, by John J. Garrity, general manager of the

CHICAGO OPERA STARTS VERY LIGHT IN FRISCO

Less Than Half of Attendance of Last Year Greets G. O.—"Irene" Growing Stronger

San Francisco, March 29.

The Chicago Grand Opera opened at the Civic Auditorium to a disappointing house. The big place held less than one-half capacity, as against the turnaway business attracted last season by this same organization.

"Irene" last week got \$12,000 at the Century and will exceed that figure this week.

Dunbar's Comic opera company opened fairly well at the Columbia.

COBURN'S "EXPRESS"

Yiddish Play Adopted Now Rehearsing—40 People

Mr. and Mrs. C. D. Coburn will produce "The Bronx Express" although it was first reported that George M. Cohan would be interested. The couple will be featured in the show. Rehearsals started this week, the play being a spring offering. Ossip Dymov wrote and produced "The Bronx Express" in Yiddish, it running 20 weeks at the Jewish Art theatre.

The English adaptation was made by Owen Davis. Frederick Stanhope is directing it. Cohan bought the English rights from Dymov but disposed of the piece to Coburn last summer when he withdrew from producing. In error the English version was reported in musical form.

About 40 persons are called for counting extras.

CORTHELL SUCCEEDS CARLE

Richard Carle will leave "Tangerine" Saturday, Herbert Corthell succeeding him next week.

Carle has a run of the play contract and is withdrawing on the advice of his physician. He has been distressed for some time and an operation is necessary.

Corthell is the third change in "Tangerine" since Jack Hazzard left the show. Hansford Wilson replaced him prior to Carle's entrance. Corthell was with the show when it opened in Baltimore, leaving during the time the piece was revamped. He will probably remain with it for the road tour date for fall.

"FOLLIES" AT AMSTERDAM

It is understood the next Ziegfeld "Follies" will see virtually an entirely new cast. One exception reported is of Florence O'Dennishawn. Fannie Brice is to be retained unless Ziegfeld's plan of producing a musical show starring her is set back.

The "Follies" will be produced early this season and is due into the New Amsterdam the first of June. Last season the Ziegfeld fixture was forced to take the Globe because of the run of "Sally," which still continues at the Amsterdam. The "Follies" usual debut time for Broadway in July.

LAST OF SEASON

New Orleans, March 29. "Blood and Sand," with Otis Skinner, is the final legit engagement of this season at the Tulane. Indications now are Skinner will draw about \$9,000 on the week.

"LILIES" AT ILLINOIS

"Lilies of the Field" will open at the Illinois, Chicago, probably April 17. Since the dismissal of the bankruptcy proceedings last week against the holding company of the show, several bids for pieces of the production have been made.

Marie Doro will not be starred in the Chicago production.

Leonard Bergman's Operation

Leonard Bergman entered Dr. Stern's sanitarium Wednesday to undergo treatment for watery knee. Both legs will be placed in plaster casts. He will be confined for two weeks.

Daniels in Pilcer's Part

Joe Daniels is the juvenile and dancing partner in "Pins and Needles," having taken the place of Harry Pilcer when the de Courville revue was made into a Shubert

FIRST CATHOLIC MISSION HELD ESPECIALLY FOR THEATRICAL FOLK

Full Attendance Every Evening Receives Papal Blessing at Religious Observances—Actors' Guild Year Book Out

For the first time within the Roman Catholic Church, a special mission was held for the members of the theatrical profession exclusively during the past two weeks at St. Malachy's Church on West 49th street, New York. One week was devoted to the men and another to the women of the stage, and while it was held under the auspices of the Apostolic Fathers, both Catholics and non-Catholics were in attendance.

The Rev. Fathers Wickham and Fleming supervised the mission and were greeted with a full attendance each evening. At the conclusion of each week the priests bestowed the Papal blessing on their audience.

St. Malachy's Parish, of which Rev. Father Leonard is the pastor, has been holding a special actor's mass every Sunday at 11.30 a. m., this being the only church in the Catholic faith holding services later than 11.15 and the only one where members of the profession are given a separate service for themselves.

Major Donovan was the inspiration of the idea and Father Leonard procured permission from the Archbishop to hold the services at this hour.

The Catholic Actors' Guild, of which Brandon Tynan is president, Wilton Lackaye, chairman of the advisory board, and the Executive Committee composed of George M. Cohan, Marie Wainwright and Hon. Victor J. Dowling, has issued a year book under the patronage of Archbishop Patrick J. Hayes.

The book, compiled by Thomas C. Quinn, well known New York editor, is illustrated and carries a historical sketch of the Guild since its organization in 1914. The Guild membership contains practically every Catholic manager in the profession as well as a large number of prominent stars. It required some persuasion for its originators to procure permission from Cardinal Farley, the then reigning Prelate of the Church to establish a Catholic's Actors' Society, but Cardinal Farley finally gave permission and appointed Rev. John Talbot Smith to carry on the work of organization.

The first meeting was attended

UNTERMAYER ARBITRATOR

M. M. P. U. Asks N. Y. Lawyer to Act as Judge in Dispute with Musicians Local 802

Samuel Untermeyer has been requested to act as arbitrator by the Mutual Musical Protective Union in the dispute between it and Local 802 of the American Federation of Musicians.

Local 802 had not decided, up to Wednesday, whether it would agree to Mr. Untermeyer entering the long-standing controversy as arbitrator, the arbitration plan being under consideration with little likelihood of its acceptance by 802.

Local 802 had practically completed arrangement, on Wednesday to lease quarters in the Fisk Tire building, 57th street and Broadway.

The M. M. P. U.'s rule keeping 802 men not belonging to the M. M. P. U. off of the assembly room floor of the M. M. P. U. headquarters is still in effect.

Wednesday the two organizations' relations, long overstrained, had reached the breaking point.

CANTOR AT GARDEN

"Make It Snappy," the Eddie Cantor show will open its New York run at the Winter Garden April 12, the last Wednesday of the Lenten season. The show played Buffalo last week and this week is in Cleveland with Pittsburgh following, after which it will come to New York.

A number of changes in the cast are contemplated prior to the New York opening, but nothing definite on this end will be attempted for a week or more.

by 25 members of the profession, and Emmett Corrigan was elected president, choosing the title, which remains unchanged.

In February Cardinal Farley bestowed formal ecclesiastical ap-

proval on the new organization and designated St. Malachy's Church as the church of the actors. The late Jere Cohan succeeded Corrigan as president while Mrs. Cohan looked after the women members. George M. Cohan provided his theatres and talent for benefits. J. Kiern Brennan succeeded Mr. Cohan to the office. Following Brennan, Brandon Tynan was elevated to the office and is still at the Guild's head.

Flske O'Hara earned the distinction of having the first 100 per cent. Guild company.

IS PRETTIEST OF ALL F. ZIEGFELD SHOWS

Will Rogers' Unqualified Hit as Star in "Frolic" at the Colonial

By AMY LESLIE

In a sort of brilliant miniature replica way, the "Ziegfeld Frolic," with Will Rogers at the head; is the winnowing of the years and an expression of Florence Ziegfeld's best taste summed up and epitomized. Beautiful contrasts, beautiful tableaux, beautiful girls, beautiful melodies and movements. It is a snappy, independent entertainment, with more youth and exultation than in the tropical suffocation of the lush "Follies," with their processions and hectic whirlwinds of lavish beauty, their ultra-sophistication and pagan ceremonials.

Mr. Rogers is a stellar interruption rather than an absorber of his own environment. He serves humbly, truthfully and preserves his gum-chewing atmosphere of ingenious humor as if the handsome women crowding him and his sleek old ropes out of the pictures ought to be thanked for tolerating any star, particularly Rogers. He was received with storms of applause and uproars of laughter. He is the greatest political free lance satirist and paragon in America. He has more reformation and intelligent propaganda in his idle chatter than the whole Genoa conference is likely to divulge. He is simple, genuine, utterly original and the very soul of plain American wit and humor. Audiences go crazy over him. They believe every word he says and forget which side to vote on when Rogers talks. Last night he was more shy and dodging than usual and made a lot of the pleasant fact that one of the biggest and most starry gatherings of the stage celebrities happened to make up the largest part of his audience. Raymond Hitchcock, Ray Dooley, Mary Eaton, Al Fields, whole tribes of the "Follies" figurantes and belles and all their comedians had come in from somewhere near, and the Fairbanks twins, Emma Janvier, Johnny Dougherty and "Two Little Girls in Blue" company stayed over to help start Rogers on his way rejoicing. The event grew into a gala night early in the evening and enthusiasm helped the show over its hurdles valiantly and sincerely.

Dazzling Living Tableaux

Ben Ali Haggin has been allowed dazzling scope and his studies in living tableaux are wonderful works of pulsing life and beauty. Mr. Ziegfeld has selected his girls with an unerring eye for perfection able to gloss the utter nude over with exquisite loveliness and crystal art. There are three or four of these Haggin symphonies in color which all art classes should study and enjoy.

One of the striking revivals is old-time clog dancing. Ned Wayburn has trained a dozen boys and girls, who do finer statue clog and buck and wing than we have had since the early days of George Primrose and Barney Pagin. Some little girls in white picked out against jet black do some expert trickery in calisthenics, and then come the stunning parades, the rakish parables in costly gauds and superb costumes. Symbols of great rivers and wonderful birds, gorgeous pictures and dances. And within, around, above and shining upon the pictures are girls, girls, girls as beautiful as a fortune teller's promise to a lover.

Joseph Urban, of course, stains the walls with luscious inventions and spreads resplendent arabesque where sylphs may hide and winged sirens float. Some dialog by

Spence somehow escaped me, though it was going on here and there when nobody cared. Also was Dave Stamper's music rather evasive and tame. And no music stands any chance against the sonata of waving arms and shimmering eyes, nimble limbs and glistening teeth. And the backs! With Flo, a girl's back is a bank account opened, not a coat rack. Ivory and bewitching are the bare and straight young backs of the "Frolic" maids. With the inviting "Hogarth line" in dulcet curves and graceful erectness; the girls seem younger and littler. Perhaps that is the style. Every year they change.

Has Fun with Grand Opera

Mr. Rogers touched up all the foibles and failures, the political agitations, and even went so far as to have fun with our grand opera and social swimmers who have lost their double stroke or are looking for trouble on the mountain tops. He is a great Will.

Maybe Mr. Rogers may see something to rebuke pleasantly in the exciting plea of "The Roskruccians" to loosen up the Volstead edict so their religious rubric condemning members to drink a few pints of wine every day can be devoutly attended to without going to jail. Rogers doesn't care who gives him his tips, just so he is allowed to spin his own yarns. Brandon Tynan does Belasco. He has done it better years ago, but it caught the crowd. Likewise he did Balfour with a silvery deceptitude the sinister diplomat of England might resent.

Arthur West, a happy comic, delighted the house, and Eva Clark, Lotta Miles and Annette Bade sung with Alexander Gray and a dandy sextet of boys who sat in the audience and made the welkin ring. Doris Lloyd dances charmingly, and Pearl Eaton, June Roberts and other dancers were spirited and graceful. When the eye-gluttons had been fed to the fill, Rogers and the other men did a travesty. It was wild and woolly and hard to curry. North wrote it and the league of nations dressed it. Mr. Rogers played a husky lady of Oklahoma, maybe.

When Cowboy Bill Is Roping Jokes

Nobody except Will Rogers makes an electric hit anywhere in the show, but the entire entertainment is one round of applause after another, one gasp of admiration and one uproar of laughter after another. So swiftly does it fly that the speed of it all brings the show to an end which seems sudden because it could be enjoyed straight over again from start to finish. Most of the beauties and their sumptuously tasteful costumes received personal attention as they came striding in with that statuesque command of movement only a Ziegfeld show girl knows. Conspicuous among the favorites were Diana Gordon, Beulah MacFarland, Agnes Nally, Beatrice Hughes and Olive Osborne. Mr. Rogers in his inevitable curtain speech, among other things, acknowledged it was a joy to come to Chicago from New York, as in Gotham all the best seats were occupied by bootleggers, whilst here it was a pleasure to play before the buyers. Also he confessed that we all looked so prosperous, he was sure we had been serving on the jury. I tell you a community has to watch its step when Cowboy Bill is looking on and roping jokes.

From the Chicago "Daily News"

P. M. A. MEETING TAKES UP JURY CENSORING

Majority May Carry Minority Along for It—Agency Premium Also Talked About

The Producing Managers' Association held its first spring meeting Wednesday, with two topics up for consideration. They are the citizen jury system for stage censorship and the Walton-Block bill limiting premiums on agency sales of theatre tickets to 50 cents each.

Regardless of the expression against the proposed panel of citizen jurors which resulted when a combination committee of managers, playwright, actors and 30 societies for the betterment of the drama outlined the plan after a series of meetings, it was indicated Wednesday that if a majority of the P. M. A. members voted to adopt the system, opposition of the minority would be withdrawn. One of the managers who is on record against it stated he would vote with the majority.

Among the managers generally the opinion is that anything that will defeat stage censorship by legislative measures is agreeable. That such procedure would put the stage under more or less control of politics is believed. Reports that the mayor and city officials are backing the citizen jury system were not looked upon with favor. The managers desire to handle jury censorship control themselves, in association with the authors and others interested.

The ticket regulation legislation passed the New York State Legislature before the Assembly adjourned and went to the Governor for signature. The Governor consented to a special hearing on the bill before him on Thursday (yesterday) when a committee from the P. M. A. and the ticket brokers will be on hand. Once before the Governor refused to sign a bill limiting the premiums on theatre tickets, stating at the time that he believed it was unconstitutional. The present measure provided for the licensing of all brokers and provides that violation of the provisions may result in revoking a license.

G. B. SHAW'S JOKE IN "METHUSELAH" TICKETS

Conditions Made for Guild's Production of Long Distance Play

George Bernard Shaw, the Theatre Guild admits, put over a ticket joke on American playgoers through the conditions set forth by him as to the production of his tournament-play "Back to Methuselah." The Guild has been selling tickets for the Garrick in strips of three, covering the three-week period consumed in giving the "Methuselah" cycle, that being the author's idea. He first suggested the play be given in five parts, in which fashion it is written, Shaw explaining in his letter to the Guild that "then people couldn't throw them away." The witty Irishman knew the great length of some of the parts might not be conducive to popularity, but he steadfastly refused to permit cutting. The Guild decided that as some of the five parts were short and others extremely long, it would be impractical to use but one part for a performance.

Shaw has now conceded modifications in the disposition of tickets and everything the Guild asked save for expurgating any portion of the text. A third playing of "Methuselah" will be given, but the entire play will be done in a week, two days being allotted each part of the cycle. That will be offered for the week of April 10 and a fourth playing of the cycle may follow.

Tickets may now be purchased for any portion of the long distance show. With the first and second plays starting at 7.30, the Garrick's window sale was considerably affected, patrons refusing to buy tickets when told the performance was already well started. Up to this week the series tickets have been sold at \$9.90, each night performance costing \$3.30. Extra advertising is being used, calling attention to the single ticket sale not only for the current cycle but the third.

Last week, which saw the start of the second cycle, was the biggest gross pulled by "Methuselah," the

(Continued on page 17)

CO-OPERATIVE PLAN AT KLAW ATTRACTS THEATRICAL B'WAY

"Your Woman and Mine," Working Up in Gross—Lee Kugel's Scheme—Some Players Guaranteed, Others Gambling on Receipts

'B'WAY SCANDALS' CLOSED

Stage Hands Wanted Money at St. Paul—Matinee Audience Dismissed

St. Paul, March 29.

Young Chester P. King's venture into the theatrical business proved disastrous today. His "Broadway Scandals," a popular-priced musical comedy, closed this afternoon at the Metropolitan when the stage hands walked out. They said they had not been paid.

The girls claimed they had not been paid for a week.

King is the son of a Chicago millionaire real estate dealer. He took "Broadway Scandals" on the road a few weeks ago. In Dubuque the show, it is said, was called "Good Night, Dearie."

Average house to see the show when at about three this afternoon the manager announced money would be refunded.

ETHEL LEVEY'S SHOW SET

Final arrangements for Ethel Levy's show were closed this week by M. S. Bentham, representing Miss Levy and Lee Morrison, who is to produce "Go Easy Mabel," the play accepted for her return to the legitimate stage.

The opening is scheduled for April 24 at the Longacre, New York. Rehearsals were called this week. The supporting cast will include Howard Langford, Aubrey Maples, Hazel Kirk, Henry E. Dixey and others.

It is likely the title will be changed before the piece opens.

The rise in business of "Your Woman and Mine" at the Klaw, because of it being a co-operative company, is attracting the attention of theatrical Broadway. If Lee Kugel succeeds in putting over the piece a wave of co-operative and commonwealth production next season is likely.

Kugel recently advised several managers his plan was one way out of the present poor conditions in the legitimate. There are a number of unusual angles worked into "partnership presentation" of the Cleaves Kinkaid drama. "Your Woman and Mine" is actually co-operative because some players in the cast receive salaries while the balance participate in profits with a set drawing amount. With a straight commonwealth show, there are no salaries, all players participating. The co-operation goes further with the Kugel company, which has a regular show management.

The second week the piece was open the gross was \$2,576, at which time the Shuberts, interested with Kugel, withdrew and turned over all rights to him. Kugel called the company together. It was agreed to continue, six out of the 14 players to receive salaries and the other eight to gamble with the manager. The third week's business jumped to \$1,200, and last week the takings went to \$5,000. The agreement with the eight players provides that they are to draw \$100 weekly if there is a balance after paying the operation costs. Last week they drew in excess of that sum. The show, by use of cut rates, is starting.

(Continued on page 17)

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 play is also to be considered.

These matters are included and considered when comment below points toward success or failure.

"Anna Christie," Vanderbilt (22d week). Closing with a rush with business last week 50 per cent better than previous week, for a gross of \$9,000 or better. Will lay off next week, house going dark and reopening April 10 with "Letty Pepper." "Anna Christie" opens same date Cort, Chicago.

"Back to Methuselah," Garrick (5th week). The first section of the repeated cycle last week drew the best gross to date, with \$9,500 in. It has been decided to give the cycle a third time but it is to be completed in a week (two days for each performance).

"Blossom Time," Ambassador (27th week). Getting better support than most of newer musicals. Operetta should last out the season. Picked up last week after Wednesday, getting over \$13,500.

"Blue Kitten," Selwyn (12th week). Built to do somewhat for latter part of week. Making a little money; last week about \$14,500.

"Bombo," Jolson's (26th week). Has one more week to go. House will berth commonwealth revue, "Hop-per's Funmakers," aimed to open April 22, "Passing Show" plans off.

"Bull Dog Drummond," Knickerbocker (14th week). As with other shows, business not strong early days in week, but this melodrama is a consistent money maker; using cut rates for upper floors.

"Captain Applejack," Cort (14th week). Around \$2,000 nightly with week's gross about \$16,000. This comedy is one of the town's leaders, with excellent agency demand.

"Cat and Canary," National (8th week). Broadway's new thriller mystery play which is pulling so strongly that it should ride through hot weather and beyond. With \$17,700 quoted for last week, business was all close to absolute capacity for all performances.

"Chauve-Souris," 49th Street (9th week). The Russian novelty smash continues to attract class houses for capacity for all nine performances (three matinees). Balcony seats tilted upward this week.

"Czarina," Empire (9th week). Pace a bit slower last week, the gross being around \$10,000. Seale has been dropped to \$2.50 top, with no non-musical attractions now over that price. ("Back to Methuselah" is counted a special showing. Tickets in cycle of three performances are \$9.90 or \$3.30 each.)

"Demi-Virgin," Eltinge (24th week). Farce leader moved up somewhat last week, getting \$9,200. Some cut rates allotted Monday of this week, which will provide additional revenue.

"For Goodness Sake," Lyric (6th week). An even break is about all this musical show has been able to pull. Cast expensive; gross last week around \$12,000, an improvement over previous week but still much under expectations.

"First Year," Little (75th week). Moved ahead a bit, though management has not advertised downward revision of scale, which is now \$2.50 top. Last week nearly \$8,500, which is good figure for small cast comedy in small house. Has chance to run into summer and longer.

"First Fifty Years," Princess (3d week). A two-person play said to be carried interestingly throughout. Business under expectations with second week grossing about \$2,500. With small operation cost and 299-seat house that might mean an even break.

"French Doll," Lyceum (6th week). Good matinee attendance pulled this comedy up to better figures last week, gross going to nearly \$8,300. Should run into May, with a moderate profit weekly.

"Get Together," Hippodrome (31st week). Decision at meeting of directors Monday as to closing time for big house. Planned to keep going to latter part of April, with another three weeks assured. Gross dived to \$20,000 zone last week.

"Good Morning Dearie," Globe (22d week). Draws \$29,000 and more weekly, with only the "Music Box" equal to business. Dillingham smash sure to ride into summer and might stay until road season opens.

"He Who Gets Slapped," Fulton (12th week). Dropped about \$600 last week from previous week's gross, the takings about \$10,600. This Guild attraction figures to last until warm weather but is not expected to continue into summer.

"Just Because," Earl Carroll (2d week). A play with music; opened Wednesday last week and regarded as having a chance. Business moved upward following premiere.

"Just Married," Nora Bayes (49th week). Now sure of a year's run. Farce has shown a profit right along, with house making even more because of its roof location

and theatre downstairs plus Little Club. Slipped down to \$5,000 last week.

"Kiki," Belasco (18th week). Chances for this attraction running through summer as good as anything in non-musical division. Still selling out for all performances with gross around \$16,500 weekly.

"Lawful Larceny," Republic (13th week). Moved upward again, showing its strength last week when gross went to \$11,300. Best draw house has had in several seasons.

"Lilium," 44th Street (2d week). Will resume tour at the end of week, having been brought in for a repeat engagement which gives show 40 weeks in all on Broadway. Business grossed \$10,500 last week. House rented for private affair, dark next two weeks and lighted third.

"Madeleine and the Movies," Gaiety (4th week). Appearance of George M. Cohan in cast has counted much in show holding up to good takings. Around \$10,000, which is profitable for this attraction.

"Marjolaine," Broadhurst (10th week). Last week's business found no material change; gross was \$11,000 or a little better, which is under pace of pre-Lenten period. This musical play has never hit capacity gait but has pulled comfortable business.

"Montmartre," Belmont (7th week). Box office trade has climbed and cut rate allotment has been reduced. Last week gross went to \$5,200 and co-operative attraction has a chance to go for a run.

"Music Box Revue," Music Box (23th week). Seale goes to \$4.40 top after another week, management revising on box office opinion. Record at \$5 top. Business a little over \$29,000. A cinch through summer.

"National Anthem," Henry Miller (10th week). The drop in business here since start of Lent a disappointment. Takings are around \$7,000, which is considerably under expectations for starring offering.

"Rose of Stamboul," Century (4th week). The building up of the lower floor sale last week proved the merit of show, one of the finest productions at \$2.50 top. Went to \$19,000, with upper part of house drawing nothing.

"Rubicon," Hudson (6th week). Again moved up, gross going to \$9,700. For piece of this kind that makes money for both sides. Cut rates helping.

"Sally," New Amsterdam (6th week). Musical wonder has been off since start of Lent, but it figures to recover and fill out the time until new "Follies" is ready. Last week about \$21,500. "Dearie" and "Music Box" only are beating it.

"Shuffle Along," 63d Street (45th week). Business claimed to have picked up further last week, with the gross \$10,000 or better. For all-colored attraction this is a marvel, with new record established.

"Six Cylinder Love," Sam Harris (32d week). Went into cut rates last week, with tickets there snapped up as soon as offered. Gross naturally moved up, takings totalling \$11,000.

"Tangerine," Casino (34th week). This musical show has displayed reversal of form for last month or so. About \$10,000 for it last week. Easter may live draw again.

"Thank You," Longacre (26th week). This comedy started weakly, fought itself out of cut rates. Last week it was again on sale, and that aid sent takings around \$8,000. Should stick another month and may last longer.

"The Bat," Morosco (84th week). Has been in the \$8,500 groove lately and still making money. Management figuring on show running until summer, and it may last through hot months. One road company closed last week, three continuing on tour.

"The Blushing Bride," Astor (8th week). Around \$10,500 last week. Not a big musical show, and it is claimed to better than break even. That is possible if house share is considered.

"The Dover Road," Bijou (15th week). Capacity pace of over \$10,000 the first three months. A little off early in the week, with present gait better than \$9,000. Attraction is framed to run into hot weather.

"The Hindu," Comedy (2d week). Won favorable comment from reviewers and box office call developed immediately. Sale if for lower floor mostly, with successful engagement indicated. Got \$7,000 in five days (opened Tuesday last week).

"The Law Breaker," Times Square (8th week). Final week; to be succeeded next week by Harry Houdini plus a special film made

BOSTON'S SOFT SPOT SHOWED THIS WEEK

Business 'Way Off'—"Greenwich Follies" Drops to \$16,000 from \$29,000

Boston, March 29.

The anticipated soft spot looked for by those interested in the legitimate houses in this city made its appearance during the past week. Business was off, way off, at practically every house. This despite the fact that four new shows opened here last week. But one of the new arrivals showed signs of gaining strength as the days passed, and that was "Dulcy," at the Hollis. From a weak start the first of the week it built up until it closed Saturday to big business for the two performances on that day, which play held over for this week. The good showing of "Dulcy" was enough to make the local engagement an indefinite one, and as it is near the end of the season it may have a chance to stay in the house for several weeks to come.

Probably to the Lenten season can the let-up in patronage be blamed. The pick-up of business week before last is explained by the fact that there were several shows in town winding up, and if those interested wished to see them they would have to go during Lent. Therefore they went.

There was but one new play this week, at the Selwyn. Following the rather disappointing showing of "The Circle," "The Emperor Jones" was booked in for an indefinite engagement. The interest in the opening of this play was big, it being a benefit performance to the manager of the house, Fred Wright, and the first showing here on the professional stage of O'Neill's work. The association of the Provincetown Players with this show also helped out.

Estimates for last week: "White's Scandals" (Colonial, 2d week). Did not go across very heavy; gross for first week in the neighborhood of \$16,000. This show is in for two weeks more.

"Dulcy" (Hollis, 2d week). Starting off very poorly, came strong toward end of week, and ended up with total of \$11,000. Indications are this figure will be bettered this week; \$11,000 for dramatic show here considered good business.

"Welcome Stranger" (Tremont, 2d week). In city where it was expected show would go over strong, business first week was something of shock. Gross about \$8,000, about \$2,000 better than "The Grand Duke" did previous week at same house. It will not take much more

by him, called "The Man from Beyond."

"The Mountain Man," Maxine Elliott (16th week). Stays in this house until May. "Jenny Jones" was listed to succeed, but latter show closed after tryout.

"The Nest," 48th Street (9th week). Holding to recent pace; last week the takings grossed about \$6,800; matinee trade strong for this offering. House and attraction under same management, with probable profit attained.

"The Perfect Fool," Cohan (23d week). A musical comedy favorite that is expected to last out the season. Broadway date has been successful from start. Last week \$14,000, which is profitable.

"The Hotel Mouse," Shubert (3d week). Went to around \$11,000 last week, with quick cut rate sales a feature. With production pruned here and there it may show a return on the right side, though takings much less than musical production should draw.

"The Pigeon," Frazee (9th week). Arrangement when revival moved up from Village was for four weeks. A succeeding attraction being sought after another week or so.

"To the Ladies," Liberty (6th week). Agency call good and gross stamps show a comedy success. Last week it grossed \$15,500, which is smart money for non-musical piece.

"Up the Ladder," Playhouse (4th week). Reports on this show favorable, just missing a twist that would have landed it among the drama leads. It is pulling fairly.

"Voltaire," Plymouth (2d week). Little chance for this play, which is talky and minus action.

"Truth About Blays," Booth (3d week). Groomed to promising business for its second week, with night pace latter part of week around \$1,400. Got \$10,000 and better, which is good business in this house. Is a Milne play, which won excellent notices.

"Your Woman and Mine," Klaw (5th week). Co-operative drama moved forward again, gross going to \$5,000, which is over 100 per cent better than opening pace. Cut rates and call sent balcony to big attendance.

"Orphans of the Storm," Apollo (13th week). Griffith picture got \$11,000 last week.

of a drop to bring the total down to where the low record for business for the house this season will again be touched.

"The Emperor Jones" (Selwyn, 1st week). Big opening, drawing cream. In final week "The Circle" did about \$10,000, dropping below takings of previous week. Never did as well as expected.

"Greenwich Village Follies" (Shubert, 3d week). Big business of previous week not in evidence last week, and house is credited with total of \$17,000. While this is as good as White's "Scandals" did playing one of opposition houses, it is quite a flop from total of the previous week, \$29,000.

"Main Street" (Wilbur, 2d week). Under \$10,000 for first week; not so good.

"The Green Goddess" (Plymouth, 8th week). Off about \$1,000 to \$14,000, but still strong attraction and good for long run.

TWO OF FOUR SHOWS GET OVER IN CHICAGO

"Frolic" Set—"Ladies Night" Harshly Panned and Does Business

Chicago, March 29.

Four new plays opened here last week and the Russian Grand Opera Co. also reached town. Of the new plays two give promise of remaining for an extended period, while the others are probably but transient.

Ziegfeld's "Frolics" was the first of the quartet to land. From appearances its stay here will be unlimited. Monday "Ladies Night," "The Exquisite Hour" and "Intimate Strangers" were revealed for the first time, as well as the opera troupe.

"Ladies Night" took an unmerciful panning from the critics, who simply said it was crude and unfunny, but cash buyers believed it was just what was wanted, and they patronized it most generously. From indications it can hold on for a considerable period. Saturday "The Tribune," in a scathing editorial headed "Good Night, Ladies Night," denounced the Woods' production, but the attendance on the matinee and night was not affected, both performances being sell-outs.

"The Exquisite Hour," Grace George's new starring vehicle, alighted at the Princess Monday evening. The populace and critics were delighted to see Miss George again, but did not seem to enthuse much over her play.

Billie Burke, with Flo Ziegfeld (himself) on the side lines, began a three weeks' engagement at the Powers in "Intimate Strangers." Here again the folks and critics were glad to welcome the star, but were not so smitten with the play as to indorse it in unqualified terms.

It was presumed business would be exceptionally good during the week all around. But weather and local conditions were not just right. During the fore part business was away off at most of the theatres, with "Bluebeard's Eighth Wife" the only one to stand on its own and measure up to the previous week's intake. This being non-musical and an established attraction here, much comment was made about the "loop" regarding the stability of the piece.

"Lightnin'," considered the season's leader, dropped to \$17,000.

Estimates for last week: "Intimate Strangers" (Powers, 1st week). Billie Burke's new starring vehicle, though not asserted by critics to be most commendable one for her, will suffice for three-week stay. Around \$15,000, considered most satisfactorily.

"Russian Grand Opera" (Olympic, 1st week). Commonwealth artists, Petrograd, struck local fancy. \$3 top, with daily change of repertoire, eight performances, getting between \$16,000 and \$17,000 opening week. May remain six weeks if it keeps up at present gait.

"Bluebeard's Eighth Wife" (Garrick, 5th week). No stopping this French comedy, with preference heavy on feminine side. Business ran close to preceding week, with intake above \$18,000. Local engagement may extend into summer.

"Ladies Night" (Woods, 1st week). This much-promised Hopwood creation arrived, was grilled by the local critics, but brought in \$14,000. Cast considerably altered since New York engagement.

Ziegfeld "Frolic" (Colonial, 1st week). Will Rogers and his mob no doubt will hold forth here for unlimited engagement. Show liked here as well as "Follies," but as Rogers says "must make its reputation." Getting \$3.85 top for most of lower floor, with house holding almost capacity at all performances. Around \$28,000 opening week, showing big profit for Ziegfeld.

"Nice People" (Cort, 22d week). Business not as nice as it was in beginning of run, patronage being accorded elsewhere. Beginning last two weeks here to make way for "Anna Christie" April 9. Around \$7,000.

"Little Old New York" (Cohan's Grand, 12th week). On next to last week held up in good style, around \$10,000. Leaves Saturday to make way for "The O'Brien Girl," which opens Sunday.

"The Exquisite Hour" (Princess, 1st week). Grace George was unable to register play as anticipated by W. A. Brady. Miss George personally and Norman Trevor did. On the edge of the "loop" \$10,000 fairly good.

Shubert, Central—Dark, with nothing announced.

"Lady Billy" (Illinois, 4th week). With arrival of Ziegfeld "Frolic" musical patronage has gone to lower portion of loop. Mitzel held out fairly well, getting around \$17,000, drop of several thousand on preceding week.

"The Night Cap" (Playhouse, 12th week). For length of time here is doing exceedingly well. Around \$8,500, which shows profit for house and show.

Studebaker—Dark. Possibility of new show being selected to open about April 16.

"Lightnin'" (Blackstone, 29th week). Going along at steady gait, with indications of lengthy stay. With business off all over town this attraction affected. Reached around \$17,000, drop from \$20,000.

"The Silver Fox" (La Salle, 5th week). Carded to depart, little extra advertising brought around \$8,000 on next to last week here. Leaves Saturday to make room for "Lolo," which opens Sunday.

Philadelphia, March 29.

Selwyn's "The Circle," with John Drew and Mrs. Leslie Carter, had the field all to itself this week, and drew a big house to the Lyric for the opening. The breaks here are better for this than some other places, as it is the only thing of its kind in town, except perhaps "The Grand Duke," light comedy at the Broad. Next week "Lilium" comes in next door at the Adelphi, thus providing more of a test for the Maughan play.

Business has been sadly off here, after holding up gamely at the beginning of Lent. Cohan's "O'Brien Girl" at the Garrick shared the fate of others, but remains the best local money-maker. "Tip Top" while not doing what it has in previous years at the Forrest, is making money, and "Letty Pepper" claims to be doing nicely at the Walnut.

A flop was "The Chocolate Soldier," beautiful revival, which died miserably at the Lyric in two weeks. Critics concurred in praising this musical piece, but house starved and audiences seemed dead and unappreciative. With big expense of production, probably lost a great deal and future problematical.

Next week, in addition to "Lilium," Mantell comes into the Broad, opening with "Rochelieu." Will be followed April 17 by Elsie Ferguson in "The Varying Shore."

April 17 Sothern and Marlowe reach the Lyric for two weeks, opening with "Merchant of Venice." "Bombo" with Al Jolson comes into the Shubert, and the University of Pennsylvania "Mask and Wig" show formerly booked there has been switched according to present plans, to the Forrest. The "Perfect Fool" was understood to be bound for this house, but may come in following week. No successors to "Letty Pepper" which ends run at Walnut, April 8, or "Lilium" whose stay at the Adelphi seems unlimited, have been announced.

Estimates of week: "The Grand Duke" (Broad, 20th week). Lionel Atwill praised far above play. Show below average of house for season, but not flop here as elsewhere. About \$10,000. Mantell next Monday.

"Tip Top" (Forrest, 20th week). Opened here last year, not up to standard of former years, but doing nicely. Watched closely with fear that four weeks may bring slump on basis of recent business of excellent shows here. About \$23,000.

"Up in the Clouds" (Shubert, 20th week). Compared favorably to "Take it From Me" and received pleasant notices. With low overhead show got \$11,000. "Bombo" April 17.

"The O'Brien Girl" (Garrick, 6th week). Cohan show off with the rest, though still leading in proportion to size of house and run. Expected to come back in end of last week but failed to do so. About \$16,000.

"Letty Pepper" (Walnut, 30th week). Morosco people and house claim keen satisfaction over showing of new Greenwood show, which stays another week after this and then goes to New York. Didn't quite touch \$13,000. No underliner.

"The Circle" (Lyric 1st week). Field to itself Monday and big audience resulted. In for three weeks at \$2.50 top, final proof no manager dares try \$3 on straight show in Philly under present conditions. "The Chocolate Soldier," grossly unappreciated, did scarcely \$11,000 last week.

"The White Peacock" (Adelphi, 2d week). House has been doing weakly since end of "The Bat's" run, and last week was no exception though dailies were kind to Petrova. About \$9,750.

"The Circle" Only Opening This Week—"O'Brien Girl" Still Leading

RINGLING-BARNUM CIRCUS

When the Ringling Brothers combined their big top outfit with the Barnum & Bailey Circus, also owned by them, several years ago, the show was in a general way built around an array of star performers. Last season saw the re-entry of wild animal turns, which this season is even more prominent. There was a time when a circus was not a circus unless it had a wild animal act. In Ringlings have pyramided them with the probable objective of a "bigger than ever" impression upon audiences. They have this season used the "intensive" idea for heretofore neglected performers' groups, and those acts are brought out to better advantage than before.

There are 22 new turns in this year's line-up. That takes in the fresh wild animal acts. The securing of the latter was made easy following the European depression after the war, the Ringlings making wholesale purchases of the Hagenback mart at Hamburg. Some of the newer animals this year were secured from C. Santos & Artigas circus in Cuba. There may not be a considerable additional number of wild beasts this season over last, for not a few were lost during the cross-country tour of the big show after leaving Madison Square Garden last April. However, it takes a whole carcase of a horse to feed them daily. The "liberty horses" which share the featuring with the jungle cats also suffered losses and replacements. They, likewise, a fresh display last season, are given more prominence.

The show publicly opened at the Garden Saturday afternoon, March 25. It will remain just five weeks and a day. Friday night's dress rehearsal took four hours. Saturday night the show was cut to two hours and three-quarters, the finale coming just at 11. That bespeaks of crack showmanship. The Ringlings' smartness in having smart people to direct the show is an open secret of their leadership. The polished Fred Bradna, programmed as general equestrian director, which really means the boss of the performance, ran off the first night's show with admirable skill. There were numerous changes from the dress performance, and there were but two general rehearsals which all the more emphasized the excellence of the management. Bradna ran the works, John Agee being out, ill. Dressed like a dancing master, Bradna's easy, yet decisive, direction counts as a skilled performance in itself.

Three entire displays were out of the show Saturday night. Some of the other sections lopped off will not be used until the outfit gets under canvas. One of the displays cut was a three-arena wild animal feature. That was forced out after the dress rehearsal when Thomas Wilmoth was savagely bitten and clawed by a lion. His thigh was terribly lacerated, but he was able to save himself by falling into the safety cage, but was in serious condition at Bellevue hospital, with danger of infection.

The wild animal acts are the "jab" of the show. It is necessary to put them on immediately after the pageant because of the time to rig the cages. The Garden again had three steel arenas in position when the doors opened. There were two animal displays. Instead of the three listed, and held all attention, all arenas going in both. Christian Shroder and E. Shroder, the latter new this season, put the beasts through their paces at the opening, with Rudolph Matthies probably using the center arena, which held five lions, though it is possible M. Thomaso or Peter Radke handled whip and steel fork, they being listed in another display that was pulled out.

The second display held Mabel Stark in the first arena. A slight woman, with remarkable nerve, formerly with the Al. G. Barnes show. The manner in which she made seven big tigers and a black panther "jump through" thrilled the crowd, and she walked off with ringing plaudits, easily the star of the animal displays. It is acknowledged by circus men Miss Stark is the greatest woman trainer in the world, and it is doubted if she has an equal among the male animal trainers. Her "cats" are magnificent beasts, quite the biggest in the entire outfit. The presence of the startling black panther was a surprise. The beast had arrived here a week before the show opened. None of the men trainers could get near it. But Miss Stark went into an arena, lashed him with whip and pole and soon had the black streak rolling over and sitting up. At the latter arena M. Philadelphia (a son of the old Forepaugh trainer) worked a whole flock of young lions recently arrived, and amused the crowd when he had to chase the last beast to leave around the ring half a dozen times. When it finally leaped into the cage wagon, its fellows started chastizing it, and the door was closed on its tail. The steel tunnel was used only for one tiger turn, wagons being employed to bring on and take off the other beasts. That permitted more speed in dismantling the arenas.

Another new animal act was L.

Shroder's polar bears, something of a novelty. Olga Celeste, who pulled leopards by their tails, was out with the discarded display, but will go back when the show takes to the road.

Between the two animal displays was a flying and iron jaw exhibit, the Latell Sisters, Seafords, Tybell Sisters and Miss Kayden working. In this display also was De Markos, whose contortionistic stunts on a high trapeze won him extra time after the others had descended. Hillary Long's head slide down a wire was doubled up, Bernard Dooley doing the stunt on one side of the ring, while Long worked the other. The slides were worked in immediately after the flyers and the elephants were brought in, rather early for them, but a good spot. J. L. B. Clarke and Charles Hampton in the end rings and Clare Hildegarde in the center. The latter looked very well. The entire elephant display is again under George Denman's direction. When he lined 24 bulls the length of the Garden to "take a bow" it was impressive. The pachyderms rose on hind legs, each lifting a man on its head.

Intensive high trapeze work made up the next display. The Rooneys and Les Zeraldos did the team work. Miss Rooney, a sweet looking lass, caught the fancy of the audience. This display, however, was featured by five high trapeze head balancers, all doing similar stunts. The line-up had Bernard Dooley, Hillary Long, Ira Millette, Edward Millette and one other. One of the Millettes with a wing swing head balance was given the extra minute. The worker on the extreme east of the Garden should have been given a better spot, his upside-down "shimmy" head balance drawing the house despite his position.

The first of the riding acts then trotted on, it being listed the tenth display. The Tarnes and Serillos were listed as new, also the Ernestos. But in the center ring the pretty sight act of Mme. Bradna drew all eyes. She has been working in the center ring for 20 years and still makes a corking appearance. She was not marked for the center, but the Ringlings switched her in, as they have done before.

Ena Claren again featured the posing acts, which counted six in number, the sight stuff being done quickly. Cy Compton then rushed his wild west on, his bunch of ropers and riders including Hank Durnell, Art Boden, Madeline Dupree, Bud Hurlin, Jack Neilson, Joe Flint and Lottie Shaw. The Pallenberg bear acts were to have been the next display, but Mme. Pallenberg failed to arrive. She had been in a Mexican circus and failed to gain admittance at the border, the authorities requiring her to return via Cuba as originally arranged.

High school horses took the ring next. Two lady riders, Minnie Taylor and Lillian Compton, looked exceptionally well. The men riders were Adolph Hess, Manuel Herzog, John Foley, William Elliston and Frank Miller. Miller copped the honors with a jazz stepping beauty. It is probably the same horse used last year, but now the bit is given special attention and it landed rightly. Jazz stepping so far as horses are concerned is a freak stunt.

Comedy acrobatics and equilibristic stunts had the next display, with Joe Boganghi taking the center ring for his "mechanical" horse comedy bit, which lapped the display as last year. The Jung Brothers, Rice Trio, H. Rittely, A. A. Brothers, Four Comrades and Hart Brothers contributed to the melange of stunts. Buck Baker with his nut automobiles, explosive and self-steering, amused, and the Garden was darkened for spotlight concentration upon Lillian Leitzel, the only single star of the show.

The dainty Mme. Leitzel in white and gold mounted the webbing for her ring work. One of the rings was slightly higher, and she had to climb to the bar above to pinch the swivel into position. Some defect caused her to curtail at the dress rehearsal, but she was bound to go through Saturday night. Leitzel held the cream spot, appearance at 10 o'clock. She was lofted again after the ring work for her "dislocation" performance, the feature that won the diminutive gymnast attention in vaudeville and now circus featuring.

Mark and Frank Huling with two trained seal acts, both working the platforms, and Alf Loyal and his dogs in the center made the next display. The seal turns went over excellently, with the ball play going a highlight. Loyal's "Toque" added a new stunt to the routine for European. The other dogs with European flags circle the top of the ring, while "Toque" with an American flag runs the opposite way, hurling the pack. Five per cent followed the all foreign acrobats, the Andreash seals. They were the Andreash Brothers, Three Johns, Three Phillips, Wise Troupe and White Phillips. There are four in the Phillips act, but a youth under sixteen was excluded by the immigration authorities. That probably took the feature from the turn.

Adolph Hess and his three groups of "liberty horses" were given the

Garden alone, taking the center ring with three sets of matched equines. It is spotted close to the end of the show, whereas last year the Hess performance was eight or nine displays earlier. There were six dappled grays for the start and the same number of sorrels next. They looked smart and a stable door stunt was well applauded. But the closing bit, done by twelve black stallions, again landed the honors. Rudolph Mayer and Manuel Herzog were listed to use the end rings, also with formation performing horses. Confusion at dress rehearsal led to Hess going it alone. The other horses are fresh from the other side and kept jumping out of the ring, being unused to it. They will be used under canvas.

The last riding display had the Reifenraths in the center ring, with the Torvelles and Rooney-Mears at the ends. The Reifenraths are a sister team reviving the pad system of riding. But they succeeded in landing with an extra period stunt and made a good flash.

Tumblers and acrobats supplied a fast display late in the show. The Sic Tahar troupe, Syrians, worked in the center. A girl of the bunch, announced as the fastest female tumbler, made good the claim and surpassed the length of the ring. It is a newly-imported act. The Boston Brothers accomplished clever hand-to-hand work, one leaping over nine men to a handstand catch. The Loretta Sisters flashed an unusual performance on the bars. The Joe Dekoe troupe worked in the first ring and won plenty of attention. On the opposite end were grouped five contortionists, all doing individual stunts. They were the De Marlos, M. Powell, R. Ritter and P. Carot.

The aerialists closed the show, as always, and similarly held the entire house. The maze of flying and swinging work was in the expert hands of the Charles Siegrist troupe, the Clarkonians and the Siegrist-Silbon troupe. A number of young lady aerialists provided fresh interest. Ernest Clark worked, though handicapped by a badly bruised foot caused when a horse stepped on him during a riding act at dress rehearsal.

There are some new freaks, but nothing exceptional. A baby hippo and mother is the animal addition. There are four gigantic Hollanders. Captain Auger is there just the same, so are the little folk, the three-legged boy, and so is Zip, Barnum's famous "What is It." Zip looks funny this year. They've got him doiled up in boiled shirt, swallow-tail coat and patent leather shoes. And a half-pint, conical-shaped silk hat covers his pointed dome.

Merle Evans is again conducting the band. He has framed a corking program, with Broadway show hit numbers living up the big top's musical contribution. *Ibce.*

JUST BECAUSE

Cherry Bartlett, Matron.....Priscilla Paul Huebell.....Ruth Williamson Springa.....Queenie Smith.....Jean Merode.....Frank Moulton Mrs. Bennett.....Nellie Graham-Dani Claude Wellington.....Charles Truitt Mignette.....Jane Richardson Susan, awkward orphan.....Mary Hotchkiss Sarah, littlest orphan.....Ann Dale Foster Phillips.....Olin Howland.....Edgar Nelson Rev. Dr. Bombig.....Charles From

"Just Because" a musical production operated by a corporation of the same name, opened March 22 at the Earl Carroll, the second attraction to be installed in the new house. With no mention made as to the actual backers of the production, it was reported the Brokaw interests furnished the necessary funds having been secured by Anna Wynne O'Ryan and Helen S. Woodruff the authors.

Programmed as "a melody comedy," the piece develops into an amusing two-act musical comedy with a light story and several novelty numbers which lyrically have value. The book is credited jointly to the Misses O'Ryan and Woodruff and the lyrics to the latter, with music by Madelyn Sheppard. Oscar Eagle did the staging with the dances by Bert French.

The story is based upon the life of a widower with nine beautiful daughters. His country place borders on that of a woman hater whose ambition in life is to start girl orphans along the proper path of life. The latter's place is given over as a home for 10 orphans. The two places are divided by a low wall with the woman later continually annoyed at the sight of his neighbor's handsome girls. The youngest determines to capture him. This she accomplishes by masquerading as an orphan with her real identity disclosed after securing the attention of the man. The book compares favorably with the average musical comedy script. Its winsomeness is the outstanding feature.

The first act is played in one set, a tastefully devised exterior for which no claims of pretentiousness can be made. The second is in three scenes, including two full stage sets with a garden wall effect in "one" used during the change. The outlay for the production could not have run into big money.

Three of the principals carry away the honors: Queenie Smith and Olin Howland in the dance and comedy division, and Jane Richardson, vocally. Miss Smith and Howland are the real applause winners. Each of their dance numbers car-

ries weight with the burlesque show moving picture idea in the first act, a corking comedy and dance novelty. Howland with no valuable assistance offered by the authors plants his comedy, taking what he has at hand and making it stand up. Miss Richardson figures strongly with the "Just Because" number at the finale of the first act, and with "Daisy Tell Me Truly" in the second. A mechanical doll number holds value due to novelty.

The chorus consists of 15 girls and seven boys. Ten of the girls appear as orphans with the remaining five among the daughters. The former are of the pony type and the latter mediums. The show is not hooked up to demand the regulation chorus routine work by the girls. The majority are comely and all energetic workers.

"Just Because" has not been advantageously placed in the new Carroll house. The piece is not big enough to put the house over and will suffer accordingly. Its chances of a run are meagre where situated.

Hart.

BROADWAY STORY

(Continued from page 13)

is indicated because of lack of attractions.

"Bombo," the Al Jolson show, will close after another week at Jolson's and go to the road. The succeeding attraction there will be a commonwealth revue now called "Hopper's Funmakers." The week of April 10 Eddie Cantor will arrive at the Winter Garden to "Make It Snappy," while the Vanderbilt will receive "Letty Pepper," also a musical attraction. The house will be dark next week, the current "Anna Christie" winding up its run this Saturday to strong business. This week also "The Law Breaker" will leave the Times Square, and is announced for another house; the succeeding attraction at the 42d street house will be Harry Houdini in film and person. "Lilium" will again go on tour after this week, the 44th Street going dark for two weeks, but under a three-week rental to private entertainment. Other withdrawals are likely.

"The Hairy Ape" is the outstanding production in downtown co-operative circles. It is playing to all the tiny Provincetown Playhouse will hold, and is reported sure for Broadway at Easter time, the Plymouth probably getting the O'Neill play as the successor to "Voltaire." The latter play opened last week, but stands no chance. "The First Man" at the Neighborhood Playhouse will be taken off at the end of the week. "Taboo," first called "Voodoo," will be offered for special matinees at the Sam Harris, starting next Tuesday. This show was first booked for afternoons at the Times Square, also the Selwyn.

The latter's off afternoons are being used by Ruth Draper in character studies.

Shows Flock to Cut Rates

The cut rates were swamped this week with attractions, there being 23 shows listed on Tuesday, with approximately \$50,000 worth of tickets (figured at cut rate quotations) on hand for the week at the advance sale counter. This is practically a record for the cut rate office in New York. At the same time, the number of shows that are on "buys" with the advance price brokers dropped to 14 in number.

The demand in the cut rate was strong during the week, and with the number of attractions that there were on sale the boys had their hands full forcing some of the weaker sisters.

The buys that are continuing at present are "Ki Ki," Belasco; "The Dover Road," Bijou; "The Rose of Stamboul," Century; "Perfect Fool," Cohan; "The Hindu," Comedy; "Capt. Applejack," Cort; "Chauve Souris," 49th Street; "Madeline and the Movies," Gaiety; "Good Morning, Dearie," Globe; "To the Ladies," Liberty; "Music Box Revue," Music Box; "Sally," Amsterdam; "Lawful Larceny," Republic; and "The Hotel Mouse," Shubert.

In the cut rates those listed were "The Blushing Bride," Astor; "Montmartre," Belmont; "The Truth About Blayds," Booth; "Marjolaine," Broadhurst; "Just Because," Earl Carroll; "The 1st Virgin," Ellinger; "The Nest," 48th Street; "Lilium," 4th Street; "The Pigeon," Frazee; "Candida," Greenwich Village; "Six Cylinder Love," Harris; "The National Anthem," Miller's; "The Rubicon," Hudson; "Your Woman and Mine," Klaw; "Bulldog Drummond," Knickerbocker; "To the Ladies," Liberty; "Thank You," Longacre; "The French Doll," Lyceum; "For Goodness Sake," Lyric; "The Mountain Man," Elliott; "Just Married," Bayes; "Up the Ladder," Playhouse; "Voltaire," Plymouth; "First Fifty Years," Prince's; "The Blue Kitten," Selwyn; "The Hotel Mouse,"

Shubert; "Shuffle Along," 63d Street; and "The Law Breaker," Times Square.

CO-OPERATIVE PLAN

(Continued from page 15)

ing to draw, especially upstairs, and it is claimed the box office is developing a call for balcony seats. The lower floor shows improvement, too. Some nights during the first two weeks only 18 or 20 seats were sold for that portion of the house.

The eight players who agreed to gamble with the drawing account—the agreement is that they may draw if the money comes in—are also to participate in the picture and stock rights.

Kugel claims a number of manuscripts have been turned over to him by authors and over 100 actors have asked him to expand his activity of co-operative production for next season. The present system is that the players are in complete charge back of the curtain line. There is a committee of three responsible. The statements are tendered them by Kugel and the receipted bills, also.

Another feature of the way in which "Your Woman and Mine" was able to stick it out was the help of the stage crew. The carpenter advised the manager that they would do their bit and after looking the show over said it could be operated with two less men, who were dropped.

The house is playing the show on regular sharing terms, with no stop limit handicap. "Shadow" is listed to succeed in several weeks, the house gambling with attraction whether it can pull a paying percentage.

SHAW'S JOKE

(Continued from page 15)

takings being \$9,500. Ordinarily the Garriek would draw over \$10,000 at \$3 top for capacity. However the number of subscriptions sold at \$2.50 (from which is deducted the tax, paid for the subscribers by the Guild) the actual capacity figure was brought down.

The Guild did not expect to make money with "Methusalem," and from present indications will about break even on the production, which has ten sets of scenery costing \$25,000. The chances of producing the long distance play in England are not bright at this time and "Methusalem" may be done in Germany first, "Heartbreak House," the Shaw play put on by the Guild last season, was presented in England and failed.

The first and second performances of the Guild are the most extensive to operate, the second calling for 17 stage hands. Because these parts run four hours and a half, extra time wages for the crew attain.

"SHADOW" SHORT CAST

"Shadow," a drama by Eden Philpotts, an English author, is in rehearsal, the production being by Marc Klaw and designed to follow "Your Woman and Mine" at the Klaw about April 15.

The play is not the same as "The Shadow," in which Ethel Barrymore appeared some years ago.

The play is a short-cast piece and has seen production in England.

Helen McKellar will be featured, Lester Lonergan is staging.

LEGIT ITEMS

"Broken Blossoms," which lasted one week as a Broadway attraction at the 39th St. theatre, is being presented in Yiddish at a downtown house.

Clarke Silvernail retired from "Montmartre" at the Belmont, New York, last week to become the director of a stock company in Harrisburg, Pa. Silvernail retains his office as vice-president of the Players Assembly, producers of "Montmartre."

The Al Jolson show, "Bombo," will play Atlantic City Holy Week, and then go into Philadelphia for three weeks.

"Out to Win," a new dramatic show starring William Faversham under the management of C. B. Dillingham opens April 10 in Buffalo. The piece will have a brief road tour and will not be given a Broadway showing until the fall.

One of "The Bat" companies was called in from the road last week by Wagnhals & Kemper. There were seven companies on tour at one time. Three still remain out, the original continuing at the Morosco, New York. The management will attempt to continue the show into the summer on Broadway.

COAST EDITORS EXPLOITING RADIO; SHOWMEN PROTEST

San Francisco Newspapers Broadcasting Own Service and Campaigning to Promote Home Concerts

San Francisco, March 29. There is much discussion in theatrical circles here over the installation of radio telephone plants by the four leading newspapers of the city, at which regular concerts as well as news and music are broadcast. Each paper is devoting a full page to this new feature and offering prizes for photographs of families enjoying these radio concerts in their own homes. The editorial matter is helping to awaken interest in this new form of entertainment and the papers are conducting special programs by noted stars.

The show people are bitterly against this campaign, feeling that it will put a crimp in show business. There is talk of preventing, if possible, any vaudeville stars or other artists from offering their services.

This radio feature was first introduced here about a year ago, when the San Francisco Call arranged with the California theatre to have the Sunday concerts at that picture house broadcast. The idea was a novelty and gained the theatre a great deal of publicity. From time to time various artists have appeared at the California and sung for the radio telephone. Then the Scotti Grand Opera company not so very long ago sang selections into the radiophone on the roof of the Fairmont hotel.

TABS FOR LOEW

Two Companies Will Alternate in Valley Chain of Split Weeks

San Francisco, March 29. Jack Russell, who has been doing well at the Century, Oakland, with a musical comedy stock company, has been engaged to alternate with the Kelly and Rowe musical comedy company to fill the split weeks in the Loew houses in the valley.

When Russell leaves the Century, which has been playing pictures in conjunction with the Russell shows, the house will adopt an all-picture policy.

Kelly and Rowe's shows for the Loew houses will have Claude Kelly, Madeline Rowe, Bud Schaeffer, Johnny Young, Florence Spurrier, Tommy Hayes, Doris Kemper and eight girls.

SLUMP ON COAST

Kolb and Dill Do \$8,000 in Oakland Just Miss \$90,000 and Bonus

Kolb and Dill appearing in Aaron Hoffman's new comedy "Give and Take" got an unexpected bump in Oakland last week when their receipts for the week at the Auditorium reached only \$8,000 instead of the expected \$15,000.

During the six weeks run of the comedy at the Century theatre in San Francisco, Kolb and Dill played to \$81,000 gross. By the terms of their agreement Kolb and Dill were to receive a bonus of 5 per cent. if their six weeks receipts reached \$90,000.

KING CO. TO OPEN IN L. A.

Los Angeles, March 29. The Will King show now appearing at the Casino theatre in San Francisco opens a 24 weeks' engagement at the Philharmonic Auditorium, Monday, May 8. The house has been leased to the King interests for the engagement. Ackerman-Harris, managers of the comedian, negotiated the deal.

King will follow his present San Francisco policy during his stay in Los Angeles. There will be three performances daily except on Sunday, when the Philharmonic does not use any theatrical attraction, and Saturday, when four shows will be given. This will not be the comedian's first visit to Los Angeles. His company played a limited engagement here several years ago. Popular prices are to be the vogue.

FRISCO'S GOLDEN GATE GETS BIG SEND OFF

10,000 People Attend Opening Day—No Ceremony—Opening Act Hit of Show

San Francisco, March 29. The Golden Gate, the new Orpheum, Jr., opened Sunday with a continuous vaudeville and picture policy, playing to approximately 10,000 people on the opening day. The new house, with a seating capacity of 3,000, including a balcony seating 1,400, has installed a pop priced admission scale ranging from 25 to 36 cents for the matinee, and from 36 to 50 cents for the night performances, with the latter prices used for the Saturday and Sunday matinee performances.

Centrally located in the Market street district, the Golden Gate is figured to make serious inroads into the business of the other picture and vaudeville houses. Using a six-act bill with approximately two hours given over to pictures, the new house is offering a lengthy program.

The opening performance Sunday started at 12:45 without ceremony other than the playing of the "Star Spangled Banner." Several short picture subjects and the feature, "Too Much Wife," preceded the vaudeville. The latter proved varied but not over strong. Bill, Genevieve and Walter held the opening position. The new slippery stage hampered the efforts of the bicyclists, but failed to dampen the enthusiasm of the audience, with the hit of the show credited to the trio. Bostock's Riding School registered in the closing position, with the intervening acts failing to approach the others in appreciation. Peggy Parker and Four Musketeers headlined with an elaborate singing, dancing and comedy vehicle. James H. Cullen, No. 2, held attention with his familiar line of parodies and talk. Lang and Vernon, the only act that appeared at the big Orpheum this season, went over as well as usual. Princeton and Watson, next to closing, elicited numerous laughs by up-to-date twists of slang phraseology and wise cracks.

The Golden Gate stage has an opening of 50 feet and a depth of 34 feet. The 20 dressing rooms have shower baths on each tier with elevator service to the rooms.

There has been no routing announced for the new Orpheum Junior houses out here. For the opening show some of the acts were jumped here from as far as Winnipeg.

Josephs.

CARTER BACK FROM EAST

Wants Yacht for His Next Venture in Orient—Gone Two Years

San Francisco, March 29. Charles Carter, the magician, is back in San Francisco after a two years' tour of Far Eastern countries. He is negotiating for a vaudeville tour.

If nothing comes of these negotiations he intends to make another Far Eastern tour immediately. Should he go out in vaudeville for a season Carter says he will at the conclusion of his engagement buy a yacht for his next Oriental tour.

PANTAGES TO BUILD?

San Francisco, March 29. There is a report current here that Pantages is negotiating for a triangular site across the street from the new Golden Gate. If Pantages builds there will be three houses on the corner, as Marcus Loew is building; his new Warfield theatre at the intersection.

Pantages has just installed a big organ in his present Market street house with a possible view to turning the house into a picture theatre.

KING COMING TO N. Y.

Ends Long Engagement at Casino, Which Goes Dark Until May

San Francisco, March 29. Will King has closed his unusually long engagement at the Casino theatre with a "Goodbye Revue," and that house has gone dark. The company will remain idle until May, when it will reassemble and open at the Auditorium in Los Angeles for an extended engagement.

King is going to New York. The policy of the Casino has not been announced, and there is much speculation as to just what Marcus Loew intends to do with it.

ALPHIN'S TABS

San Francisco, March 29. Charles Alphin, producer of musical comedy shows, engaged a company to open at the Wilkes, Sacramento, March 26, and is now presenting a series of tab musical shows. Alphin is well known as a producer of this brand of entertainment on the Pacific Coast.

Continues as Split

San Francisco, March 29. It is reported here Pantages house in Salt Lake City is to be a split week. It was first said that Pantages intended to close the house due to poor attendance.

ORPHEUM

San Francisco, March 29. The opening of the Golden Gate did not affect the attendance here, which exceeded the previous Sunday. However, the ultimate effect is conjectural.

A bill of ultra quality with good comedy prevailed. Adelaide and Hughes headlined. Their superlative dancing proved the personification of grace.

Frank Van Hoven was a comedy smash next to closing. His distinctive style of nut entertainment and clever humor secured howls. His leaving the theatre to get air proved a new stunt here and scored heavily.

Mehlinger and Meyer with a good routine of numbers and a medley of Meyer's hits to close stopped the show. Gilbert Wells with a fine personality and clever delivery scored a hit prior to dancing, with the latter making him doubly successful, necessitating an encore with clarinet and ukelele. James Dutton and Co. in a well-presented equestrian offering proved unable to hold the fast-leaving audience in the closing position.

Ray and Emma Dean repeated their big laughing success, with Mrs. Sidney Drew and Co. in "Predestination" doing fairly well for the second week. Four Ortons started the show in great style. The clever wire-walking and comedian's antics proved immense. Josephs.

PANTAGES

San Francisco, March 29. Capacity audience enjoyed good bill Sunday. "Eyes of Buddha," featured, provided excellent entertainment in the closing position. The musical comedy turn, headed by Nace Murray, a capable comedian, proved a pretentious affair with tuneful music and good comedy situations. Clever principals and eight well-groomed girls give the act the desired class. Bison City Four registered their usual hit, the comedy scoring equally with the fine harmony work. Klass and Brilliant aroused enthusiasm with their musical selections. Some comedy in spots and request numbers liven up a good instrumental routine. Norma Telma opened the show with contortion work on a billiard table. Leo Morse, the girl of many voices, appeared next to closing. Vocally proficient, Miss Morse is in need of a more adequate routine to secure the proper results.

One act out of above review due to telegraphic transmission. Josephs.

HIPPODROME

San Francisco, March 29. The current bill failed to live up to the promise of Loew's better shows with the installation of the full-week policy this week. Singing predominated the customary five-act bill.

Turner Brothers opening the show secured the hit of the bill with their dance acrobatics. Ulls and Clark, a mixed team, with straight singing, pleased. The girl possesses the better voice and makes attractive costume changes. Hodge and Lowell supplied the only comedy with the rural skit and character work finding favor. Riley, Feney and Riley landed with their singing with the comedy attempts falling short. Elizabeth Salti and Partners closed the show with songs and dances nicely presented, but moderately received.

Business Sunday showed improvement, with seats, however, available throughout the day. Josephs.

OBITUARY

MRS. PAUL POWELL

Mrs. Paul Powell, wife of the western agent, died March 28 at the American Hospital, Chicago. Deceased was 32 years of age and is survived by two sisters. Mrs. Powell.

The mother of Ethel Robinson, of the Robinson Fair Booking offices,

In Loving Memory of My Dear Wife,
FLORENCE WESTON FOWELL
Who Departed This Life
March 28th, 1922
FOWELL B. FOWELL

died at her home in Chicago March 19, at the age of 78.

Sergeant, French variety performer (imitator), died at Rochefort, France, after a long illness.

Leon Davy, French journalist and playwright, died suddenly in a sanatorium near Fontainebleau, France. He wrote several comedies.

June Jones Belknap, formerly a member of the Pankle Trio, died March 12 at Los Angeles, California.

FRISCO ITEMS

San Francisco, March 29. Hugh Knox, director of the Alcazar, has gone to St. Louis to be with his mother, who is reported dangerously ill. During his absence Dudley Ayres, leading man, will direct the plays staged at this stock house.

The Chicago Grand Opera Co. opened at the Civic Auditorium Monday, presenting "Aida" as the first attraction. Rosa Raisa sang the name role.

Jimmy Cook, formerly property man at the Casino, replaces Harry Etting at the Hippodrome. Etting has gone to the new Orpheum, Jr. house, the Golden Gate.

Esther Jarrett, known in vaudeville as a musical comedy prima donna, and who in private life is known as Mrs. Bob Malcolm, is appearing here with the Sequoia Little Theatre Players. Mrs. Malcolm has retired from the professional stage.

Last week during the Salvation Army drive for funds many chorus girls were given employment selling badges on the street. The girls were hired at a salary of \$5 a day, and to many of them it came as a boon because of lack of employment.

Alan Warshawer, publicity man at the Orpheum, has turned songwriter. Last week a song of his was played as an overture by the Orpheum orchestra. It is a fox-trot.

STOCKS

Claire Sinclair has joined the Woodward stock at Seattle. Henry Mortimer has been engaged as leading man for the Adelyn Bushnell stock, opening at the Jefferson, Portland, Me., in April.

Stock started at the Bijou, Battle Creek, Mich., March 19. It plays two bills weekly. The Butterfield Circuit will also play stock at Kalamazoo and Saginaw, Mich., opening later. Nancy Duncan and Marshall Chapel are the leads of the Bijou company.

The stock at the Grand O. H., Lowell, Mass., closes Saturday. James Burtice will play dramatic stock at Ioda Park, Youngstown, O., commencing May 22.

The Cross-Keys, Philadelphia, playing a split week vaudeville through the Amalgamated office, will introduce a dramatic stock feature, Mae Desmond, beginning April 10.

Thomas Wilkes, who controls a string of stock theatres on the Pacific Coast, has been looking over Loew's Hippodrome, San Francisco, and a report is current that he intends to take it over to run opposition to the Alcazar, which is a block further up O'Farrell street.

The Hip was reported last week as intending to carry out a picture policy and eliminate vaudeville as soon as the new Loew's Warfield is ready.

SAVOY HOTEL

FIFTEENTH & JEFFERSON STS. OAKLAND, CAL.

Special Rates to the Profession Telephone LAKESIDE 2960

IN LOVING MEMORY
of my dearly beloved

MOTHER

who departed this life
March 19th, 1922
May God Rest Her Soul in Peace
Her Heartbroken Daughter

ETHEL ROBINSON

ell was married but a few months, formerly being Flo Weston of the Three Weston Sisters. The cause of death was a complication of diseases.

DAVID ELMER CONLEY

David Elmer Conley, actor and former stage manager for Daniel Frohman, died March 27 at the Actors' Home, Amityville, L. I. The

IN LOVING MEMORY

of Our Darling Son and Brother

JACK CRISP

who passed away March 30, 1919

"EVER IN OUR THOUGHTS"

Mother, Dora and Winnie

deceased was over 60 years of age and had been an invalid for 14 years. Funeral services were conducted by the Actors' Fund.

MRS. ISABELLE LANCASTER

Mrs. Isabelle Lancaster died March 26 in the Vassar Bros. Hospital at Poughkeepsie, N. Y., of pleuro-pneumonia. She was 85 years old. Half

IN LOVING MEMORY OF

ALVIRA M. DEMAREST

Who Departed This Life
March 26th, 1922
HER DEVOTED HUSBAND
RUBIN

a century ago Mrs. Lancaster was with the P. T. Barnum circus as "Isabelle, the Greatest of Bareback Riders."

THOMAS G. TURNOUR

Thomas G. Turnour, who appeared in support of several prominent

MY EXTREME DEVOTION

for my beloved husband

CHARLEY

is everlasting always with the thought of him.

EVELYN PHILLIPS

(Mrs. Charles Wood)

stars in Broadway productions, died March 28 at his home in New York City. He was 77 years old.

"POP" PERRY

Solomon Pariser, known as "Pop" Perry throughout Coney Island, was found dead in his room March 23 from asphyxiation. The gas jet was

IN LOVING MEMORY OF

"JACK"

Died March 23d, 1922.
Just a "Doggie" But We Loved Him.

BELLE AND ART MARTELL

(MARTELL and WEST)

turned on. He first entered the resort 50 years ago, establishing Perry's Glass Pavilion on the Bowery. He was 90 years old.

Service and Rates to the Profession

HOTEL TURPIN

17 Powell St., Near Market, SAN FRANCISCO

One Block from All Theatres

BEDSIDE 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.)

The fashion page of a daily paper brings the information that the spring styles for negligees for men in England favor crepe de chine dressing gowns for traveling purposes. I'll bet Bill Hart would look cute in a baby-blue one.

Blanche Ring and Charles Winninger were playing in Brooklyn and ran in for a few minutes' visit, accompanied by Charles Coleman. Blanche takes issue with Jennie Dolly when she says actors do not make good husbands. She declares Charlie is as good a husband as he is an actor.

A really regal figure swept majestically into my room the other day accompanied by two lovely children, a French nurse and an escort. It was "your loving son," Nora Bayes, radiantly happy and gorgeously groomed. She came to introduce her newest adopted child, Leonora, a 2½-year-old girl who is simply a doll. Norwood, the 4-year-old boy she adopted about a year ago, and whom she presented to me shortly after his acquisition, was the other child. Leonora hadn't been with Miss Bayes 24 hours before she had her down to the hospital to meet "Aunt Nellie," so whenever Nora gets a new baby I can depend on a call from her.

Ed Giroux, now the manager of Morosco theatre, and I were advance agents with opposition circuses 20 years ago. They were both circuses where the only elephant with the troupe was on the lithograph, and the soldiers of fortune (commonly called grifters) with the show had to out-guess just so many town people as to which shell the elusive little pea was under each day or the show didn't get out of town that night. Ed and I were on the No. 1 bill posting car of our respective shows and went about six weeks ahead arranging for the coming of the circus. My car pulled into Albuquerque, N. M., one day about four o'clock to find that Ed's car had beaten me there and that he was already a guest of the sheriff for something which someone with his show had done the year before when Ed wasn't even with it. We had been opposing each other all season. I neither expected nor received any consideration on account of my sex. But I could not fight a man who was in jail. So I had to cry him out of jail so I could declare war on him and his show. I can't just recall whether I told that sheriff that I was Ed's wife, sweet-heart or sister, but I convinced him that "Mr. Giroux was not implicated in that disgraceful affair." And to this day when either of us call the other on the phone, and when an unctuous operator inquires "who is speaking," we always tell her "It's the sheriff from Albuquerque."

Prisons are not the only places where they give you numbers. The same is true of hospitals. When the bell rings in the corridor, the senior nurse says to a subordinate, "See what No. 44 wants," or she asks, "Has No. 42 had her medication?" "Don't forget to give No. 40 her mail," she cautions, but she never mentions the occupants of the rooms by their names. To your face they may call you by your proper title, if they can remember it, but of you they always speak in numbers. Realization of the loss of my identity was brought forcibly to me the first day I was trundled to the X-ray room. I was one of several patients backed up against the wall on our carts like baggage trucks on a depot platform. We were there awaiting our turn before the operator. Finally he appeared in the doorway and called, "No. 38 next." Then I knew what it meant to lose my name and annex a number.

I got a note one day labeled "Private 33," meaning private room No. 33. While I felt sure I was some kind of a soldier, I didn't know until then whether I was a general, a colonel or what. But while I may be only a humble private, I still have had a major operation.

Every walk in life has its own code of superstition. The sailors are superstitious about certain things, the waiters have their little superstitions, actors have many, and the newspaper people are not without theirs. While nearly everybody regards thirteen with apprehension, the actor includes twenty-three in his list of things to beware of. But what thirteen, twenty-three, breaking a mirror, whistling in a dressing room, all combined, is to the actor, so is "thirty" to a newspaper man (or woman). It means "That's all. Good-night. No more." We write thirty at the end of our story to let the copy editor know there isn't any more. And when a member of the fourth estate leaves this land of doubtful assignments, we say he got his thirty. So imagine the chill that chased up my spine when I woke up in this hospital over two years ago, having been brought in on a stretcher in an ambulance, and asked what number my room was. The doctor said: "Oh, it's all right. I know you show folks didn't like thirteen or twenty-three. So I picked out a nice even number for you. You are in room thirty!"

A house party in a hospital! Sounds rather paradoxical, doesn't it? Yet that's what has been going on at St. Vincent's these last three weeks since Cornelius Fellowes, husband of Mlle. Dazie, has been an enforced fellow guest here. Dazie, devoted and charming wife that she is, spends most of her time with her husband and the remainder with me. She, of course, has been the most active member of our set, with Tom Martin, a good friend of Mr. Fellowes, occasionally joining in our social activities.

While I was naturally sorry that Mr. Fellowes had to go to the hospital, I was genuinely glad he selected St. Vincent's, for I have enjoyed his company very much. During the early stages of his interment our communications were limited to notes with nurses acting as messengers, for our rooms are separated by two floors. (Only women patients are in my hall, for which reason we call it "no man's landing." Nothing as nice as a man is allowed on my floor unless he comes as a caller.) So "Nealy" and I have been exchanging visitors. If one has a caller whom he thinks would interest the other, we send him along.

This swapping of visitors has worked out fine. Of course in exchanging callers I am careful to pick out the most attractive of my lady visitors and Mr. Fellowes shows the same sympathetic understanding by sending his most interesting male friends. Thus far we are about even on the trade and there has been no talk on either side of a bonus.

Mr. Fellowes will never know how many years I lived the morning he went over the top. Nor will Dazie, either. I had invited her to breakfast with me while her husband was in the operating room, which is on the same floor with me. As time passed and the period usually required for an operation of the nature performed on Mr. Fellowes expired, I grew anxious when I did not hear the cart wheeled upon the elevator. Another half hour slipped by and I was becoming thoroughly alarmed. But I kept up an incessant flow of conversation for another hour lest I should betray my anxiety to Dazie. Then when the doctor appeared with the news that all was well, I breathed comfortably for the first time.

When nature and the physician's skill had restored Mr. Fellowes to a condition where he could sit up, the first place he visited in his wheel chair was my room, and we had a fine time disclosing to each other confidential details about operations. That night Mr. Fellowes, Mr. Martin, Dazie and I celebrated with a picture show in my room. The film was Bill Hart in "Travelin' Along," and, as the country reporter would say, a good time was had by all.

Of course I am not trying to sell operations, but if any more of my friends intend to indulge in such lunacies I wish they would select St. Vincent's, and while I am here.

SPORTS

A new lightweight sensation who bids fair to share Lew Tendler's popularity in Philadelphia is a lad named Bobby Barret, who last week stopped Hymie Gold, the California lightweight who lost to Tendler at Madison Square Garden recently in seven rounds. Barret polished off the coast boxer in three rounds. He should have won in the first round, when he dropped Gold for a long count, the bell saving him. In the second, Gold's jabbing and running tactics and Barret's over-anxiousness warded off the inevitable for a few moments, but in the third round Barret tore in and soon stretched the Kearns entry on the floor for the full count. Barret is knocking 'em all dead in the city of Brotherly Love and is hot after matches with Tendler and Leonard.

Pancho Villa, the Philippino fly-weight, is to invade these United States. Villa is touted very highly. He recently gave Georgie Lee, the Chinese local boy, ten pounds and a beating. Lee has shown at Madison Square Garden on several occasions, and is a good, fast kid. Villa has something on this showing.

Jog racing has obtained a big hold in the South. In Miami, in season, the dog races attract as much attention, with betting spirited in book and odds form. Not over six dogs are allowed in one race. The usual distance is a quarter of a mile. A white electric hare (rabbit) is employed as the bait. The mechanical hare runs on a third rail. It is twice whipped past the dogs held in boxes where they can see it and on the third passing, at a pistol's shot, the dogs are released. They race to catch the rabbit, trained to it through chasing live rabbits when not racing. Six races to the afternoon comprise the program. Odds seldom rise over four to one against the outsider. There are official rules, with the races held on a regular track. Oft-times one dog will bump into another while racing, when the dogs will start to fight it out on the track. Dogs are identified by numbers and wear colors corresponding to those worn on a sort of uniform by their handlers.

A \$20,000 purse featured the Coffroth handicap at the Tia Juana race track and drew an overflowing crowd. It was the biggest day the Mexican track has experienced. Jimmy Coffroth is the head of the Jockey club. There was much disappointment when the late arrivals found they could not get near the ponies, nor even the betting ring. "Muleiber," owned and trained by G. R. Allen, took the long end of the purse, \$15,000.

Commissioner George K. Morris explained to a Variety correspondent this week why he did not stop the recent "contest" between Ralph Schappert and K. O. Loughlin in an A-State city. Commissioner Morris witnessed the match and had the principals suspended for 30 days because of their poor work. "It is the wish of the State Athletic commission that referees learn to rely on their own judgment," Mr. Morris declared. "This cannot be accomplished if they know a representative of the commission is ready to jump in every time things do not go smoothly. We want the referee to feel that he is in charge and that the full responsibility for the conduct of the contest rests on his shoulders. Third men in the ring are being paid from \$30 to \$50 nightly, and are supposed to know their business. Of course, the best of them are liable to make a mistake, an error in judgment. But if, after a fair trial, an official does not come up to the standard the commission ceases to give him assignments. An occasion may arise now and then when it is absolutely necessary for one of our representatives to interfere, but we wish to avoid that step as much as possible." Both Loughlin and Schappert had bouts scheduled for dates within the suspension period and therefore suffered a loss of money as well as prestige.

Two up-state pugilists will go to prison as the result of findings by the courts last week and this week. Young Maxwell, a lightweight boxer, was found guilty by a jury in Rensselaer (N. Y.) County Court of assault in the second degree and attempted robbery. "Hooks" Moran, a semi-final scrapper, pleaded guilty in County Court at Fonda, N. Y., to a second degree burglary charge,

INSIDE STUFF

ON VAUDEVILLE

The Shubert vaudeville franchises may be split up in several ways, or at least some of them. Before announcement of the franchise holders came out, deals were on to split up the interest. In one case the franchise holder, a legit, agreed with a burlesque producer if he would secure the capital to promote the vaudeville unit show, the franchise could then go three ways, upon the burlesque man, also agreeing to produce the show. The deal may go through on that understanding. In some instances agreements to split up the franchise were made by those expectant of being franchise holders, but they were not named.

According to stories, J. J. and Lee Shubert for a number of weeks have been mentioning franchises to several people who have produced in one or the other theatrical fields. When the bunch to pass upon the franchise holders recently met in Atlantic City, however, the Shuberts seemed to have forgotten all those they had casually mentioned the franchise to, with the result the favored ones, with an exception of two, were selected on strictly business reasoning.

The assumption now is that a Shubert unit show cannot cost under \$5,000 weekly to operate, divided, \$2,500 for the vaudeville portion and \$2,500 for the revue end. Where talent from the vaudeville acts may be utilized for the revue, it will increase the vaudeville's portion accordingly. Five acts of vaudeville is the minimum for each show. The production end is estimated at from \$10,000 to \$15,000, according to book selected for the revue.

Some of the unit shows will no doubt cost \$6,000 weekly to operate, under the belief the more costly salary list, the better performance.

A plan is proposed to supervise or censor the Shubert unit bills through a committee of three, neither to be interested with the circuit otherwise. The committee is to pass upon scripts and casts before going into rehearsal, watch shows in rehearsals, see the productions after formally presented and criticize besides suggesting meantime.

An actor playing in a comedy sketch for the past two years recently handed in his two weeks' notice to his employers while on the Keith circuit. At the time he quit he was indebted to the firm for \$200. The employers desired to get the amount due before the actor concluded his engagement. He was reluctant to pay and insisted that not only they waive its payments, but provide him with transportation and expenses to New York City. He informed his employers that he had appeared in the sketch 1,750 times and that at each performance he had smoked one cigarette, making it a total of 1,750 cigarettes. He said they cost him one cent apiece and therefore he was entitled to \$17.50.

Hearing what they considered a new gag, the producers liked it by paying the railroad and expense demanded as well as reimbursing for the cigarette money.

New alibi going around for actors when stalling agents about commission. This week one excuse was that the player was held up on the east side. The agent could not make up his mind whether the tale was on the level or not. He was inclined to think the actor used the wave of banditry in New York for the purpose of stalling his commission payments.

A vaudeville performer who has been trading to quite some extent upon an alleged injury received while in service is reported to have been lately uncovered by a fraternal order. The evidence appears to give the facts of the alleged accident as having occurred when the man was eight years old. In the profession his alleged war record was generally viewed with suspicion, but he claimed the right to get away with it on the plea of "showmanship."

The local Loew houses have inaugurated the policy of using extra musicians to the pit for supper shows when the bills contain large acts demanding special accompaniment. It has been the custom heretofore to have a piano player handle the supper shows alone. The booking of several large production acts in the local houses has necessitated some of the musicians being used for the supper shows.

The anticipated story in a Minneapolis scandal sheet that would have brought in Burton Meyers, the Pantages manager there, did not materialize. The paper actually carried a heading, "Nasty Tales Told in Divorce Case of Musician Hosmer of Pantages." Ambrose Eugene Hosmer, of the Pantages orchestra, was charged by his wife with having had affairs with young girls. Mrs. Hosmer disclosed the information in a divorce action she commenced.

A sister act consistently featured on big time bills played one of the Keith New York houses last week. On Saturday they presented a bill for \$1.95 to the house manager for articles alleged to have been removed from their dressing room. The list of missing articles appended included cough syrup, denatured alcohol, tube of tooth paste and the like. The claim was rejected, but the "bill" gave the manager a real surprise.

An ardent love affair between a vaudevillian and his young woman pianist has been brought to the attention of the latter's husband, who does a single in vaudeville. The husband, in order to clear up the matter and determine his real status, cancelled three weeks out of town in order that he might talk things over with both parties while they were laying off in New York. Upon arriving in town he became aware of the fact that conditions were in a far more serious condition than at first reported. He arranged a meeting in his apartment. When the husband made known what he had learned, his wife and the other man admitted they loved each other. The husband put it up directly to the young woman that she must choose between them. She chose the other man. The husband feels that he is relinquishing her but temporarily, as he believes she will tire of the other man and will return to him. He claims he will welcome her back if that should prove true. The vaudevillian in question has had several matrimonial ventures and heart affairs, and has a family at the present time.

A comedian in vaudeville is dissatisfied with the straight man appearing with him. Efforts to release the straight were frustrated, according to report, by the head of a booking office deciding that as the comedian had engaged the straight, he must play him according to agreement. Since then the comedian has been doing everything possible to disgust the straight man, but without success. The baiting goes as far as the comedian openly addressing ad lib remarks to the straight while on the stage; that must be stinging to the straight, though accepted by the audience as part of the routine. Straight man is new to vaudeville and shows it in his work.

and was sentenced to not less than one year and five months, nor more than five years, in Clinton prison. Moran, with a group of gangsters, attempted to rob a drug store. Maxwell was implicated in an attempted hold-up and robbery of a Brooklyn man last August at Snyder's Lake, a summer camping resort. One woman, who participated in the "stick up," is now serving a term at Auburn, an Italian co-worker is in Dannemora for life, a third man is to be brought to trial and a fourth is a fugitive from justice. A sentence of 20 years was originally

passed on the Italian, but he became abusive to the judge, and the sentence was changed to life. Maxwell, who is also an Italian, will receive his sentence next week.

The Kansas City Speedway association has engaged Jack Prince, who built the Los Angeles track to erect a similar one here. Work will be commenced at once and completion is expected by early summer. It is the intention to give a meet as soon as the track is finished and drivers of national reputation will be entered.

SHANNON, BUSLEY and CO. (3)
"Batty" (Comedy)
 26 Mins.; Full Stage (Spl. Interior)
 Palace

May Tully presents Effie Shannon, Jessie Busley and William Raymond in a farcical burlesque on "The Bat" by Henry Wagstaff Gribble, a playwright who has meddled but little with vaudeville heretofore. He should stick to it. For a legit he swings a mean bladder. In "Batty" he has an idea, execution and what howled like a clench hit Monday night from an unusually soft but probably reliable audience.

Jessie Busley, recruited like the rest of the venture from the whole-evening division of entertainment, ran away with the performance so far that Miss Shannon, famous and favorite luminary of the best traditions of American acting that she is, was overshadowed to the extent that she got neither a reception on entrance nor a substantial share of the clatter at the finish. This is due to Miss Busley's extraordinarily adapted vaudeville low comedy talents and personality, plus a great part for them, as against Miss Shannon's utter lack of all that same. Raymond, a juvenile who has been seen in some representative companies, was likewise snowed under in the results.

The story has to do with an Irish biddy who falls home, shrieking with hysterics over the terrifying mysteries, horrors and mental pyrotechnics of "The Bat," which is mentioned not less than 50 times in the script, is being undoubtedly the most open-faced press agent grand slam in all history, though, of course, not meant to be. The servant sees bats and burglars and ghosts all around her. Her master puts some bonds in his safe. They belong to his fiancée, a widow, whose initials are B. A. T. That about tells it.

There isn't a plausible second in it, even for a slam-shoot-yell farce. In that it hasn't much on the play it ridicules. It is aimed with dum-dum ammunition for midriff laughs, and it gets them—gets them 51 per cent, through the uncompromisingly unabashed methods of Miss Busley and 49 per cent, through a script that couldn't miss in the first place and has probably been built up much in rehearsal and break-in.

The laughs were almost incessant Monday night, though there were a few breaks when here and there a point went wild or Miss Busley wasn't whooping it up. In all, it hung up as many bull's-eye roars as most recognized talking laugh acts, and will develop as it works along. It is apparently "in," and could go along handily even if the players had no reputations, for "The Bat" has played and repeated in every town where there could be a vaudeville theatre, so its audience is waiting and its route could be laid out by a blind man.

Lat.

CLIFTON and KRAMER
Comedy.

14 Mins.; One (Special Drop)

The man does a Swede throughout, declaring himself a "square-head" for a laugh during the cross fire with the girl who says she is a traveling saleswoman. A drop pictures the exterior of a country department store with bargain sale signs. Some of the signs are amusing. "Mr. Larson" bringing forth one legend "Speshell pants pressed 12½ cents a leg, seats free." Another sign read "bargains in ham, boiled ham, ging-ham and Durham."

A love bit, with the Swede pretending timidity counted strongly. The girl had a prosperity number, well handled, after which her partner gave her a bouquet. He explained how he got it—"the fellow won't care, he's dead"—was the only familiar gag. He turned a current story to good purpose by explaining his parents "didn't come from Sweden; they are there yet."

The flirtation strain roused the girl into telling him he is an old can, but when he flashed a bank-book, he figured he "wasn't such a kerosene pail after all." The couple used a medley of popular numbers for a finale. On fourth the act ran evening, easily holding the spot.

McC.

MACK and BRANTLEY
Roller Skating
 12 Mins.; Three

Roy E. Mack and Peggie Brantley have a neat roller routine, much like other similar acts, although better developed. Mack works throughout in bellhop get-up, the girl making a couple of changes. The usual solo and double dance stuff is engaged in, with a little neat figure work by the male. Miss Brantley also scored with a hook dance on the rollers.

It is a good bet to expect the Mack and Brantley show with...

MARY BOLAND and Co. (2)
Comedy Dramatic Sketch
"Bluebeard, Jr. (Dramatic)"
 16 Mins.; Full Stage (Special Set)
 23d St.

Mary Boland is from legit. She has been playing in vaudeville in another sketch, shelved in favor of the present one.

The act is construed with an effort toward a succession of surprises, with the author overdoing the surprise thing at the expense of logical and plausible construction.

A young bachelor living in an apartment hotel is interrupted amusing himself at the piano by two revolver shots. The door flies open and a pretty girl in negligee enters, highly agitated, to explain burglars surprising her. She fired the shots. She faints and is carried to a couch, while the bachelor exits to investigate. The girl is shamming. Upon his return she demands \$5,000, explaining it is a shake-down and that her husband will arrive presently, when she will tell him that she has been kept in the room at the point of a revolver and grossly insulted.

In the midst of his dilemma another woman (Miss Boland) arrives, announcing herself as the bachelor's wife. She upbraids him for compromising the girl, threatening divorce, and telling him she won't allow him to pay the girl \$5,000, for she wants her share of his fortune. The girl threatens publicity, with the wife retorting she also craves publicity and intends to release the story whether the adventuress does or not.

The wife suddenly discovers flaws in the girl's story and does an about face, verbally defending her husband and routing the girl, who weakens when threatened with arrest and leaves the apartment, begging their mercy.

The surprise thing arrives now when the man thanks the woman for saving him from an embarrassing situation, but assures her the girl was a clever book agent who was trying to trick him into buying an eight-volume set of a book called "Bluebeard, Jr." The dialog develops the benefactress was not his wife, but a total stranger from the next suite and who overheard the conversation and realized he was being blackmailed.

To his proposal of marriage, she answers she is married. Upon his repeated expressions of gratitude for her intervention and his desire to make some kind of a return, she approaches him and asks him to buy eight volumes of "Bluebeard, Jr." at the final curtain.

The fault lies with the author. Miss Boland gives a splendid performance in a highly intricate role. The man and woman support are above the vaudeville average. They are probably experienced players from the legit. Despite the incongruity of the situation-development, the playlet interested from curtain to curtain at this house. It will do likewise any place before non-dissecting or the less discriminating audiences.

Con.

SHAW and LEE
Comedy; Song and Dance
 12 Mins.; One
 Columbia (March 26)

Comedy extremists. Two men with ill-fitting clothes, hair parted in center and plastered down on sides. Open with parody medley to "Strolling Through the Park," following with slow dance, the pair striking pose for acknowledgment of applause. More comedy verses with a limerick or two and another dance. Some good talk, cleverly handled and all well appreciated, with a dancing finish. This combination have a good comedy specialty, not particularly original in construction, but their routine shows no marks of familiarity. They did well before a small gathering at the Columbia.

Wynn.

LIND and TREAT
Songs
 15 Mins.; One
 State.

Two girls in a series of double and single numbers. One is a soprano and the other contralto. Both have good voices. Opening with a double, one of the girls goes to a concert grand and plays the accompaniment for her partner's single. This process is reversed for another single, the other girl playing piano accompaniment. Harmonized doubles makes up the rest of the act. The girls remain on the stage throughout the act, doing no stalling or extraneous jockeying for encores.

Pleasing singing turn with ability to send them through anywhere in the pop houses in an early spot. They did well, No. 2, at the State.

McC.

HATTIE DARLING and SAMMY TIMBERG
Talk, Songs and Music
 15 Mins.; One
 23d St.

Hattie Darling-Timberg worked for a short time with her brother, Herman Timberg, who served as sponsor for sister in vaudeville. Now she is teamed with a younger brother, Sammy. The pair have a fresh, amusing specialty of special songs, an appropriate line of talk, together with sister's violin and Sammy's expert manipulation of the piano keyboard.

They come on quietly and are about to go into a number when Sammy observes the card with Hattie's name in six-inch letters and his own in microscopic type. He objects "My brother Herman wouldn't stand for that kind of billing" and they are off on a fine family quarrel.

The exchange of bitter attacks runs through Hattie's first number, a catchy set of lyrics, George Washington, George Cohan, etc., "But My Georgie's the Best of 'em." She is off for a change while Sammy does a showy solo on the grand piano, after which she is back in an atrocious get-up of tight spangled knickerbockers and equally revealing corsage, for which her lines are distinctly not designed. The sign is changed to "Hattie Darling and Co." for a laugh, and the fight is resumed. She has another neat comedy number which sounds as though it were especially written for her, and makes another change, this time to a pretty, simple flapper party dress of pastel shades and filmy material, dainty enough to redeem the earlier affront on youth. This time she has her violin, upon which she plays "Mighty Lak a Rose" in imitation of Herman. The lively finish has her playing the violin and dancing while Sammy tears the lining out of the Steinway, and he can do all of that.

A final laugh is with a third card, reversing the importance of the pair, Sammy in tall print and Hattie in type next door to the vanishing point. Sammy has been provided with a sprightly number on his own account, written to the lament that a fellow can't have any fun traveling with a sister, doubtless written for the youngsters.

The act is in line for appropriate rewards, a likable bit of spontaneous entertainment.

Rush.

HELEN PRIMROSE
Songs and Talk
 12 Mins.; One
 58th St.

Opening in a spot with a golden colored wrap, Helen Primrose, a slender brunette, begins her specialty with "I'm Not That Kind of a Girl," one of those lyrics where the audience's imagination measures the bulk of its value. Retiring to drop the robe, she returns in a black striped dress for intimate patter and her form, kidding because of her lack of avoidupolis. The talk is rather good, and Miss Primrose stirred the packed house into a continual string of laughs.

She deviates for a second to do a "Frank Tinney" with the leader, going on through more "nut" talk. Her finale is "I'm Sorry I Made You Cry," rendered as a ballad, with comedy business accompanying. Just why this antiquated number is problematical. Perhaps Miss Primrose dislikes to replace it, figuring, like many others, that she does this particular song differently from the rest. She could interpolate the same comedy with any other ballad, and should relegate this one. Did nicely in second spot.

Wynn.

TIM and BETTY
Song and Dance
 11 Mins.; One (Special Drapes)
 58th Street.

Nice looking couple in song and dance routine, pleasing enough in its development, but punchless. The girl opens in soybret get-up and sheer stockings with a tendency to strut it on the slightest provocation. A travesty bouquet presentation discloses a camouflaged half pint. That leads into her doing "souse" for a "Sweet Adeline" harmonizing, delivered straight. The vocalizing is good.

The drapes partition off into a small center alcove, where she discards the over garments down to underdressing in mock assumption of dressing room privacy. She discovers the audience looking and flees. He comes on for a jazz solo to her harmonica raving.

The boy works in Tux throughout. She makes a couple of becoming changes. Their stuff needs building up. Then can go once around on the intermediaries, but the act affords ample opportunity for elaborating.

McC.

ELIZABETH BRICE
Piano and Special Songs
 13 Mins.; One
 Royal

Neville Fleeson is credited with Miss Brice's new winging single turn. Ray Henderson at the piano. Opening in orange short dress and hat, she sings an explanatory song, "You Must Come Down," which relates her reception and her efforts to entertain at a rural or suburban musicale. This song theme is used as an introduction for all of her numbers.

A Quaker song follows in the "thee and thou" vernacular with a modern version of the same lyric jazzed. For this number Miss Brice strips off the orange garments and is revealed in a pretty blue and silver dress.

A published number by her author is next, followed by a conversational lyric of several verses, relating the experiences of a pair of lovers who marry and part.

Her final number is an audience one. This is a Brice trademark. During an encore the pianist does the switch at the piano. Herschel Henlere has been identified with this piece of business.

Miss Brice has a worthy succession of songs in her new cycle that are nicely suited to her personality and ability. She should have no trouble around the big league diamonds with her present assortment.

Con.

FRANK and ETHEL HALLS
Comedy sketch
 19 Mins.; Full stage (Special set)
 58th St.

Well written, adroitly constructed and staged and excellently played, this little home life skit by the Halls should have no trouble in connecting with the better type programs, particularly where sketches are desirable.

A special set shows the interior of the Hall home. The wife awaits her husband, who has been absent six weeks. She is armed with a subpoena. He enters. Begins the cross-fire, composed solely of snappy come-backs from both principals. Every section bearing the badge of originality.

A quart of whisky affords an opportunity to deviate from the routine proper and several good laughs are procured from its introduction. While there is no opportunity for manufactured situations or any business to speak of, the Halls step away from the monotonous grind of straight dialog by their stage crosses.

The finish is built around an old gag, but it fits well and gets the skit away in nifty fashion. Both are capable handlers of talk and have a fund of personality that helps carry the act over. They scored a decided hit and on their results they look like candidates for something better.

Wynn.

EDYTHE CONROY
Songs
 11 Mins.; One
 American

A blonde miss offering a straight melody routine with nothing used to divert from that particular style of one number leading immediately into the next. The songs, all of the standard type and having a ballad spaced into the central portion, have evidently been chosen to allow the girl the use of her full vocal range, which carries up to more than the usual height in scale, though not possessing an overabundance of tone in doing so.

Void of any specific characteristic in delivering, or personality, it's simply a matter of going through the five songs, with Miss Conroy, in a manner which signifies her as probably being adequate for the early moments in the smaller houses and especially before an attendance that is partial to ballads. It was a "mother" lyric and another number along the same lines through which Miss Conroy achieved the majority of her applause at the American.

Skip.

DILLON and MILTON
Songs and Piano
 12 Mins.; One (Special Drop)
 City.

Before an artistically designed drop, Dillon and Milton, man and woman, offer a song and piano routine of popular and standard numbers. The couple prove vocally proficient with the young woman handling the bulk of the singing. The man is a capable accompanist and doubles fittingly in the songs. The selection of numbers is away from the general run, giving the act a certain amount of class.

A polite offering that should give satisfaction in an early spot.

McC.

EMILIE LEA (2)
Songs, Dances and Piano
 14 Mins.; Full Stage (Special Set)
 Royal

Emilie Lea is from musical comedy. In this dancing and singing act she is assisted by Gil Squires and Sam Kaufman, a corking pianist and one of the best of eccentric dancers. Miss Lea is a graceful talented girl who flashes several nifty costumes changes, looking classy in each. The girl moves with the grace of a fawn and dances with the abandon of a whirling dervish.

The turn opens full stage inside of a blue cyclorama. The pianist and dancer are having some dialog about rehearsing and are interrupted by Miss Lea's arrival. She expresses preference for something new, which she terms old stuff newly presented. She and the dancer attempt a double song with the latter intentionally off key. She solo's a "dream" song exhibiting a pure soprano that could be the makings of a straight singer.

An acrobatic waltz by Miss Lea and Kaufman is an eye opener for grace and difficult stuff made easy. It is distinctly different and was originated by Tom Dingle and Patsy Delaney. The pianist starts a classical solo with the dancer stepping to the melody. This precipitates an argument but the dancer persists in dancing modern jazz to the classical solo. The musician weakens and plays a modern accompaniment to which the dancer steps a pip of an eccentric sliding and acrobatic eccentric.

In a fetching pink skirted creation Miss Lea returns for a kicking solo that stopped the act. Her side kicks are remarkable. A piano solo and a corking double dance completed with the girl making another change to a graceful pantalette costume for some over the hard kicks that astonished.

It's a "natural" and can follow any of the dancing acts on any bill.

Con.

RUBY ROYCE
Songs and Dancing
 8 Mins.; One
 Hamilton.

Ruby Royce is a well formed blonde, evidently from musical comedy as her opening song explains. She is dressed in black jet skirted short skirts with underdressing, making her look plump.

Following the song she flashes an eccentric soft shoe dance that is away from the type of dance that female hoofers usually display. Another song is followed by a corking "essence." After this bit the girl leaves the stage momentarily returning in knickers minus the skirts to thank the audience for the applause that she is to receive at the end of the turn explaining that she is thanking them thus prematurely because she will be too out of breath to talk after her next dance.

The dance is an eccentric buck with all of the hard stuff inserted and some excellent eccentric steps and real "wings." It proved a winner and was good for several bows, the applause holding up until the announcators flashed the name of the following turn.

Miss Royce is a novelty in the dancing line and will receive very little competition in the line of stepping that she has perfected. She can deceive it on any of the bills to large returns.

Con.

MULLROY and McNEECE
Roller Skaters
 6 Mins.; Full Stage (Special Set)
 Royal

Man and woman roller skating pair. The girl is a plump blonde but agile on the wheels. The man is a neat appearing athlete who can hoof on the rollers. The routine consists of double skating manouvers and a double waltz clog. The male solos a good buck, executing some difficult stuff on the skates.

Some good spins and whirls at the finish conclude a satisfactory opener or closer for the bills that like this type of act.

Con.

JULES JORDAN
Monologist
 12 Mins.; One
 City.

Possessing the necessary assurance for a monologist, Jules Jordan is doing talk based upon his experiences as a traveling salesman. Entering with grip in hand, the drummer's chatter develops genuine laughs in several spots on the strength of original material.

Jordan is inclined to milk his audience for laughs. It is an unbecoming custom and detracts.

A monologist with the goods for the better grade three-a-day bills.

McC.

SONGWRITERS' FESTIVAL (9)

Songs
17 Mins.; Full Stage
American Roof.

Nine songsmiths and song pluggers from the Feist ranks comprise the act. They are Harry Pease, Edward G. Nelson, Leo Wood, Abel Baer, Herman Ruby, Jimmy Flynn, Bob Miller, Herb Steiner and Frankie Marvin. The first five are known quantities as songwriters, although Ruby's only claim to fame is "My Sunny Tennessee," which he wrote with his brother, Harry Ruby, and Bert Kalmer. Flynn and Miller are two of Feist's standard song pluggers and audience plants while Steiner and Marvin are unknown quantities by reputation, although each introduced a song announced written by themselves—not to mention a couple they never wrote.

All boys are in Tux, eight opening in "one" and Jimmy Flynn in the audience aisle announcing he too is a songsmith by virtue of collaboration on "Georgia Rose." Flynn starts off, after which Bob Miller, who never wrote a song, but has helped to "make" many, acts as master of ceremonies, introducing the various men on the rostrum. There is only one piano on the stage (unlike the "Trip to Hildland" turn) at which one or another takes turns accompanying. Leo Wood starts with a medley of some songs he has written, winding up with "Ty-Tee," his latest. Herb Steiner and Bob Miller are introduced as authors of "Wabash Blues." The house doesn't know the difference, so that is excusable. This is a Feist song and someone must plug it. Similarly, "Stealing" is delivered by the boys, although Dan Sullivan, the author, is in Boston.

Eddie Nelson and Harry Pease next stopped the show with a medley of their stuff, and Pease's showmanly delivery. Pease formerly did a single and later a two-act with his wife, in conjunction with his songwriting efforts, which accounts for his assured stage presence. After delivering "Peggy O'Neil" he decided to devote all his time to writing. Abel Baer, a big, good-natured personable chap, also clicked strong with considerable impromptu clowning. Baer wrote "Nobody's Baby" and "All That I Need Is You." Ruby was next introduced as the writer of "Sunny Tennessee" and "Palastena" (which latter he never had anything to do with) and let down the pace. Devoid of personality and delivery, he sang snatches of these songs with the orchestra playing forte and the others in full chorus accompaniment to cover up. Jimmy Flynn then stepped in to sing Ruby's latest "mother" song. Frankie Marvin also had a solo with one of his announced efforts. "Georgia," by Walter Donaldson was included in the pluggers' repertoire. Donaldson was supposed to have joined the act, but stepped out at the last minute, which accounts for the billings downstairs mentioning "My Little Bimbo," "Tired of Me," "My Mammy," and other songs which Donaldson composed while with the Berlin house, although now signed with Feist.

The act concludes with a brazen request for chorus repeats from the audience, the nine men close to the footlights plugging the numbers the Feist professional staff is "working" on.

As singers, the boys are better songwriters, although Pease and Nelson could step out in an act by themselves. They have written something to work on and Pease has the vocal delivery. The act itself as framed is entertaining and should find plenty of work anywhere, although Low, no doubt, gets it for a "price" because of the super-plug entailed. Lew Cantor is said to have framed this turn.

Abel.

OWEN SISTERS
Singing and Dancing
10 Mins.; One
23d St.

Two well-bred girls who furnish a type of entertainment that would serve nicely for a family group in the home parlor, but is rather pale and colorless in a regular theatre. One of the girls plays a piano while the other sings standard and popular numbers, mostly ballads leading to a dancing finish.

Over-refined amateurs lacking the professional finish in all departments. The singing girl is a likeable smiling face. I might develop into a smooth comedienne. The best advice for the sisters would be to hide away for a time and experiment with material, always keeping in mind the desirability of a comedy flavor.

Rush.

HELEN COYNE and Co. (4)

Miniature Musical Comedy
23 Mins.; One and Full
(Special Sets (2) Drops (2)
Hamilton

Helen Coyne is a dancer of real merit. Her present vehicle "Follow the Girl," book by Dan Kusell, lyrics and music by Joe Burrows, Jr., is a rather pretentious production for vaudeville carrying considerable scenery. Two full stage sets and two scenes in "one" calling for special drops in addition to considerable wardrobe are part of the outlay.

A capable cast of three males aid in the action. The turn opens in one before a divided drop that reveals a rural church. Miss Coyne and the juvenile make an entrance in bridal attire for a pretty double song followed by a graceful dance. The boy was in poor voice or suffering from a cold. A quarrel about the girl's mother follows with the bride-to-be leaving, threatening suicide.

The act goes to "three," showing a pier in the East river. The bride arrives and is prevented from suicide by a gob who prevails upon her to don gob attire and ship with him for Cuba. The girl in sailor suit doubles a hornpipe and then solos a smooth toe dance, elevating perfectly.

A full stage scene follows showing Havana Harbor with Morro Castle in the distance, a real pretty set. The girl has ditched the gob and is being wooed by a wild native who joins her in a pip of a Spanish double. The American sailor and her ex-sweetheart are still pursuing her.

A barroom dance hall is the next switch and serves to introduce Miss Coyne and the male dancer in one of the best adagio Apache routines seen around. The man handles her like a feather in some body twists and nifty spins.

The Americans who are secreted in an adjoining room frame a phony police raid and rescue the girl. The finish finds the trio looking out of the window of the deserted barroom. The sailor leaves the lovers alone and the final curtain descends on the couple singing, "You Just You," the opening number.

The acts contains all the elements needed for good vaudeville entertainment. It was heartily and consistently applauded at the finish at this house as were the dancing specialties of Miss Coyne, her male partner and the sailor's eccentric solo. Barring the vocal limitations of the juvenile the little musical playlet played flawlessly. It will hold a spot on any bill.

Con.

MAXFIELD and GOLSON

Comedy and Songs
17 Mins.; One

A new combination that shapes up as a likely two-act for two-act day. Miss Maxfield, a comedienne, somewhat along nut lines, has personality in addition to her humorous talents. Golson is well fitted to team with Miss Maxfield. He has appearance, stage presence and something of a voice.

For the opening they duetted a satire on the vaudeville style of opening numbers. The lyric said they wouldn't open that way—nothing on the flirtation stuff. Her kidding of his comment at the start set a breezy pace, with the house soon won to good humor.

Golson used a mammy song, while his partner changed, the number getting over and was well sung. Miss Maxfield was back with a lime candy green frock of silk with crystal coverings that made it something of a creation. As a prelude to a drama bit, she declared she wanted a career—then cue for travesty on dramatics. This bit landed best. One laugh came when the drummer did bird whistling, whereas it was supposed to be winter, Miss Maxfield saying: "No, no, winter in New York, not Florida."

A special number anent the favoring in vaudeville of jazz, janes and hokum was used for the finale. A little working out is all the new act needs.

Thee.

TRACEY, PALMER and TRACEY
Songs, Piano and Dances
9 Mins.; One

Two girls and a boy. Act is framed around the girl pianist. In addition to the piano work she develops the comedy, contributes to the dancing, and sings. The boy is a dancer and the other girl a singer, the latter also figuring in the stepping. The personality and clowning of the pianist are the outstanding features. The three dancers work together and please the looks.

The present routine is not getting this trio where they belong.

Hurt.

"HONEYMOON INN"

Musical Comedy Skit
20 Mins.; Full Stage (Special Set)
Greely Sq.

This comedy concoction with a few special songs carries the foundation of something worth while, but the construction at present is a trifle faulty and the possibilities of good situations overlooked.

Three people comprise the cast, two men and a rather hefty young woman, the latter shouldering the bulk of the comedy points. The theme deals with the newly wedded couple honeymooning. The bride was previously married and is the recipient of alimony. Both men are old friends and it develops that the odd man was the first husband. There is some talk of a horse race, a bet, etc., and the bridegroom wins. The first husband explains his inability to pay, but enlists the other's aid in procuring a baby, something essential to make him eligible as an heir to a rich aunt's estate. The woman returns as the baby, the adjustment coming at the finale, she returning to her first husband after he pays the bet he lost.

The producer should eliminate the initial meeting between the woman and the first husband, for it places a damper on the second meeting wherein the recognition takes place. The baby "bit" could be materially strengthened and the by-play in this scene better staged, at least so the first husband would not procure a front view of his wife as at present. A corking number is well rendered, "Then You'll Come Back Some Day," and the duet, "When the Honeymoon Is Over," fits nicely. There is but one scene.

It's a reasonably good small time act, but could be doctor'd into something far better. It did exceptionally well at the Greely.

Wynn.

ROY HARRAH and CO. (4)

Variety Act.
18 Mins.; Full Stage and One
(Special)

Roy Harrah, identified with roller skating turns for several years, has added a girl violinist and sister team to the regulation man and woman skating combination, the five offering a specialty act containing singing, dancing, music, skating and talk. Mr. Harrah is on first, clad in Tux and derby, worn throughout the act, for a brief session on the rollers. Usual evolutions. Stepping before a rose drape in one, Harrah then goes into talking routine, relative to the specialties to follow, introducing the violinist, who plays a bit of jazz, accompanied by the dance steps associated with modern syncopation.

Another introductory talk by Harrah brings on a woman skater, costumed in cabaret soubret fashion, abbreviated skirt and bare legs, for some classy figure skating, including fast whirl. Sister team, in one, next, attractively clad in black tights, and jet bodices, singing a double. Harrah patters after manner of comedian in burlesque in pick-out number, after girls finish song, girls remaining on stage, and going into double dance, after Harrah exits. Harrah then gets full stage for intricate skating single. Finish has violinist playing in baby spot operated from footlight trough, with sister team also on, and Harrah and skating partner doing double waltz, closing with neck whirl.

The idea of supplementing Harrah's skating ability with songs, dances, etc., is a good one, but can stand considerable development. Harrah's delivery should be improved and the incidental patter made brighter and funnier. The framework is there, with nothing needed but an author to put the comedy punch lacking in Harrah's talk. The woman skater is a talented performer, the violinist cute and strong on appearance and the sister team of average ability, likewise giving the turn slight value.

At it stands, the act makes an acceptable flash for the small time, opening or closing.

Bell.

JAMES and EDITH JAMES

Accordion and Xylophone
13 Mins.; Two
American Roof

The man plays the accordion and the woman works with the hard hammers on the xylophone. He opens alone for a rag solo. The woman dittoes, both working in the old double with a pop routine. They accepted a couple encores. Their stuff is nothing spectacular or distinctive but the routine is popular and appealing and quashes them for a standard opener.

Abel.

"THE SHOW OFF" (4)

Comedy Sketch
20 Mins.; Full Stage
Hamilton

George Kelly is the author of this playlet, probably the best comedy sketch that has hit vaudeville this season. Fred Summer is the featured player, and he well deserves the elevation, for his performance of a "fat" role was well high perfect.

"The 'Show-Off'" mirrors an irresistibly funny character, a \$32-a-week clerk who has married and after trying life in a \$9-a-month boarding house, is forced by circumstances to accept the apartment offered to him by his wife's mother who owns the house and occupies the apartment above. His wife, a disillusioned bride of four years, is ragging him as the curtain rises, because he insists upon wearing a toupee and making a flash for the benefit of a former school friend of hers who is expected for a brief visit between trains.

The visitor arrives, a personable young prosperous looking married woman on her way to join her sick husband in Atlantic City where he is convalescing from the flu. At the first opportunity at tete a tete, the male entertains her with tales of his purchase of the house, his magnanimity in taking in his mother-in-law and his annoyance that his car is temporarily out of commission. He has previously quarreled with his wife about bringing her mother for he fears the old lady's tongue and her revealing of family secrets.

The old woman spills the beans to the visitor while the married couple are tending the furnace, telling her about his earning capacity and his dislike for her because she refused to mortgage the house to lend him the price of an automobile. Unconscious of the expose the husband plays the part out until the visitor's departure. As she exits for her train she drops a glove with the gallant husband stooping to retrieve it and dropping his toupee on the floor. He is unconscious of that until several minutes later when his wife informs him. He and the mother-in-law stage one of their usual quarrels, the old lady losing her temper and telling about the inside stuff she had given the visitor. This precipitates a general row in which the old woman wins most of the verbal passages.

The dialog is natural and spontaneously funny. The human element predominates. Not a forced note or a discord in the unfolding of the little story. The final curtain finds the "Show Off" with his self-esteem mysteriously reinstated, as he is seated in a rocking chair with the toupee recovered and on askew. He demands the financial sheet of the daily paper and is figuring out some mythical profits as the curtain descends.

It would not require the gift of prophecy to predict an elaboration of this sketch into a three-act comedy for the legitimate. It contains more meat and real human interest than half of the popular attractions that are getting by the present season. For vaudeville it's as sure fire as the American Flag and a Sousa March. It can serve as a primer for the kind of sketches that will send a vaudeville audience away buzzing as loudly as the most pretentious revue that ever opened to a blare of clarionets.

Con.

"WHEN LOVE IS YOUNG" (4)

Comedy Sketch
20 Min.; Full Stage

Lewis and Gordon sketch with a youthful cast including three boys and a girl. The curtain rises with the stage dark. A spooning couple occupy a settee. The lights go up disclosing the youthful brother of the girl behind the settee. He is full of the young brother tricks and manages to manipulate a few cents from the bean.

The latter is bashful and has been unable to make much headway even in the dark. Another is suitor of the talkative type with several athletic titles in his possession. He is as aggressive as the other is bashful. The girl succumbs to his line of chatter much to the distress of the other. With the aid of young brother the first suitor decides to fight the new comer. The battle starts, ending disastrously for the athlete, the two boys and the girl taking a hand in messing him up. The vehicle displays possibilities.

As played at the uptown house it appeared amateurish. The idea supply many comedy bits, most of which need developing at the present time. With work and doctoring "When Love Is Young" can be made into a playable vehicle.

Holt.

MORTON and GLASS

Songs, Talk, Dances
19 Mins.; One and Full Stage
(Special Set)
Hamilton

Paul Morton and Naomi Glass reunited in "April," a new vehicle that will serve them for several seasons judging by its reception. Morton was last partnered with Lewis in an act that has been shelved.

The present turn opens in "one" before a special drop depicting a fence exterior of a country estate. It is raining, the effect obtained by stereopticon. Miss Glass charmingly dressed seeks the shelter of a fence from the storm where she is rescued by Morton who is carrying an umbrella. They converse with the girl seeking the safety of his arm every time the thunder crashes. Clever song and dance is worked with Morton informing her that estate is his home. This was good for a laugh, as she had previously claimed the place as her own.

Scene two is full stage. A car which has been converted into a bungalow is the home of a couple. Morton returns from work in the city. The pair start paint the steps of their John O'Brien and stage a domestic wrangle that is punctuated with bright snappy repartee and laughable dialog. He wanted a home in the country and this is it.

A double published song is used here and the "step dance" worked in. Both were good for encores. Another novelty was a double song and dance, the dar being done on the "pogo" stick which resemble miniature stilts.

At the finish Morton dons his coat to go to the village on an errand. He is amazed to see the freight p out with his wife inside the car. He runs off stage in the car's direction waving a white lantern frantically. The red light of the caboose is succeeding in the distance with a white light of the pursuer steadily gaining on it, finally catching it and joining it. It made a pretty effective finish to a sterling act. The dialog and crossfire are bright and witty, the songs tuneless and meaty and the dancing up to usual efforts of this pair of standsteppers. The turn is spot hot for the best of the bills. It closed the first half here.

Con.

FABER and BERNET

"Off and On" (Talk and Songs).
20 Mins.; Full Stage (10) One (1)

Ed Flanagan wrote this a reminiscent of a former Flanagan and Edwards vehicle. The turn opens in full stage, showing two partners in bed. They are a vaudeville team and have been celebrating the night before. Comedy is developed by business with a waltz pitcher that contains but a few drops of aqua, and their night apparel, one member being in pajama with night shirt without. A laugh was gleaned when one donned coat and hat over pajamas, announcing he was going to the tailor for trousers.

After ten minutes of cross-fire a kidding with several laughs interspersed, the pair decide to rehearse the finish to a new act they are doing and double a popular song while dressing, finishing the song down in "one."

After a very mild reception the encore with kidding, one handling "uke" the other a cigar humidor "requests" for songs which worked up for a laugh by a "naplant" requesting "Kiss Me Again." A topical double, "Topics of the Day," with a couple of old boys was good for the best laughs in the routine.

In its present shape the turn is o. k. for the three-a-day house. The comedy is mostly derived from business during the first 10 minutes. This portion could be helped by brighter talk. At present the end contains all the strength. The popular song double used to get in "one" is excess and can go out. A "topical" would suffice and make for a stronger first finish.

Con.

CASSON BROTHERS

Song and Dance
14 Mins.; One
American Roof

Two men in Tux. Their forte the soft shoe stepping, although a slighter chap gets away with a number acceptably. The hoofing the strength of their act, the double soft shoe stuff, with and without orchestra, accompaniment, score biggest. During the small cha "mammy" rendition his partner does a newspaper tearing table-cloth sign.

The act should develop into a standard for the three daily.

Abel.

PALACE

The bill ran two acts shorter than the program. But it certainly was hitting on all the rest. As usual, and maybe just a little more than usual, it was a Palace bill, and that says a mouthful.

"The Stars of Yesterday" closed and knocked a mob for a row of pay-or-play contracts. A few of the acts up ahead just missed getting in with the closing act—which ones this timid scribe will not venture to stipulate.

The Sensational Deckers were carded to blow the show off, but they didn't. Harry Fox and Beatrice Curtis were absent with leave, Fox reported he had temporarily lost his voice. Elmer Rogers, the quiet fox who is again skipping the Palace, when asked about it, struck an innocent expression and said "Honey-moon." That leaves it Fox vs. fox, so pick your own animal. Murray and Oakley substituted at the matinee, but the show was fouled long enough as trimmed by circumstances, and no one replaced the missing turn Monday night.

Patricola, next to closing, was hurled up ahead of the old boys and girls. And she went for the accustomed whizz, whang, whoop and wow, with numbers new and seasoned, one having been sung on the bill ahead of her—it didn't matter. Pat is Pat, the only thing with a kick that has remained the same since prohibition.

Blackface Eddie Ross sopped up the ducksoup similarly. The veteran frehand banjo tickler, successor to Charlie Case in many attributes, tore off the nifties as long as he felt like, and then went into his strumming and his whistling and left them with lips parted and palms wracking.

Effie Shannon and Jessie Busley in a burlesque on "The Bat" (New Acts) closed the first section. It was old timers' night for fair, even as early as that, and a short intermission brought the Topics on while the echoes still rang. The Topics of the Day was the only attraction claiming to be dated 1922, and even a few of the wheezes in the Literary Digest routine ran with the childhood of Tony Williams, or at least Eddie Ross.

Jack La Vier showed that two can be a natural as well as a crap. He started slowly, as the trapeze apparatus looked like a dumb interlude. But Jack is far from dumb—he isn't even tongue-tied. He did the boob on the bar for a flock of enkers and a hatful of screams and made the tough tricks look foolish besides. He scored.

Riggs and Witchie, with a spotlight violinist in the pit, waited through the five scenes of as sweet a two-person dance revue as ever made 20 minutes fly. Produced with simplicity yet superlative taste, and danced out with mellifluousness and charm and artful showmanship, the act stopped the works solidly, which is an accomplishment for a silent turn in an early getaway. Miss Witchie worked with beauty and skill and personality and Riggs tore it wide open with clever ankle work and his smooth handling of the postures and wonder-wheels of the Riggs-Witchie routine.

Tom Smith laughed them silly. His burlesquing is broad, but he keeps moving and never squeezes a gag or a situation. His giggles come so fast that it takes a flip audience, on its toes, to keep up. In his mind-reading hoke, however, the audience was ahead of him on half the answers, for he pulled some that belonged with the Stars of Yesterday's yesterdays. However, as this was the most unashamed sort of low stuff perhaps it was his abiding sense of broad satire that prompted him to pick them so overripe, trusting the ultra-sharp to credit him with the thought. He sent in a hit good enough for anybody's Palace.

Carl Randall and two girls did fairly in the second half. Randall has fallen for the star-me stuff, having arranged a run of talk in which his support keeps asking him to dance and the likes of that. He is growing mature, too, and has passed that stage of registering adolescence which he kept for years. Randall is no longer a child. He might alter his stage juvenile "address" a bit to take cognizance of that. His dancing is still meritorious, though he has taken on weight as well as his thirties. The three-act went well but the going seemed upgrade rather than the coasting that marked most of the speeding show.

El Rey Sisters were placed to start the parade, not caught by this early grub, who arrived at 8.08 after indescribable hardships, only to find La Vier climbing his cane. The way to see a Palace night opener is to sit through the matinee closer. It's a wonder somebody don't try it some time.

Lat.

The Pantages-Huntington Oil Co., located at Huntington Beach, Cal., 40 miles from Los Angeles, has sunk a new well 400 feet below sea level, and the engineers in charge of the project report a grade of oil far superior to that recently uncovered on the property. The first return enabled the company to declare a dividend in three months. Alex Pantages is president of the concern, Edward Fisher being secretary.

WINTER GARDEN

"The Whirl of New York" opened many weeks ago at the Winter Garden. It was this Shubert unit production that started all the noise about Shubert combination vaudeville for next season. It was reviewed in Variety when opening, has been mentioned 100 or more times since, and commented upon by all Variety's correspondents in cities where there has been Shubert vaudeville this season.

Still, there may be a few things to say about it, aside from critical comment. And as for that, it may be stated that this is now looked upon as the second best of the Shubert units of this season. "The Midnight Rounders" edged it out for performance.

"The Whirl of New York" was first a legit production, that had Louis Mann in it when opening at the Winter Garden. It was the revived "Belle of New York," minus the original title, and it went on the road as an attraction long after Mr. Mann walked out of the show, following its first Garden's performance. Awhile on the road and it was close or do something else with it. Then it was that Ed. L. Bloom, the Shuberts' general manager for road shows, suggested "The Whirl" be boiled down, according to Bloom's persistent opinion this would be the kind of vaudeville that would get money at \$1. The Shuberts finally agreed, and the result was the condensed version, as arranged by Mr. Bloom, and given with pretty much nearly all of the original cast that takes in six vaudeville acts, nearly all of which supply their principals to leading roles in the revue. That is the secret of "The Whirl," the ability to blend the acts into the show, keeping the weekly cost down of gross salaries, with the net result "The Whirl" is the cheapest production in salary operating on the Shubert vaudeville time, under \$5,000 a week. It looks more.

The vaudeville is another consideration. Though two acts were added to that section at the Garden Monday, the six acts as carried compose a dandy little vaudeville section to precede the revue. This is strengthened by the opening bit, all the principals in costume introducing themselves for the first act, followed by Florence Schubert leading a "Molly" song with the 16 chorists behind her. The 16 girls are young and pretty, with two or three exceptions that look like female impersonators.

One thing in connection with the Shubert flexible or transferable production-vaudiville contracts that might be called to the attention of anyone interested, now or to come. It's here in the instance of Nancy Gibbs. Miss Gibbs is English, came over here and appeared in "Monsieur Beaucaire." On her rep from that show she was entitled to an individual niche in vaudeville, at least for a try. She went out with the "Whirl" from the Garden to the road, then appears to have been shifted and probably at her production salary, into the revue unit. If, in that way, removed her possible value as a vaudeville single. This girl has personality, besides a most pleasant singing voice which sounds strained from its twice daily exertion. She has framed an attractive little singing turn with a pianist-violinist, plus her work as the Salvation Army girl (now a Red Cross) in the revue.

By the same token the "Pins and Needles" show that left the Shubert theatre, New York, to go out as a Shubert vaudeville unit, carried with it Mazie Gay, an English comedienne, who would have been of value to vaudeville as a single. Miss Gay may be yet for "Pins and Needles" only lasted two weeks, one week too long. Had it traveled much farther Miss Gay would have spent her personal vaudeville value through engaging in a vaudeville revue with nothing else. Miss Gibbs might be placed in a Shubert unit for next season, built up and billed, and in that way made something of. It seems a mistake to lose a name merely to get an ultra-principal for a vaudeville performance.

"The Whirl" is saving money through changing the story from the Salvation Army to Red Cross, besides cutting out some of the music. That saves royalty. The Shuberts are probably paying only Harold Altredge royalty (book) for this condensation, cutting out all others in the change.

The Shubert producers will look over "The Whirl" and figure accordingly. There's much to be figured, and the first thing is that the producer will have to make his own production. Also he will have to get a break in acts as good as this "Whirl" did to put out a unit that can rank with it, and a lot of other things.

The "Whirl's" vaudeville is good through Keno and Green, Bard and Pearl, and Roy Cummings. There are three comedy acts out of six that should make any vaudeville bill in the comedy way. The added acts Monday were The Flemings, posers and hand lifters, who got away through a neat finish, after a slightly looking turn, and Conchita Piquer, a Spanish girl, who was held over and has enough warmth of expression in her work to go into a Shubert production, which she probably will for the summer.

A no small feature of this bill is Kyra, a part of the show, that snaky movement dancer who can outdance

any of 'em in her line. The house provided an attractive setting and Kyra did her movements and wiggles with much ease, lent assistance by some of the choristers. Kyra also was responsible for the biggest laugh of the evening, when, at the finale of the Cummings act closing the first half, Cummings announced "every man for himself." The five or six male principals who had burst into his turn all made a fruitless grab for Kyra as she migrated across the stage in "one" with her snaky movement. It was a big finish for the first part, and Cummings' own act was a large portion of it. He has Miss Billie Shaw for assistant but not the Miss Shaw formerly of Seabury and Shaw.

The Bard and Pearl turn in "one" is the talking act both did when with "The Powder Puff Revue" in burlesque. Neither seems to have changed anything in it. The act is funny to the Shubert audiences but within two seasons the couple could have shown more progression through the insertion of at least some new matter. Bard remains the same effective straight and Pearl shows up almost as well in a vaudeville act as he did in a burlesque show. They repeat their laughs in the revue with other matter, but there Bard is against J. Harold Murray, a singing straight of exceptional appearance.

Dolly Hackett is also a principal in the revue, with Clarence Harvey another. Carl Judd and the Purcella Brothers have minor revue roles.

The Keno and Green act is called "The Saturday Evening Postman" and runs nicely as well as lightly, with Keno and Green reserving one of their dances for the revue, where they again score. Joe Keno has advanced miles through his production engagements of recent years, and Rosie Green dances as nimbly as she ever did. The Purcella open the vaudeville proper with their double dances, scoring with the ankle-locked handuff bit.

"The Whirl" carries its own musical director.

Monday evening the Garden filled up slowly but by 9 o'clock held a very big looking audience down and up stairs with the house staff claiming around \$1,000 gross for the evening. If all money, it looked that amount easily, for the top is \$1.65 there.

Sime.

BROADWAY

Not much to this show. Ruth Royce, yes—same old Ruth, who never misses. But the rest of the night bill Tuesday ran with lead in its feet, while the audience had it in its hands.

The closing act, Pepita Granados and Co., showed flashes of class, though if the black-haired one who danced solos was Pepita, she should be the "Co.", and the sister team that starts Spanish and later does an exquisite double Oriental as a prologue to Miss Granados' comparatively meaningless efforts, should be featured. The raven-haired babe who essays "Mon Homme" and who doesn't appear with the troupe for a final bow, would qualify for the "and." Nevertheless, this turn, in production, talent and entertainment, is beyond the intermediate time standards, and the work of the two girls is decisively fit for any stage.

Miss Royce, with her usual pleasant tickling for applause and encore demands, sailed through easily. Some of her numbers were stale, but she wasn't—Miss Royce makes every syllable bring home its grain of value, and she has that body-heft technique which Al Jolson puts behind a mammy song applied to comedy points. She cleaned up and was the only applause winner of the show worth recording.

Howard Smith, Mildred Barker and Co., in a very human skit about a doctor who is starving for patients and who goes to work as a butcher boy rather than hornswoogle patients and prostitute his calling, found sympathetic response and got punch laughs. Smith has an extremely acceptable personality, and the girl who acts as his bride has a note of drama in her voice which, when she learns to restrain it and not give vocal climax to inconsequential points, will be a telling asset that will go hand in hand with her presentable appearance. This turn took three curtains, and they were legitimate curtains—not the sort "Springtime" stole.

That "Springtime" thing would be a farce were it not a tragedy—a real tragedy. It is a revamp of George Choo's old slapstick vehicle, "Under the Apple Tree," which was broken up when the stage carpenter shot the prima donna because she refused to listen to his advances, and then killed himself. The act closed at the time. Since then it has been reorganized and is now Loring Smith and Co. in "Springtime."

The title has as much to do with the act as the act has to do with vaudeville, both scoring zero. John Sully was at one time featured in the Smith role. Sully was a dancer and an eccentric comic—Smith does not attempt a specialty and his method is more strange than eccentric. Where once the act had eight chorus girls and a snappy girl dancer to play opposite Sully, whose legomania stopped the show besides, it now has a large leading woman, an unnamed sister team and one girl left over, looking lost and lonely. The part once played by the car-

penter died with him—it has been cut out, and they now tell about it instead of having it happen. Since the plot was always as thin as boarding house ham, it is now worn entirely through and leaves just a hole.

This act went pitifully and perished miserably and took curtains shamelessly. It was embarrassing, even among the balcony roughnecks of the Broadway following, to see professionals take curtain after curtain when there wasn't a hand in front—not even an ironic kidding one to deceive them.

Swor Brothers, old reliables that they are, went off to little more than nothing, too. But they were smart enough not to force the issue, and let it go at that. Joseph K. Watson, next to closing, suffered similarly and behaved equally well. Both these turns are proven laugh getters and applause earners to the more discriminating and less hard boiled audiences, and their failure to evoke enthusiasm at the Broadway was rather a commentary on the patrons than on the performers. Haig and La Vere opened the show, doing the average for the spot.

Lat.

ROYAL

The Royal has a twelve-act program this week and doesn't blame it on an anniversary as it is logical the reason for the quantity is the Metro film "The Four Horsemen" across the street at Loew's National. The curtain rang up at 8.05 P. M. Monday night and dropped at 11.31 with the house remaining seated. They don't walk out up here, preferring the full bill of fare.

The first half held four big time acts and three small time or three-day favorites. The big leaguers were "Four American Aces" a pip of casting turn, third, Lew Dockstader in his monologue; fifth, Little Billy, the diminutive entertainer; sixth, and Sarah Padden in "The Charwoman," a good dramatic sketch, closing the first half.

Bolger Bros., veteran banjoists, who have been strumming the pork chops since Bell worked for Gus Sun, opened the show and did a fast 12 minutes. Kane and Grant a couple of promising youngsters deuced acceptably in double songs and dances. The boy did impressions of Pat Rooney and Frisco, the latter far the best. The girl flashed a mean "crumb wipers" jazz dance to his fiddle and shim accomp for the finish that dragged them back for extra bends. The opening is weak and could be replaced. Lack of material is their main obstacle at present.

Cooper and Ricardo fourth followed the flying aces and eased in, Miss Ricardo's "What's in the grip" and her Hebrew characterization cinched it for the pair at this house. They cut several minutes on account of the long show.

Lew Dockstader talked about everything from "shifters" to Izzy Einstein. The ex-black face king is using a high hat radio apparatus that introduces his subjects naturally and is up to the minute. Dockstader's talk must be revised over night so new does it sound.

Little Billy endeared himself easily with his sterling song cycle and clever dancing. The little fellow opened with "Ta Ta" as a ragged street urchin then did "Major" a carking recitation about his dog, next Ave. A tough song which introduced a real dancing novelty in a shadow boxing buck dance that will be picked on and last in evening togs a popular song and a whale of a hard shoe buck. The kid's clever and no mistake. He blammed them.

Miss Padden closed the first half and gave an excellent portrayal of "The Charwoman," a well written sketch capably cast which allows full scope for her dramatic talents. At the final curtain she stripped off the character togs and stepped into one in a pretty blue low neck dress for a brief word of thanks.

After the Topic, Elizabeth Brice (New Act) started the second half of the bill rapidly. Lewis and Dody old favorites here followed and copped as usual with "Hello, Hello, Hello," which they used for an opener and closer. The song was fresh and topical written around sure fire gags and kept them popping back for extra verses. The pair alibied in a speech in order to get the customers in time for the morning coffee.

Emilie Lea (New Acts) next also finished in high favor. This girl is an eye soother and as graceful a dancer as we have witnessed in aces. Her support Gil Squires and Sam Kaufman are equally talented.

Herschel Henlere with a new opening found the going exceedingly rough. He finally got to them with his piano playing medley switching the tunes to the whistlers' befuddlement. The edge was taken off this bit by the pianist in Miss Brice's act doing a similar number ahead. Henlere has an A. Robins opening with a trick violin, galoshes with a bell attached and other European musical ideas. He took a pair of bends and called it a day. Mulroy and McNeece (New Acts) closed and held them well. The man missed the girl both taking an unintentional fall as the curtain descended.

The house was comfortably filled but not a sell out. The top boxes and rear seats of the orchestra were off with evidences of liberal papering throughout.

Con.

STATE

Plenty of entertainment in the first half show, with "Argentina" a Spanish girl act headlining and making a first rate flash. Constance Talmadge in "Polly of the Follies" made up the picture section, with the regulation news weekly and a Sennett comedy. They certainly give value for the 50-cent top at the State, the six-act show and the pictures occupying a running time of nearly four hours.

The State orchestra has been frequently praised by reviewers. It's entitled to all the boosting. Seventeen pieces with a generous allotment of strings and wood wind making for softness combined with volume, places the State orchestra at the top of the list for metropolitan vaudeville houses.

Monday night at 8.40 the downstairs was well filled from the 35th row on toward the stage. The State has 51 rows in the orchestra. The last 15 or 16 rows were rather sparsely settled. The balcony showed a number of vacancies in the last five or six rows, the rest of the loft and boxes being heavily populated. In the average vaudeville house the Monday night crowd would have been capacity.

Kane, Morey and Moore opened with a splendid balancing turn, in which the understander balances several types of ladders on belt contrivances and also on his forehead, while the mounted goes through gymnastic evolutions aloft. The forehead balancing is a remarkable endurance test for the understander. The turn went over very well, getting unusual returns for an opener. They deserved all they received.

Lind and Trent were second (New Acts) and Miller, Packer and Selz, third, the latter with singing and conversational comedy patter. The girl vocalist of the three-act filled the big State with her excellent baritone, one of the best voices heard around in years. It's a pity the singer so noticeably lacks vocal training. The harmony trio stuff landed and the comedy brought the regulation laugh returns.

White, Black and Useless, a three-act with an unridable mule and black face comic hung up a good score on the comedy division. The mule is a vicious beast, not only bucking and kicking savagely but biting as well. A standard turn of its type.

Friend and Downing next to closing fired and unreel comedy songs and parodies. The ripped bathing suit, false hair and wooden leg are used for parody themes, but they liked 'em at the State as they will anywhere in vaudeville. That ripped bathing suit and the others are just as sure for parodies today as they ever were.

"In Argentina" closed with a mixture of music, singing, dancing and comedy. The double tango by the dancing team stopped the show cold, Monday night. Stopping a show at the State means a lot. The entire act went over with a bang, putting value in a spot where it counted importantly.

Bel.

COLONIAL

With a five-act first half which passed along with but meager applause returns the Colonial bill appeared doomed to receive the icy mitt from the Tuesday night crowd which comfortably filled the lower part of the house. The after intermission section, starting with Kharum, took a brace, with the succeeding turns managing to keep up a fast pace and crowd all of the applause of the evening into the later portion.

Ben Beyer opened the show with his blackface comedy cycling turn. Beyer unearthed a few laughs with his comical contrivance and proved sufficiently interesting after the news weekly. Pearson, Newport and Pearson appeared at home in the No. 2 position, the acrobatic dancing of the two men gaining what returns were credited to the act. No great amount of value developed with the table bit, for which they claim to be the originators, the other dance work having the edge on it.

Dick Duffey and Ad Keller, No. 3, with their skit, "Via Telephone," received little consideration, notwithstanding the value of the vehicle and its clever playing. The dialog introduced by this couple kept up a steady tittering with the audience appearing some distance behind the chatter. Harry Tighe, with the Crane Sisters, appeared No. 4. Tighe minus his voice, due to a cold, confined his efforts largely to talk. With the preceding turn having been composed almost entirely of chatter the additional talk by Tighe failed to start anything. Opening with a carking novelty number the Tighe offering displayed only occasional flashes. The comedy finish, with Tighe in a kiddie costume, created a laugh, although applause was not forthcoming.

Horace Goldin, with "Sawing a Woman in Half," closed the first half. The Goldin illusion appeared to have the audience spellbound. Apparently accepting the offering in the proper manner they failed to make it known by applause. The same attitude prevailed for the remainder of the early section acts.

Following the "Topics" reel used during intermission Kharum revived the vaudeville. The Persian pianist took the house by a storm of 1919

occurrence with an act of this style at the Colonial. Employing standard numbers and demonstrating single hand playing, the applause came forth in abundance. From then on the bill gained recognition. Fern Redmond and H. Wells, second after intermission, managed to hold up the heavy spot in capable style. The Redmond and Wells turn was not built for a late position in a two-a-day bill but stood the couple in good stead Tuesday night. Miss Redmond provides a corking appearance, with Wells capable of taking care of himself in the eccentric dance line. The Avon Comedy Four, next to closing, carried the comedy honors of the bill. The laughs piled up from the first curtain to the last, with the vocal work getting the customary returns. Paulette and Ray, a two-man acrobatic team, closed the show.

Hart.

58TH ST.

When the vaudeville section of the 58th St. program began Monday night the house looked like capacity. The drizzling rain probably being an incentive for the unusually large gathering. The feature picture projected before and after the show proper makes it rather convenient for the early numbers, for with the opening act the house is pretty well filled.

The first half the Seven Honey Boys and Martelle and Co. are the features, and Monday evening they played right to form, both sharing the honors of the performance with Martelle at his unmasking, earning a half dozen recalls. While Martelle's falsetto is a bit raspy, he makes a stunning "girl," and with his present repertoire he offers a striking flash. With a bobbed-hair wig he was seemingly right up to date and his individual numbers, nicely arranged, earned individual applause, but the expose was a genuine "wow."

The Honey Boys, survivors of a once popular vaudeville type of entertainment, have some good talk, well said, and with their numbers and their dancing they provided a good slice of entertainment. The harmony is well delivered, the yodel song getting a brace of earned encores. It looks good and delivers.

Amoros and Obey opened with their familiar acrobatic skit, the dancing and ground work being especially good. The woman is a speedy worker and never allows things to slow up. Her French numbers add a bit of variety to the routine. It's a turn that will start any program off with a rush.

Newhoff and Phelps were delegated to the next to closing spot, following Martelle, and once their opening number, "Stealing," was over, their success was assured. A combination of personality, good voice and well regulated harmony plus a sensible selection of songs brought them through to a big hit.

Shireen, the X-Ray girl, closed the show with Helen Primrose and Frank and Ethel Hall (New Acts) completing the roster.

Wynn.

5TH AVE.

Noticeably lacking in acts booked in to "show," the eight-act first half bill at the Fifth Avenue proved sufficiently entertaining to hold the attention of a fairly large audience Monday evening. With but two acts appearing for the opportunity of making the bigger houses, both having seen service in the three-a-day, the remainder of the bill included standard turns, equally classified as big and small time.

The Wheeler Trio opened the show. The three boys display clever balancing work and general acrobatic ability. The turn gave the show a corking start, with Jack Goldie, No. 2, allowing things to slip back to a slower pace with his initial efforts. The final whistling bit helped his average materially. The tries for comedy missed the mark on several occasions Monday night with a goodly portion of the material of an ancient order.

Elizabeth Kennedy and Milton Berle, No. 3, with their kid work gathered early applause honors. The youngsters have applause-winning ability capably developing both comedy and pathos. The burlesque "Romeo and Juliet" number gives the turn a crackerjack send-off, with a sob business at the finish proving a corking contrast and ability display.

Crafts and Haley, a two-man combination, had a good opportunity for comedy results. No. 4. The boys have polished up their routine and appear right for the bigger houses. The comedian is uncorking several genuine laughs with his partner a capable feeder. Their double numbers have been well selected, the only misjudgment in the vocal line being a ballad used as a solo by the straight. It is not up to the grade of the others. The downtown audience gave them all of the attention desired.

Anatol Friedland and Co. appeared No. 5 in a fast revue style act. The Friedland act is in its third year, with this the first engagement for it at the Fifth Avenue. Regardless of the age the cast is giving a fast and entertaining performance. In addition to its composer member, the turn includes Neil Mack, Lucille Fields, Viola Veltor and Mary Edwards. Musically, the Friedland offering copulates several strong points with

the individual specialties of the members gaining justified recognition. The comedian of Crafts and Haley joined in the big act for some final clowning, which added a comedy punch.

Ned Nestor and Olivette Haynes followed the flash act. Miss Haynes, disclosing a corking personality, planted her chatter in a showy manner, getting sure-fire results all of the while. Starting quietly, this couple worked things up along the proper lines, easily carrying away one of the applause hits of the bill.

Faber and Bernet next to closing, in the former Planagan and Edwards turn, "Off and On," authorship for which is credited to Ed Gallagher, gained laughs with the early work. As developed by the new players, the act fails as a comedy product in comparison to the manner in which it was worked up by Planagan and Edwards. Its chances of being developed into a big time offering with the new players is meagre. It will never fall as a small time laugh provoker.

Lyndell, Lauffell and Co. closed the show. The athletic girls furnished a snappy routine as a night-cap.

Hart.

AMERICAN ROOF

Business was fully 50 per cent. off Monday night. It may have been the early evening drizzle, or possibly the State, which is always blamed for drawing 'em away from the Eighth avenue house, but at any rate the orchestra section was yawning with empty stretches along the sides and rear. The balcony was worse off.

The nine-act bill included eight double turns, the Songwriters' Festival (New Acts) topping, being the sole many-peopled offering. The show was built for variety, however, and the continuous two-act repetition was not noticeable much, even though three "dumb" acts are included. The bill itself looks like one of the most economical Jake Lubin has sent down here. The songwriters' act is frankly a "plug" turn and framed primarily for that purpose. The opportunity to bombard the latest Feist songs at the principal aim. The salary end is least consequential, compared to this song plug du luxe.

James and Edith James (New Acts) led off. Cooper and Lacey, a mixed team, with a variety of buck and wing and other stepping, worked hard and to good purpose in the deuce, although the woman's careless mid-section dressing was none too captivating on the optics. The two costumes worn at first, with their awkward bustle effects, did not compare in slightness with the last jet abbreviated change. A neat eccentric double danced them off to good returns.

Hubert Dyer and Co. occupied the sketch spot with a flying rings comedy routine, the "Co." doing some legitimate work on the apparatus. Mr. Dyer handling the comedy in his familiar boob style. He takes some wicked falls, upsets chairs and tables and stumbles over the props.

Coffman and Carroll, a mixed team in cork, cross-fired for 12 minutes, the woman's vocal solo getting the most on returns. The man does Pullman porter and the woman a "high-brow." The chatter listens very small time. The Songwriters' Festival closed the first act. The Casson Brothers and Kibel and Kane (New Acts) resumed after the 10-minute siesta.

Page and Gray in the "ace" hole whanged on the strength of Arthur Page's delivery. His material is negligible compared to the "nut" style of selling it. Some of the old boys have seen so much service and have been discarded for professional purposes that Page makes them sound new as he resurrects them. That "Nice People" song, though, is too ancient to be pardonable, not forgetting Page gets considerable out of it. Ethel Gray is an excellent straight, soloing on the French horn for her share.

The Kremka Brothers, a standard hand-to-hand male combination, closed. A comedy reel preceded and an Anita Stewart feature followed the vaudeville.

A noticeable defect in the show's progress included a couple of stage waits between acts that could have been obviated as well as audible backstage chattering. Between acts, also, the footlights were not evened, the stage hands entering in full view to remove one or another prop.

Abel.

23RD ST.

Somebody's chattering on the 23rd Street bills. First half the show opened with the Topics and news reel. An illustrated song singer with two numbers from the same publisher took up eight minutes and gave way to a lecture on Alaska illustrated with moving pictures. The middle was lightweight and the strength, freakishly enough, was put into the two ends. Roy and Arthur in the china breaking specialty aforesaid done by Jean Bodini and the same blackface assistant, and Sultan, the educated horse.

It was an inexpensive bill but it delivered top-side entertainment for the 23rd Street clientele, thanks to its wealth of comedy. It wouldn't make Broadway laugh, perhaps, but unrepented Chicago enjoyed itself vociferously. It is enough to say that Bobby Randall scored a laugh-

ing ten strike with a monolog dealing with his comic experiences before his draft board and with such gags as the one about tying a string to an olive because he "mightn't like it," an adopted stepson of George Fuller Golden's.

There wasn't any dancing worth speaking of and the singing was plentiful but of somewhat less than mediocre quality, but the laughing stuff was present abundantly and it made a good show for its purpose. The audience made it so. Roy and Arthur opened the proceedings with a flying start. That china and crockery smashing stuff may be old, but the clean-cut pantomimic clowning that goes with it is sure fire.

The Owen Sisters (New Acts) dropped the show's speed. Too polite for the environment, but Al H. White in the sketch "Appearances" did fairly well, as well as a pure talking sketch could be expected to do under the circumstances. The company has been reorganized since the tryout. The new girl is a distinct improvement while the new boy handles his feeder's role reasonably well. Of course the sketch is almost a monolog. White has all the fat and the others just plant his lines. His Jewish father type is likable and the talk is clean-cut and amusing, even if the story is pale.

Hattie Darling Timberg, formerly with her gift brother Herman, has taken on a younger brother, Sammy by name, for an interesting routine of talk and songs (New Acts). They speeded up things considerably.

Bobby Randall probably will tell 'em for months what he did this week at the 23rd Street. The house was a set-up for his engaging, gagging and nut stuff. Strictly small-time material and methods but effective in that field. He came to his finish at top speed and the introduction of a singing girl plant in the stage box brought about what might be called a furor. There's nothing subtle about Randall. He goes after them tooth and nail from his entrance in a Salvation Army lassie's red hat and a tambourine. A few stories, doggerel verses, most with double entendre, and broad buffoonery, contributed to his net returns, which amounted to some half dozen bows. They were still laughing when the next act came on.

This was "Sultan," the educated pony, the neatest, cleanest and most interesting act of its sort up to date. Here's a bit of fine, simple presentation. A slim, trim blonde girl in breeches, boots and scarlet hunting coat does the announcing and works the animal. This young woman is unique in all animal acts. For looks and style of delivery Archie Selwyn could cast her for a polite comedy ingenue. She goes through her talk with a charming, unaffected poise that did as much to make the turn as the remarkable work of the pony. "Sultan" is one of those mathematical animals that add up figures called out from the audience. He goes through his feats with exceptional speed and whatever the method of cueing may be, it is successfully disguised. A whale of a closing turn for anybody's theatre.

Rush.

GREELEY SQ.

The six act and feature picture policy is doing business at Loew's Greeley, particularly in the upper portion of the house, the orchestra running a trifle light Tuesday night, with "The Golden Girl," an Alice Lake feature, of no particular draw. The show proper ran rather smoothly and measured up to the usual small time grade in quality.

There were two outstanding hits in Olive Bayes, who works with a plant, and Phina and Co., Jean Boy dell being a runner up for a fair share of the evening's honors. The Bayes specialty is nicely arranged and carries a fund of good comedy, the plant getting over some great work in the audience's eyes before his advance to the stage. Thereafter the act was "cinched," for his ballad singing to Miss Bayes' piano accompaniment was sufficiently good to carry the act alone. For an encore this chap offered one of the many "Mammy" songs, but his announcement was a bit unprofessional, declaring it in his estimation as the greatest "Mammy" song ever written, while Phina and Co., who followed, came right along with another "Mammy" number for an opener.

The announcement means nothing to the singer, but it didn't materially aid Phina's song. However, the Bayes specialty was a popular hit and well deserved to be. Phina's "jicks" are no longer "jicks." One of the males sports a mustache and the girls have outgrown short clothes. But the act has improved with age (and it claims some age), and the present repertoire is as good as or possibly better than its predecessor. Phina offers two numbers at the finale made up of a la brownskin, and with a speedy finale the turn got away to a good head. They closed the vaudeville section.

The Uzeda Japs opened the show with the conventional pedal work, using a screen and a barrel. Two men. No flash, class or surprise in routine. They look like two members of a former troupe. Some comedy is derived by close misses with the barrel, but it's a small timer, and just makes that.

Barnett and Neill held the second

spot with a song and dance routine well knitted. A phone and table adorn the stage in "one" and after a double routine they go through a set of steps while seated. An imitation of George Cohan by the girl is followed by an unannounced imitation of Frisco, with some talk and good business following. The talk is partly original and partly old. They scored, the dancing insuring their safety.

Jean Boydell paved her way to a volley of applause with her eccentric work, making three changes. While Miss Boydell doesn't depend on her voice, she gets plenty from her broad comedy efforts, the second number, a "kick" in makeup, getting the best results. She topped the turn off nicely with a dance at the finish and earned a trio of curtain calls, a good single for this grade of time.

"Honeymoon Inn" (New Acts), a musical comedy skit, completed the bill, with the feature and a Pathe reel closing.

Wynn.

CITY

The first half show was many degrees above the average pop house arrangement. Many a big timer has held a show that has fallen far short of it in entertainment value. Of the eight acts four have been familiar in the big houses with established names and acts and that "have been" must not be misunderstood to mean "has been," for there wasn't a turn among the eight at the City Tuesday night that couldn't deliver anywhere. The show played well as a whole, about the only thing subject to criticism being the preponderance of singing and dancing. A good low comedy turn down toward the end of the show would have balanced it better.

Nobody rolled 'em out in the aisles or caused any panics, but all of the acts secured a fair measure of appreciation. Cliff Edwards and Band, the latter a jazz organization of eight men, piano, drums, cornets, clarinet, tuba, violin and cello-banjo, headlined. His latest bunch of jazz assistants shape as a first rate musical body. A label might make the band appear more important, but music is music, and the boys handle jazz and blues excellently. In addition to the instruments mentioned the violinist doubles trombone, and the clarinetist sax. The turn went for a solid hit No. 4.

Lots of class to the show, with Dixie Norton and Coral Melnotte and Jennings and Howland contributing importantly in that direction. The Norton and Melnotte turn is a welcome relief from the conventional sister routine. The period costuming and picturesque scenic background give the songs a dash of life and color, and the girls also do much to help along the delightful atmosphere which characterizes the act. Jennings and Howland, No. 5, and preceding Norton and Melnotte, entertained with cross-fire and comedy numbers. Jennings does an English fop and Howland is a straight above the average, in appearance and when singing.

Valentine and Bell, opened with a cycle turn, with a thrill at the end, through the girl of the act leaping from a miniature trampoline to her partner's shoulders, the latter astride an elevated unicycle. Good act of its kind. Edith Conroy did five songs, No. 2, filling the spot nicely. Miss Conroy has a tuneless soprano, sings on the key and shows promise of development. A bit of vocal training, however, might be a good idea, to eliminate a tendency to stridency noticeable now in her top notes.

Tyrrel and Mack, two young fellows, hoofed it to a sizeable score next to closing. The wardrobe arrangement is too song and dancy, the pearl-gray derbies, check trousers and white spats reminding of the variety days' idea of niftiness. The boys are good solo and double dancers, their Russian, acrobatic and eccentric stuff all holding a touch of individuality. A double loose dance was very well done.

Lynch and Zeller closed with hat manipulating. It's about the same routine and arrangement as another team and three act are doing, with the Juggling Barretts as the inspiration of all of the hat turns. The comedy of tossing the hats to the audience and having the house toss them back went over for the usual laughs.

It's as sure as anything in vaudeville, Russell Mack, Olive Hill and June Astor (New Acts).

The City was about three-quarters capacity Tuesday night.

LINCOLN SQ.

Five acts, all familiar to Loew audiences, employ 11 people in the proportion of eight men to three women, and none of the women standing out. Nevertheless it was amusing small-time vaudeville, the weight of the comedy going to Al Shayne, next to closing. His was the big laugh of the evening, his clowning with his "wop" assistant and the singing encores occupying 24 minutes. Even then he didn't overstay nearly as much as the colored team of Howard and Brown, who took up only 12 minutes, three of which were stolen by bowing and inviting applause.

Although Shayne was the comedy hit, good light-comedy values for the grade of show were evenly dis-

tributed through the bill, which had desirable variety, and from start to finish was real specialty material.

Fletcher and Pasquale, the latter playing the piano-acordion and the former presumably a one-time member of a jazz band with his saxophone and clarinet. These two instruments yield some of those curious notes characteristic of jazz dance organizations, a curious imitation of a human laugh, a donkey's bray and a squeal—eccentric yowls that belong to the jazz musician's peculiar art. The house liked it. Fair work severely straight and stick to their knitting, passing all talk.

Howard and Brown, colored man and woman, were less restrained in their talk. They are given to pompous announcements. "We will now give you a correct imitation of, etc." crude crossfire leading up to an applause contest, and finally barefaced holding the stage with insinuating bows to keep the hand-patter going. As a straight specialty of rag songs and the man's dancing it would be infinitely better than it is, with all the aimless talk. The man is a dandy stepper and gets over rag numbers as they should be done and generally are done by negroes. Why not let it go at that and follow the applause instead of pursuing it?

Zeck and Randolph, with their "Matrimonial School" did nicely. The talk and business has not a few bright legitimate points and an abundance of low clowning, both serving their proper purposes. The talking and singing vehicle is splendidly dressed. So are the principals. The man has an engaging style of casual delivery and his semi-recitative number got over neatly. The man has an engaging style being a satisfactory feeder, has a high note in the number that makes the finish that pulls applause as surely as the Grand Old Flag.

Then came Al Shayne. If an ordinary two-act on the small-time is worth \$250, what is the value of a comedian who can make 'em yell continuously for nearly half an hour? Shayne's turn is made to order for houses like the Lincoln Square. It's broad enough for the 12-year-old taste, be the 12-year-old juvenile or adult, and still legitimately amusing for much more sophisticated understanding. Altogether an invaluable asset to any bill. The assistant working from the trench deserves a place in the billing. His feeding of Shayne is excellent stuff and contributes almost as much as Shayne.

Norman Brothers and Jeanette persist in injuring a first-rate acrobatic act with bum talk. The only style of dumb turn that is immune from the chatty affliction is the barker in an iron-jaw specialty. This trio have fine gymnastic style, good appearance and a striking routine of feats—a clean-cut specialty. The talk is a drag.

Rush.

ORPHEUM AT 20

(Continued from page 5)

properties were being operated by what was like an absentee landlord and it has been said that extravagances crept in.

It is understood that the operation of certain houses and groups of houses is about to revert to more localized control and from this system it is expected that a desirable supervision of expenses, type of show and other things will be possible. The bulk of trading in Orpheum was done through the New York exchange (the Consolidated dealings being estimated at about 500 for 10 days); although nearly 2,000 shares changed hands in Boston and in Chicago, where often weeks pass without a trade, the turnover was around 800 shares. The New York transactions totalled 15,000 from Friday to Wednesday.

The summary of transactions March 23 to 29 inclusive is as follows:

STOCK EXCHANGE

Thursday—	Sales High Low Last Chg.
Fam. Play-L.	3,900 79 78 78 1/2 + 1/2
Loew, Inc.	500 93 92 92 1/2 + 1/2
Loew, Inc.	2,200 15 15 15 -
Orpheum	700 15 15 15 1/2 + 1/2
Boston sold 510 Orpheum at 15 1/2	
Friday—	
Fam. Play-L.	1,100 79 78 79 +
Loew, Inc.	200 93 92 92 1/2 + 1/2
Loew, Inc.	2,300 15 14 15 1/2 + 1/2
Orpheum	4,000 17 16 17 +
Boston sold 300 Orpheum at 15 1/2; Chicago, 450 at 16 1/2	
Saturday—	
Fam. Play-L.	3,900 79 79 79 -
Loew, Inc.	500 93 92 92 1/2 + 1/2
Orpheum	4,000 17 16 17 -
Boston sold 10 Orpheum at 18 1/2; Chicago sold 80 at 15 1/2	
Sunday—	
Fam. Play-L.	6,000 79 77 78 - 1
Loew, Inc.	1,500 15 14 14 1/2 + 1/2
Orpheum	2,500 18 17 17 1/2 + 1/2
Boston sold 150 Orpheum at 17 1/2; Chicago sold 100 at 17 1/2	
Tuesday—	
Fam. Play-L.	2,000 78 77 78 1/2 + 1/2
Loew, Inc.	800 15 14 14 1/2 + 1/2
Orpheum	2,100 18 17 18 1/2 + 1/2
Boston sold 700 Orpheum at 15 1/2	
Wednesday—	
Fam. Play-L.	3,000 78 77 78 1/2 + 1/2
Loew, Inc.	100 93 92 92 1/2 + 1/2
Loew, Inc.	2,600 15 14 15 1/2 + 1/2
Orpheum	6,100 20 19 19 1/2 + 1/2

THE CURB

Thursday—	Sales High Low Last Chg.
Goldwyn	3,500 6 6 6 1/2 + 1/2
Friday—	
Goldwyn	3,300 6 6 6 1/2 + 1/2
Saturday—	
Goldwyn	2,500 6 6 6 1/2 + 1/2
Sunday—	
Goldwyn	800 6 6 6 1/2 + 1/2
Tuesday—	
Goldwyn	5,700 6 6 6 1/2 + 1/2
Wednesday—	
Goldwyn	17,700 7 6 7 1/2 + 1/2

BILLS NEXT WEEK (APRIL 3)

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 in doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
G Hoffman Co
Wilson Bros
Mr & Mrs J Barry
Eva Shirley Co
Ray E Ball & Bro
Bert Fitzgibbon
4 Aces
(Two to fill)
Keith's Riverside
Lewla & Dody
Wiggs & Witchie
Runaway 4
Marion Harris
Kay Laurel Co

Vine & Temple
H & J Chase
Keller & Walters
(Others to fill)
1st half (3-5)
Jack Goldie
Holmes & Holliston
Thalero's Circus
(Others to fill)
2d half (6-9)
Harriet Rempel Co
Berlo Girls
McFarlane & P
Tommy Dooley
Wheeler Trio
(Others to fill)

1st half (3-5)
Bessie Barriscale
Crafts & Haley
McFarlane & P
(Others to fill)
2d half (6-9)
Mabel Burke Co
Sultan
(Others to fill)
Keith's Prospect
2d half (30-2)
Mildred Harris Co
Joe Harrison
Sylvester & Vance
Breakaway Barlow
Harry Ellis
Thalero's Circus
1st half (3-5)
Alma Neilson Co
Wm Ebs
Adonis Co
(Others to fill)
2d half (6-9)
Bessie Barriscale
Bob LaSalle Co
Page Mack & M
Francis Arms
Novelty Clintons
(One to fill)

Joe Whitehead
Dobbs Clark & D
CHARLOTTE
Lyrie
(Roanoke split)
1st half
W & H Brown
Byal & Early
Thos J Ryan Co
O'Neill & Gaffney
CHESTER, PA.
Adgement
Lowe Feeley & S

DALTON & CRAIG

JERSEY CITY
H. F. Keith's
1st half (30-2)
Jimmy Carr Co
"Love Is Young"
Adler & Dunbar
Roy & Arthur
Vaughn Conklin
1st half (3-5)
Greenlee & Drayton
H & J Chase
Sylvester & Vance
Wheeler 3
Sultan
(One to fill)
2d half (6-9)
Allman & Harvey
Polly Moran
Chas Tobias
(Others to fill)
LANCASTER, PA.
Colonial
Elly
Chapman & Ring
Laura Ordway
(One to fill)

3 MORAK SIS

1st half (3-5)
Owen McGivney
Handers & Mills
Delyle Alda Co
Orville Stamm
Ruddell & Dunigan
(Others to fill)
2d half (6-9)
Mabel Ford Co
Wm Ebs
Adonis Co
Sylvester & Vance
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
Heras & Willis
Henri Sis
Sullivan & Meyers
Coley & Jaxon
Andrieff Trio
NORFOLK
Academy
(Richmond split)
1st half
J Small & Sis

NELLIE NELSON

With MABEL BURKE
At B. F. Keith's 81st St., New York,
This Week (March 27)

SILBERS & NORTH
ROCHESTER
Temple
Davis & Darrell
Willie Rolfe
Ona Munson Co
Olson & Johnson
Burns & Lorraine
Geo Teoman
Rock & Rector
Vasser Co

Kenny & Hollis
W & J Mandell
Swift & Kelly
Vick & Deon
Ramsdell & Deyo
Hippodrome
Dancing Kennedys
Murray & Gerriah
Geo Bernard Co
Brennan & Rule
Chas Irwin
Ballyhoo Trio

SAVANNAH
Bijou
(Jacksonville split)
1st half
Paul & Pauline
Davis Trio
Bradley & Ardine

TROY, N. Y.
Proctor's
Maureen Englin
Foley & LaTour
Harry Beresford
Jean Granscoe
J J Clifford
(One to fill)
2d half
Markell & Gay
Clara Howard
Fields & Grotter
Jewey & Rogers
Vincent O'Donnell
5 Musical McLarens

UTICA, N. Y.
Colonial
Sargent & Marvin
Wrothe & Martin
Belle Montrose
(Two to fill)
2d half
Fisher & Hurst
H J Conley Co
Bobbe & Nelson
(Two to fill)

WASHINGTON
B. F. Keith's
Unusual Duo
Willey & Hartman
Thos E Wise Co
Jack Benny
Marion Morgan Co
Meehan's Dogs
Elizabeth Brice
Chas Ahern Tr
YONKERS, N. Y.
Proctor's
1st half
Ryan Weber & R
Hawthorne & Cook
Orren & Drew
(Others to fill)

YORK, PA.
Opera House
Kittner & Roney
D Darling & Boys
Howard & Sadler
(Two to fill)
2d half
Fields & Fink
(Four to fill)

YOUNGSTOWN, O.
Hippodrome
Kennedy & Krimer
Jason & Harrigan
Henry Santour Co
H & A Seymour
Norton & Nichols

BRIDGEPORT
Folk's
Russell & Levitt
Bennette & Lillian
Keane & Williams
El Clevie
"Flash"
2d half
Sankus & Sylvers
Mack & Lee
Ladies Choice
Redmond & Wells
(One to fill)

HARTFORD
Capitol
The McBanans
Dunham & O'M T
T & M White
Coveaux Troupe
Swor Bros
(Two to fill)
2d half
Victoria & Dupree

ROSS WYSE and CO.
To be the smallest thing on a vaudeville bill is one thing, and to be the biggest thing is another; but to be both at the same time is quite a distinction, one which is well earned by "Toney," by T. H. S. Majestic, Milwaukee.

NEW HAVEN
Bijou
Studies D'Art
Leonard
Ladies' Choice
Frank Mullane
Little Sweethearts
2d half
Willie Smith
Musicalities
Bennett & Lee
"Oh Doctor"
(One to fill)

WILKES-BARRE
Folk's
(Scranton split)
1st half
Girls & Cyclones
Foster & Burke
Chas Keating Co
J K Watson
Pepita Granados Co

WORCESTER
Folk's
Ryan & Ryan
Willie Smith
H C Williams
Newhoff & Phelps
Hanson & Burtons
Musicalities
(One to fill)
2d half
El Clevie
McCool & Rarick
Dixieland to Bway

CHICAGO
Majestic
McKay & Ardine
Carleton & Ballew
Mosconi Family
Lillian Shaw
Moss & Frye
Neal Abel
Sam Mann
Juggling Nelsons
Ruth Howell

VICTORIA
Gallagher & Shean

GALLARINI SISTERS
"Musiciste di Milano"
In Vaudeville with the Shuberts
Direction: JESSE JACOBS

HELEN KELLER
Kellam & O'Dare
Bowers Wiers & C
Spencer & Williams
Morris & Campbell
Claude Golden
Burns & Freda
3 Regals
State Lake
Clark & Jergman
The Sharricks
Frank Hansen
Jed Dooley
Bessie Rempel Co
Dooley & Storey
Bob Hall

MONAHAN CO
Kellam & O'Dare
Redford & Webster
Dress Rehearsal
DES MOINES
Orpheum
(Sunday opening)
Zelaya
Wm Gaxton Co
Claudius & Scarlet
Daley Bros
Cameron S S
Merle's Rocketers
Harry Duff

KANSAS CITY
Main St.
Bennett S S
Flanders & Butler
Tracy & McBride

LYNN, MASS.
Olympia

BOSTON
Feller Bros & Sis
Tabor & Green
Laughlin & West
Bevan & Flint
"Shireen"
Gordon's Olympia
(Scollay Sq.)
Kelly & Brown
Geo Reed Co
"Springtime"
(Two to fill)
Gordon's Olympia
(Washington St.)
Baggett & Sheldon
Mrs G Hughes Co
Joie Rooner
(Two to fill)
Howard
The Le Grohs
Johnson Baker & J
BANGOR, ME.
Bijou
2d half
Eugene & Finney
O'Hara & Neely
Adams & T Co

F.L. RIVER, MASS.
Empire
Texas Four
Donovan & Lee
Casting Campbell
(One to fill)
Leightlie & C
Jack Norton Co
McGrath & Deeds
"Shadowland"
(One to fill)
Burke & Durkin
Donovan & Lee
B A Rolfe Revue
(Two to fill)
LEWISTON, ME.
Musie Hall
Adams & T Co
O'Hara & Neely
Robinson & Pierce
Harry Mayo
Karlson & Kane
2d half
Rowden & Chums
(Four to fill)
LYNN, MASS.
Olympia

EDDIE VOGT

VACATIONING
Address, care of American Express Co.
Haymarket, London, England

ROBINSON & PIERCE
Harry Mayo
Ames & Winthrop
Jay Velle Co
BROCKTON, MASS.
Strand
Chas Harrison Co
Barrett & Cunneen
Teechows' Cats
(One to fill)

MANCHESTER
Palace
Portia Sisters
Kernan Cripps Co
Burke & Durkin
Blackstone Co
2d half
Kernan Cripps Co
Hedredus Sisters
Blackstone Co
(One to fill)

CAMBRIDGE
Gordon's Cent. Sq.
J & N Oims
Daisy Nellis
Holmes & Le Vere
B A Rolfe Revue
2d half
Southern Revue
McGrath & Deeds
"Shadowland"
(One to fill)

NEW BEDFORD
Olympia
2d half
Casting Campbell
Holmes & Le Vere
Ames & Winthrop
Jay Velle Co

CHICAGO-KEITH CIRCUIT
CINCINNATI
Palace
Monroe Bros
Franklin & Vincent
Nola St Claire Co
Celeste Contant
Bloom & Sher
DANVILLE, ILL.
Terrace

PEARSON, Newport & Pearson
"A STUDY IN PEP"
This Week (Mar. 27) Colonial, New York
Direction: HARRY J. FITZGERALD

PADUCAH, KY.
Orpheum
Grant Gardner
Nada Norrine
Jack K O'Meara
Holliday & Willette
2d half
Helen Staples
Vernon & Rogers
Our Fun Home
Richard & Dooley

DETROIT
LaSalle Gardens
McQuay & Hazelton
Stuart Girls
Kenny Mason & S
(Others to fill)
2d half
Cassen & Klem
Ben Morris
"Neighbor's Wife"

KALAMAZOO
Regent
Palmer's Dogs
Ben Morris
(Two to fill)
2d half
DeVano & DeCarlo
K & E Kuhn
Gosler & Luby
Kenny Mason & B

RICHMOND, IND.
Murray
Wilfred DuBois
Toyland Frolics
Thomas Trio
(One to fill)
2d half
Brown & Taylor
Primrose 3
Warren & O'Brien
Black & White

SAGINAW, MICH.
Jeffers-Strand
Cassen & Klem
"Neighbor's Wife"
K & E Kuhn
(One to fill)
2d half
Dan Sherman Co
Princeton 5
(Two to fill)

ORPHEUM CIRCUIT
EDMONTON 9-12
Doris Humphrey Co
Fenton & Fields
Jimmy Lucas Co
Sandy Shaw
Travers & Douglas
Ross & Foss
3 Melvins

DENVER
Orpheum
Dave Harris
Patricia & Delroy

CALGARY, CAN.
Orpheum
(6-8)
(Same bill plays)

Walter Newman

In "PROFITEERING"
Keith World's Best Vaudeville
Direction W. S. HENNESSY

Dotson
"Marry Me"
Ben Beyer Co
Niobe
Keith's Royal
Lillian Walker Co
Gus Edwards' Rev
Joe Darcy
Norwood & Hall
Kramer & Zarrell
Sandy
Brown & Weston
Schwartz & Clifford
(One to fill)

Keith's Colonial
Wells Va & West
John B Hymer Co
Dolly Kay
Kane & Grant
H Marlette Co
Ruth Budd
Harry Cooper
Reddington & Gr't
8 Blue Demons

Keith's Alhambra
Walter C Kelly
Mildred Harris Co
Rice & Werner
E & B Conrad
Tyrel & Cross
L & B Dreyer
Roy & Arthur
(One to fill)

Moss' Broadway
Leavitt & Lockwood
Hilton & Norton
Walters & Walters

JOHN J. KEMP
Theatrical Insurance
85 JOHN STREET, NEW YORK CITY
Phone: Bowling Green 2100

Jack Levere
U W Percival Co
U S Jazz Band
(Others to fill)
Moss' Coliseum
The Stanley's
Malla Bart Co
(Others to fill)
2d half
*Alan Brooks Co
John Steel
(Others to fill)

Keith's Fordham
Williams & Wolfus
Mabel Burke Co
(Others to fill)
2d half
Helen Coyne Co
Sig Frans Tr
Anna Chandler
Sidney Landefeld
(Two to fill)

Moss' Franklin
Dooley & Sales
Helen Coyne Co
Larimore & Hudson
Ethel Hopkins
(Two to fill)
2d half
Williams & Wolfus
Princess Rajah
Haig & Levere
Lawton
(Two to fill)

Keith's Hamilton
Arman Kallie Co
Mack & Holly
Eddie Ross
Shaw & Lee
Princess Wahletka
(Others to fill)
Keith's Jefferson
Bert Baker Co
Anna Chandler
Haig & Levere
Clemons & Bellings
Sidney Landefeld
(Others to fill)
2d half
Hunting & Francis
Malla Bart Co
Ethel Hopkins
(Others to fill)

Moss' Regent
Lidell & Gibson
Caito Bros
Clown Seal
Ruth Roy
(One to fill)
2d half
Dooley & Sales
Brumant Bros
(Others to fill)
Keith's 81st St.
Greene & Drayton
Ruth Kida
Patricia
(Two to fill)

Keith's H. O. H.
2d half (30-2)
P Speech's Band
Crafts & Haley

JOHN J. KEMP
Theatrical Insurance
85 JOHN STREET, NEW YORK CITY
Phone: Bowling Green 2100

Jack Levere
U W Percival Co
U S Jazz Band
(Others to fill)
Moss' Coliseum
The Stanley's
Malla Bart Co
(Others to fill)
2d half
*Alan Brooks Co
John Steel
(Others to fill)

Keith's Fordham
Williams & Wolfus
Mabel Burke Co
(Others to fill)
2d half
Helen Coyne Co
Sig Frans Tr
Anna Chandler
Sidney Landefeld
(Two to fill)

Moss' Franklin
Dooley & Sales
Helen Coyne Co
Larimore & Hudson
Ethel Hopkins
(Two to fill)
2d half
Williams & Wolfus
Princess Rajah
Haig & Levere
Lawton
(Two to fill)

Keith's Hamilton
Arman Kallie Co
Mack & Holly
Eddie Ross
Shaw & Lee
Princess Wahletka
(Others to fill)
Keith's Jefferson
Bert Baker Co
Anna Chandler
Haig & Levere
Clemons & Bellings
Sidney Landefeld
(Others to fill)
2d half
Hunting & Francis
Malla Bart Co
Ethel Hopkins
(Others to fill)

Moss' Regent
Lidell & Gibson
Caito Bros
Clown Seal
Ruth Roy
(One to fill)
2d half
Dooley & Sales
Brumant Bros
(Others to fill)
Keith's 81st St.
Greene & Drayton
Ruth Kida
Patricia
(Two to fill)

Keith's H. O. H.
2d half (30-2)
P Speech's Band
Crafts & Haley

1493 BROADWAY TELEPHONE BRYANT 841-842

ED. DAVIDOW and RUFUS LeMAIRE

PRESENT

SAM HEARN and HELEN ELEY

"Midnight Rounders"—Shubert Vaudeville

Miller & Anthony
Millicent Mower
Choy Ling Foo Tr
2d half
Melofuns
Cartnell & Harris
Willie Solar
Saw Thru Woman

CINCINNATI
B. F. Keith's
The Herberts
Elsie & Paulsen
Kane & Herman
Raymond Bond Co
Bob Albright
Santos-Hayes Rev

CLEVELAND
Hippodrome
Follette's Monkeys
Du For Boys
Florence Nash Co
Ernest Ball
Whitting & Burt
Kitty Doner Co
105th St.

ALLENTOWN, PA.
Orpheum
Paul Dinus Rev
Conroy & Yates
P. Bremen & Bro
(Two to fill)
2d half
Ziska
Williams & Taylor
Newell & Most
Mullen & Francis
Doree's Operadogue

ATLANTA
Lyrie
(Birmingham split)
1st half
Earle & Sunshine
Worth & Willing
Jarvis & Harrison
Francis & Kennedy
Lee & Cranston

BALTIMORE
Maryland
Wilson Aubrey 3
Ellmore & Williams
Marcelle Fallet
Dillon & Parker
Blossom Seeley Co
Anderson & Burt
DeVos & Hofsford
Jane & Miller

BATON ROUGE
Columbia
(Shreveport split)
1st half
Van Cuy & Ines
Bobby Henshaw Co
Cotton Pickers

HARRY—JEANNE
LANG and VERNON
"Who Is Your Boss?"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

Waimsey & K'ing
Herbert Lloyd Co
BIEMINGHAM
Lyrie
(Atlanta split)
1st half
Aeroplane Girls
Murray Girls
Chisholm & Breen
Nevins & Gubel
Paramount 4

BOSTON
B. F. Keith's
Mantle
Edwin George
Vadi & Cyl Co
C & M Dunbar
Chic Sale
Marion Murray Co
Stella Mayhew

BUFFALO
Shea's
Casting Nellies
The Caninos
Roger Inhoff Co
Moore & Jayne
Lido Vayara
Rome & Gaut
Perrone & Oliver

CHARLESTON
Victory
Reynolds & White
Miller & Capitan
Linton Bros Rev
Jack Little
Noel Lester Co
2d half
Sherwin Kelly
Conners & Frank
Jones & Elliott

JACKSONVILLE
Palace
(Savannah split)
1st half
Francis Roder 3
Manuel Romaine 3
B & J Oughton
Jas Wilson

NASHVILLE
Princess
(Louisville split)
1st half
Adams & May
Sabbott & Brooks
Gifford & Lange
Low Wilson
Seibin & Grovini

NEWARK, N. J.
Proctor's
2d half (30-2)
Bob LaSalle Co
A Friedland Co
Frosini
Faber & Barnett
Coggan & Casey

LOUISVILLE
Keith's National
(Nashville split)
1st half
Novelty Perettes
Lillian Gonne Co
Josie Heather Co
Black & O'Donnell
"Four of Us"

LOWELL
B. F. Keith's
Val Harris Co
Cunningham & B
Willie Hale & Bro
Danoleis Sis
Dave Roth

PHILADELPHIA
B. F. Keith's
Big Frisco
Pearson N'port & P
Glenn & Jenkins
Elsa Ryan
Frank J Sidney
Jewell & Raymond
Daphne Pollard

SYRACUSE
B. F. Keith's
Kate & Wiley
Jessie Reed
J C Mack Co
McConnell Sis
B & B Wheeler
Fantino Sis

TOLEDO
B. F. Keith's
Sherman & Rose
The Bracks
Joe Towle
Wilton Sis
Bobby Folsom
Victor Moore Co

TORONTO
Shea's
The Halkings
Julian Eltinge
Weber Girls

BRIDGEPORT
Folk's
Russell & Levitt
Bennette & Lillian
Keane & Williams
El Clevie
"Flash"
2d half
Sankus & Sylvers
Mack & Lee
Ladies Choice
Redmond & Wells
(One to fill)

HARTFORD
Capitol
The McBanans
Dunham & O'M T
T & M White
Coveaux Troupe
Swor Bros
(Two to fill)
2d half
Victoria & Dupree

ROSS WYSE and CO.
To be the smallest thing on a vaudeville bill is one thing, and to be the biggest thing is another; but to be both at the same time is quite a distinction, one which is well earned by "Toney," by T. H. S. Majestic, Milwaukee.

NEW HAVEN
Bijou
Studies D'Art
Leonard
Ladies' Choice
Frank Mullane
Little Sweethearts
2d half
Willie Smith
Musicalities
Bennett & Lee
"Oh Doctor"
(One to fill)

WILKES-BARRE
Folk's
(Scranton split)
1st half
Girls & Cyclones
Foster & Burke
Chas Keating Co
J K Watson
Pepita Granados Co

WORCESTER
Folk's
Ryan & Ryan
Willie Smith
H C Williams
Newhoff & Phelps
Hanson & Burtons
Musicalities
(One to fill)
2d half
El Clevie
McCool & Rarick
Dixieland to Bway

CHICAGO
Majestic
McKay & Ardine
Carleton & Ballew
Mosconi Family
Lillian Shaw
Moss & Frye
Neal Abel
Sam Mann
Juggling Nelsons
Ruth Howell

VICTORIA
Gallagher & Shean

GALLARINI SISTERS
"Musiciste di Milano"
In Vaudeville with the Shuberts
Direction: JESSE JACOBS

HELEN KELLER
Kellam & O'Dare
Bowers Wiers & C
Spencer & Williams
Morris & Campbell
Claude Golden
Burns & Freda
3 Regals
State Lake
Clark & Jergman
The Sharricks
Frank Hansen
Jed Dooley
Bessie Rempel Co
Dooley & Storey
Bob Hall

MONAHAN CO
Kellam & O'Dare
Redford & Webster
Dress Rehearsal
DES MOINES
Orpheum
(Sunday opening)
Zelaya
Wm Gaxton Co
Claudius & Scarlet
Daley Bros
Cameron S S
Merle's Rocketers
Harry Duff

KANSAS CITY
Main St.
Bennett S S
Flanders & Butler
Tracy & McBride

LYNN, MASS.
Olympia

BOSTON
Feller Bros & Sis
Tabor & Green
Laughlin & West
Bevan & Flint
"Shireen"
Gordon's Olympia
(Scollay Sq.)
Kelly & Brown
Geo Reed Co
"Springtime"
(Two to fill)
Gordon's Olympia
(Washington St.)
Baggett & Sheldon
Mrs G Hughes Co
Joie Rooner
(Two to fill)
Howard
The Le Grohs
Johnson Baker & J
BANGOR, ME.
Bijou
2d half
Eugene & Finney
O'Hara & Neely
Adams & T Co

F.L. RIVER, MASS.
Empire
Texas Four
Donovan & Lee
Casting Campbell
(One to fill)
Leightlie & C
Jack Norton Co
McGrath & Deeds
"Shadowland"
(One to fill)
Burke & Durkin
Donovan & Lee
B A Rolfe Revue
(Two to fill)
LEWISTON, ME.
Musie Hall
Adams & T Co
O'Hara & Neely
Robinson & Pierce
Harry Mayo
Karlson & Kane
2d half
Rowden & Chums
(Four to fill)
LYNN, MASS.
Olympia

BOSTON
Feller Bros & Sis
Tabor & Green
Laughlin & West
Bevan & Flint
"Shireen"
Gordon's Olympia
(Scollay Sq.)
Kelly & Brown
Geo Reed Co
"Springtime"
(Two to fill)
Gordon's Olympia
(Washington St

Henry B Toomer
J R Johnson
Higgins & Bates
Orpheum
Garcinelli Bros
Adams & Barnett
Wellington Cross
Rofe's Rev
Lyell & Macey
(Others to fill)

LOS ANGELES
Hill St.
Ann Gray
R & E Dean
"The Storm"
Nash & O'Donnell
Klono
Gilbert Wells
Orpheum
Peggy Parker
Davis & Folie
Ruby Norton
Harry Kahne
Pat Rooney
Crawford & B'drick
Daniels & Walters

MEMPHIS
Orpheum
Marmen Sla
Allen Stanley
Pressler & Klais
Tarzan
Mason Bros
(Others to fill)

MILWAUKEE
Majestic
Roscoe Alia Co
Jack Kennedy
D D H
Ben Welch
Eddie Buzzell
(Others to fill)

Palace
Kramer & Boyle
Zun & Dries
Joe Bennett
Wayne M'Hall & C
Monroe & Grant
(Others to fill)

MINNEAPOLIS
Hennepin
(Sunday opening)
Kennedy & Davis
Fiske & Lloyd
4 Camerons
Sheila Terry
Taxie
Brown Gardn'r & T

Orpheum
(Sunday opening)
M & A Clark
Jas C Morton

BOB NELSON

With McIntyre and Heath
APOLLO THEATRE, CHICAGO, ILL.
THANKS TO MESERS. SHUBERT

Eddie Foy Co
Jimmy Savo
L & B Dreyer
Mason & Shaw

NEW ORLEANS
Orpheum
Fritze Scheff
A & F Stedman
"Profferting"
Warden Bros
Sylvia Loyd
Kellam & Dare
Knapp & Cornelia

OAKLAND, CAL.
Orpheum
(Sunday opening)
Meyer & Mack
Jim Cullen
Princeton & Wats'n
Bill Genevieve & W
Mrs S Drew Co
4 Ortons

OMAHA, NEB.
Orpheum
(Sunday opening)
Balle Fisher
Beyce Combe
Ben Bernie

SHUBERT CIRCUIT

This Week (March 27)

NEW YORK CITY
Winter Garden
"Whirl of N Y"
Roy Cummings
J Harold Murray
Florence Shubert
Clarence Harvey
Bard & Earl
Nancy Gibbs
Keno & Green
Kya
Purcella Bros
Dolly Hackett

BROOKLYN
Crescent
Nan Halperin
"Chuckles of 1921"
White Way 3
Musical Avollos
Horton & LaTriska
Gaudimiths

BOSTON
Majestic
King & Rhodes
Bobby Higgins Co
Geo Rasely Co
Frank Stafford Co
Seymour & Jean'tie
Paul LeVan & M
Arthur Barat
Klein Bros
Russ Leddy Co

NEWARK, N. J.
Rialto
Kings Synchronization
Ray Hughes & P
Will Oakland & Z
Bert Clayton
Flying Russell Co
Rodeo & Francis
Henshaw & Avery
"Miss MacKinnon"

WASHINGTON
Belasco
(Sunday opening)
Chas Purcell Co
Mason & Keeler
W E Ritchie
Matthews & Ayres
Ben Linn
Horie & Sarapans
Joe Fanton
A Robins
Jack Strouse

CLEVELAND
Ohio
(Sunday opening)
Jimmy Hussey
"The Trompaders"
Allen Bronson

CHICAGO
Apollo
(Sunday opening)
Midnight Rounders
Deiro
Lora Hoffman
Sam Hearn
Harry Hines
Green & Blyer
Ell & Keller
White Ridnor & C

CHICAGO
Apollo
(Sunday opening)
Midnight Rounders
Deiro
Lora Hoffman
Sam Hearn
Harry Hines
Green & Blyer
Ell & Keller
White Ridnor & C

LOEW CIRCUIT

NEW YORK CITY
State
Cornell Leon & Z
Love & Schenck
Walsh & Edwards
Eddie Clark Co
Timely Rev
Wilkins & Wilkins
Songwriters F'tival
2d half
Kawana 2
Makarenko 1
Mason & Gwynne

Phone BRYANT 5377
DR. M. HERBST
DENTIST
XRAY DIAGNOSIS
1482 BROADWAY, Suite 408, Cor. 43d St.
NEW YORK

Stevens & Lovejoy
Low Welch
Songwriters F'tival
(One to fill)
American
Chester & Warren
T & D Lane
Hollinger & Reyn'ds
Bayes & Fields
Twinkling Frolics
Mardo & Rome
Grey & Byron
Low Welch
(One to fill)
Musical Rowellys
Oryla Stann
Root Garden 3
Morrissey & Young
"Speedy Bits"
Stevens & Brunelle
Fred Gray Co
Billy Mason
(One to fill)
Victoria
Hubert Tyler Co
Stevens & Brunelle
Gordon & Healy
Dobbs & Watkins
"Around the Clock"
2d half
LeFleur & Portia
Heeder & Armstrea
Kibel & Kane
Friend & Downing
in Argentina
Lincoln Sq.
Lockhard & Laddie
Reed & Blake
Wm Weston Co
Tasmanian 4
2d half
Summers Duo
Forrest & Church
Carl & Inez
Frank Terry
Downing & Lee Co
Greely Sq.
Ziegler Duo
Dora Hilton
Terry & Hawthorne
M Tallaferro Co
Friend & Downing
LaHoon & Dup'ree
2d half
Kanawaza Boys
Walsh & Edwards
Broken Mirror
Wilkins & Wilkins
Girl in Basket
Delancey St.
Fred Kraser
Fred Gray Co
Jack Collins Co
Bigelow & Clinton
Kanawaza Boys
2d half
Bollinger & R'oids
Cason Bros
Well & Doncourt
Gordon & Gates
Spoor & Parsons
National
Forrest & Church
Jean Boydell
Cardo & Noll
Frank Terry
White Black & U
2d half
Ruge & Rose
Bertie Kramer
Grey & Byron
Hank Brown Co
"Around the Clock"

Twinkling Frolics
Gates
Flying Henrys
Howard & Brown
Wardell & Doncourt
Chas Murray
Downing & Lee Co
2d half
Ziegler Duo
Curry & Graham
White Black & U
Chas Murray
Phil Adams Co
Palace
Diaz Monkeys
Herman & Briscoe
"Honeycomb Inn"
Ara Sla
(One to fill)
Cliff Bailey 2
Jean Boydell
Mary's Day Out
Morris & Shaw
"Dancing Shoes"
Warwick
Kennedy & Nelson
Dana & Loehr
Middleton & S
Jack Case
(One to fill)
Dora Hilton Co
"Honeycomb Inn"
Herman & Briscoe
Lopez & Lopez
ATLANTA
Grand
The Newmans
Robert Giles
Billy DeVere Co
Heath & Sperling
Taigani Troupe
2d half
Will & Blundy
Brown & Elaine
Mason & Russell Co
W Gilbert Co
Ethel Gilmore Co
BALTIMORE
Hippodrome
The Lockers
Arnold Grazer
Walter Penner Co
Miller Packer & S
F Stafford Co
OTTAWA, CAN.
Low
J & C Nathan
Cortez & Ryan
Rawles & Van K
Salle & Robles
Molera Rev
BIRMINGHAM
Bijou
Rose & Dell
Lee Mason Co
Calvin & O'Connor
"Foster Girl"
Royal Pekinese Tr
2d half
The Newmans
Robert Giles
Billy DeVere Co
Heath & Sperling
Taigani Troupe
BOSTON
Orpheum
Little Pippifax Co
Lambert
Grew & Fates
Amoros & Jeanette

ST. LOUIS
Bessie Clayton Co
Rockwell & Fox
Geo McFarlane
Richard Keane Co
Al Herman
Bobby Pender
Galletti's Monks
Rialto
Dugan & Raymond
Demarest & Collette
Lohas & Sterling
Gordon & Day
Raymond & Sch'r'm
Buddy Walton
ST. PAUL
Orpheum
(Sunday opening)
Blanche Sherwood
Roberts & Clark
Olcott & Mary Ann
Fred Lindsay
Trixie Friganza
Emerson & B'ldwin
Janis & Chaplow
SAN FRANCISCO
Golden Gate
(Sunday opening)
Buckridge Casey
Block & Dunlop
Bill Robinson
Gordon & Ford
Senio
The Duttons
Orpheum
Van & Corbett

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co
KANSAS CITY
Low
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

ST. LOUIS
Low
G & L Garden
J & M Felber
Gaylord & Langdon
Tyler & Crolius
LaMalze Trio
2d half
Zeno Moll & Carl
Irene Trevette
Geo Stanley & Sla
Tom McRae Co
Jack Walsh Co
2d half
Mills & Miller
Olive Wright Co
A Sullivan Co

2d half
King Bros
Kling & Rose
Martin & Courtney
Hudson & Jones
Bernice LaBarr
HAMILTON, CAN.
Low
Pearl Duo
Conroy & O'Donnell
Snappy Bits
Jim Reynolds
Holland D'krell Co
HOBOKEN, N. J.
Low
Valentine & Bell
Goetz & Duffy
DeArmond Adams
Al H Wilson
Dancing Shoes
2d half
Stewart & Harris
Earl & Matthews
Kimberly & Page
Earl Rickard
Kirkman Sla
HOLYOKE, MASS.
Low
Fletcher & Pascale
Mabel Whitman Co
Lella Shaw Co
Quinn & Caverly
"Speedy Bits"
2d half
Milo & Blum

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAKLAND, CAL.
State
Turner Bros
Ulis & Clark
Hodge & Lowell
Riley Feany & R
Elizabeth Salt Co
PITTSBURGH
Lycium
Raymonds
Bernice Barlow
V & C Avery
Barker & Dunn
Bobby Jarvins Co
SACRAMENTO
Hippodrome
1st half
Ella LaVal
Davis & Bradner
"Betty Wake Up"
C & T Harvey
Musical Peaches
PORTLAND, ORE.
Hippodrome
Dennis Bros
Billy Barlow
Joselyn & Turner
LaTour & Elliott
Tom McKay's Rev

McGreedy & Doyle
Ward & King
Don Valerio Co
OAK

IN LONDON

(Continued from page 2)

plays which are practically without category, but a bed in melodrama or drama is looked upon as a temptation to dramatic immorality and even the Lord Chamberlain will look sideways on it. But in revue or farce a bed is considered as the backbone of a humorous situation. Its propriety is not questioned whatever happens.

Karina, the Danish dancer, opened her new season at the Coliseum, March 13, with marked success. The ballet chosen was a new one, "A Royal Caprice," in which the dancer played alternately the parts of Marie Antoinette and Mlle. Alard, a favorite of Louis XVI. The rest of the program is an exceptionally strong one and included the New York Havana Band which makes its first appearance in English vaudeville and had an excellent reception. Bert Errol, Togan and Geneva, and Seymour Hicks in a play "The Bridal Suite."

London seems to be threatened with an inundation of Russian ballet and dancers. Balachova, who at present appears at the Femina theatre, Paris, opens here in April in a new ballet.

Paul Kay, the holder of the rights of "Abraham Lincoln," is back to arrange for future revivals and is also arranging a season for Theo. Kamisarsky.

"In Nelson's Days," the naval draws without Nelson or anything nautical, which Percy Hutchinson produced at the Shaftesbury, March 11, vanished from the stage after three performances. Beautifully dressed and staged, the play was a veritable hodge-podge of old melodramatic rubbish, high-faluting clap-trap and age-old situations. The story is an embroglio of spies, politicians, naval officers on shore, aristocrats, rebels, King's messengers and smugglers. There were between 20 and 40 of them, all with speaking parts, in this laborious play, which told yet once again of Napoleon's plan to invade England. The best thing in the show was the costumes.

Edward Dolly, brother of the Sisters Dolly, was responsible for the successful staging of the new C. B. Cochran revue, "Mayfair to Montmartre," at the New Oxford. The show is one of the most perfectly produced Cochran has yet given London, and the 20 scenes range from the roof of a lodging house to the South Sea Isles and a Peruvian Temple.

Following on his usual custom of getting in before his audience and any dissenting critic, C. B. Cochran had a scene in the new Oxford revue, "Mayfair to Montmartre," in which a group of critics discuss the show while standing at the bar. They agree that the production wants the axe badly, an announcement of which the audience approved wholeheartedly; then, after cutting the show to pieces and wondering why on earth they go to see such productions, all so much alike, they drink up and return to the theatre in case they should miss anything. The much boomed surprise of the evening was the "Singing Duck." It is, however, Cochran's invariable plan to insert some item in a new production certain to rouse the ire of the first-night audience. It may be a too scantily dressed girl, a badly placed troupe of clowns, but it is there.

Percy & Portmore, the firm running the successful "Welcome Stranger" at the Lyric, will present Hale Hamilton and Grace La Rue in "Dear Me." The West End production will take place in October. At about the same time London will see Felix Allen in "The Cuckoo."

Following the run of "Welcome Stranger" at the Lyric, Harry Green will play the piece in German under the management of Edward Laurillard.

When the Alhambra reopens as a vaudeville house it will have an increased holding capacity of 500 seats. The composition of the opening program is not definitely settled, but the staff offices promise one of unusual strength.

Betova, a Continental clown who sings in all languages at a piano, will shortly be seen here. He is said to leave all other clowns far behind. He will open either at the Coliseum or the Alhambra. Betova has already been put among the immortals by the fact that Sir William Orpen has painted his portrait.

Albert Mitchell one of the best known still officials died March 13 from pneumonia after only a week's illness. He had been with the firm for over 20 years. For some time he was manager of the Cardiff house, then took over the supervision of all the Welsh houses, later coming to London to manage the rebuilt Middlesex Music Hall which is now known as the Winter Garden theatre. Following this he became

one of the tour's booking representatives.

"Nighty Night" with which Percy Hutchinson follows his short-lived production of "In Nelson's Days" was originally produced at the Queens in May of last year. From there it was transferred to the Prince of Wales. The two runs together only totaled 73 performances.

Andre Charlot and Paul Murray have purchased the rights of a new opera "Dede" by Albert Willemetz with music by Christine. It will be produced in London shortly.

Answering questions in the House of Commons, Hilton Young, one of the government's financial experts, stated that the Entertainment Tax brought in during the nine months ending Dec. 31, 1920, the sum of £3,509,361, and during the period ending Dec. 31, 1921, £7,620,271.

Maurice E. Bandman, actor-manager and son of Mrs. Bandman Palmer, died in Gibraltar of enteric fever. For some years the dead actor was a popular provincial actor-manager with a strongly marked liking for plays of the historical "cloak and sword" order. Of late years he was never seen upon the English stage but confined himself to running theatres and tours in India and the Far East in which parts of the world he was something of a theatrical monopolist.

The new outcry and press crusade against the Mormons has led to a revival of the "blood and thunder" dramas dealing with the alleged amorous villainy of the missionaries from Utah. Most of these shows have an auxiliary plot dealing with the white slave traffic. One of the most thrilling and improbable is now doing pantomime business on the Surrey side. The same crusade has led to the digging out of old almost forgotten films on the subject and these are doing well in the West End. The next boom in contemporary melodrama will probably be based on the reshaped up "dope" and night club revelations.

The Actors' Association stock company at the Palace, Battersea, is in its third week and the attempt to combat the prevailing unemployment is apparently showing signs of success although the numbers of players benefited is necessarily small, owing to the fact that the plays being produced are of the ordinary touring short cast type. Should Battersea prove the success it is hoped, arrangements will be made to put stock companies in at other houses. There are many almost forgotten theatres in the suburbs, particularly in the East End, which might be brought back to prosperity by a well-managed stock company. This also refers to the provinces where cheap revues have all but ousted the wholesome dramatic story of virtue conquering vice.

Although the Brother Melville have shaken hands and publicly buried the hatchet at the same time promising their public that the Lyceum should continue on the old popular lines there is still no news of the next production there. In all probability it will be a new thriller from the pen of Arthur Shirley who is practically the theatre's stock author.

The Duchess of Westminster will shortly begin her series of matinees at the Miss Empires in the leading provincial cities. In each case she will rent the building and will have professional assistance. The performances will be in aid of charity.

When Lyn Harding, now in America, and Dennis Grayson started their managerial career last year one of the productions promised was a new comedy by Haddon Chambers entitled "The Card Players." Various matters conspired to prevent the fulfillment of this promise but now the piece will be produced as soon as a suitable theatre can be found. Godfrey Tearle will be the leading man and the producer will be Dion Boucicault.

Arthur Wimperis is responsible for the adaptation of "Le Retour," with which Marie Lohr returns to the Globe in September. Stanley Bell will be the manager both in front of the house and behind.

"Miss Lulu Bett" is scheduled for production in the West End in the near future. The producer will be Brock Pemberton, who is also responsible for "Enter Madam" at the Royalty. Louise Closser Hill, the original leading lady in America, will recreate the part here.

Robert McLaughlin is here attending rehearsals of his play, "Decameron Nights," with which Drury Lane will reopen. Somehow Variety's cable gave him the idea the piece was being rewritten without his permission. On arrival, however, he found the play was only being "Drury Lamed." In other words, having been written for a small theatre, Boyle Lawrence had been called in to insert various en-

NO HAYS PROMISE

(Continued from page 1)

whom I have as yet never promised anything except my best efforts to co-operate with them in making pictures more worthy of such a huge industry and such sincerely right-minded men as appear to dominate it.

"I have no political affiliation of any kind in this work, and no one has ever asked me to have; there is nothing I know of that pictures want of the national administration.

"I hope to help develop the highest moral and constructive efficiency in films, but will be neither a censor nor a reformer, as the words are popularly understood.

"I have no leaning toward eradicating sex from pictures—it would eradicate interest from pictures, and when pictures have no interest they can do nothing because no one will see them.

"I am against improper censorship of pictures as much as I am against improper censorship of the press or the pulpit. Let the public be the censor—this country demands the rule of the majority, always.

"I hope to see pictures enter more closely into the lives of the people, being used in schools and churches, for inspirational and practical education, to instill enthusiasm for clean living and outdoor recreation, all of which and more they can do better than any other known medium.

"I admit that I am floundering around at present, and do not know exactly what I shall propose, beyond the primary principles underlying all such proposals.

"I have been asked about such things as uniform release prices, franchises being held to keep out competition, etc., about all of which I know absolutely nothing—but I hope to find out; and when I do, my advice along these lines will be guided by the same ideals as my views on other phases of the business—square dealing and the good of the majority always first.

"I believe that the leading producers can dictate a tone of production which will force the less responsible and less recognized producers to follow clean, worthy standards.

"I believe that to effect this all branches of the business must co-ordinate, and to bring about such inter-synchronizing is my job—it is broad as far as my latitude is concerned, but direct as to my duties—and they are to make great pictures possible and popular and to make unsavory ones impossible."

"Mr. Hays is installed in the magnificent offices formerly occupied by Charles Sabin, president of the Guaranty Trust Company, in the company's Fifth avenue building, five rooms, furnished in antique furniture, Oriental rugs and the height of artistic decoration.

20-YEAR SENTENCE

(Continued from page 1)

good for men of your ilk and calibre. But it might be a lesson to men of your vocation and business, who have been plying this nefarious craft. You go into communities, fill up young and unsuspecting girls with embellished tales of the wonders and opportunities of the carnival business; you tell them how they will make money in abundant quantities and how jewels and fine clothes will be showered upon them by the thousands of admirers they will meet in the towns they visit. They listen to your tale, do not know any better, fall and then come into your trap to be held there at your mercy.

"I will now sound a warning to the men of your business in the most drastic terms I know and that is by giving you the limit under the law. And I hope that this warning will echo through the carnival world and that it will be heeded to the extent of keeping these men away from this part of the country, unless they want to take the consequences, which may be worse than those you have had to take."

sembles and items bringing it up to the spectacular standard of the big theatre.

In "Nelson's Days," now rechristened "Nelson's Three Nights," is declared by its producer, Percy Hutchinson, to have cost £5,000, that sum being lost during its short life. The last performance only drew £9. Anything with Nelson in it has always been regarded as more or less unfortunate, although there is the case of "Winners of England," which, produced at the old Olympic in 1897, is still a good provincial and suburban drama today.

PARIS

E. G. KENDREW

Paris, March 17.

C. B. Cochran has made a contract with Francis Salabert for the scores for two revues to be produced in London. Maurice Yvain, the French composer, a la mode, will write the greater part of the music.

The will of Camille Saint-Saens, which has been made public, reveals the French composer has left his manuscripts to the Conservatoire library in Paris; his bust by Dubois and his portrait by Constant go to the Louvre museum; his books, including Dante's "Divine Comedy," presented by Italian friends in Buenos Aires, are left to the public library at Dieppe.

A theatrical society has been founded by Mme. Fernande Cabanel and Max Viterbo under the denomination of La Fenetre (the Window) and hopes to install a small playhouse to be known as the Treteau Fortuny, which will give as its initial performance the French version of Bernard Shaw's "Profession of Mrs. Warren."

R. Flateau having announced the appearance of the "Chauve Souris" (the plain English "The Bat," but the French translation of the Russian title is now applied in Europe to the Moscow theatre) in the revue at the Cigale, to follow F. Gémier, a representative of Nikita Baileff & Co., registered in Paris Dec. 14, 1920, protests in the local press at the use of the title. S. Kougousky, who signs himself as the European agent of the Chauve Souris theatre, while recognizing the artists now at the Cigale were formerly with the Russian troupe, threatens legal action if the present form of advertising is continued. Flateau replies he announces "artists of the Chauve Souris of Moscow" (artists being in small type and the theatre very large), booked through M. Vermell, and including Svoboda, Mmes. Anderson, Garchina, Koshuba, Efre-mova and Samouchoukaya. These performers not having been taken by Baileff on his tour, though declared to be genuine members of the former Bat theatre at Moscow, there would seem to be no reason why they may not advertise themselves as "artists of the Chauve Souris" in their legitimate endeavor to earn a living during the voluntary exile from their native country.

The Academic Culinaire, a musical society formed by the upper middle classes of Brussels, will play in Paris during the mid-Lent carnival. The 150 members are not cooks, but take their name from the fact their musical instruments are in the form of a kitchen utensil or a vegetable. In this manner it is one of the most curious philanthropic organizations in the world. They wear hunting jackets and position hats. The Culinary academy will figure in the parade across Paris March 23, making a collection for the war blind.

The Russian ballets are due back in Paris at the Opera late in May, to be followed by a short series of Ida Rubinstein with the Martyre de Saint Sebastien, by Gabriele d'Annunzio, music by Debussy.

"Tilly," adopted by M. Dreyfus from the English piece, has been tried out at the Theatre Celestins, Lyons.

Lucien Boyer, the French song writer who has been making a tour through the States, is due back in Paris April 10.

The Italian troupe of the Teatro Regio, Turin, will appear at the Theatre des Champs Elysees for a fortnight in "Tristan and Isolde" under the direction of T. Serafin.

Besides running the Odeon, Firmin Gémier has been appointed director of the Popular theatre of the Trocadero and will commence operations at once.

Caroline Otero sued the Societe des Autos-Places for damages owing to a street accident of which she was the victim while riding in one of the company's vehicles. The court has rendered a judgment in favor of the former dancer, reducing the claim to 15,000 francs.

A series of matinees by the Russian choir of Kibatchitch, with the tenor, Alexandre Alevandrovitch of the Imperial theatre, Petrograd, is being given at the Mogador Palace. The operetta, "Monsieur le Amour," still holds the evening bill.

By a government decree of March 7 the salary of Emile Fabre, the administrator (general manager) of the Comedie Francaise, is increased to 50,000 francs.

Mme. Miller, who has appeared at many of the best theatres here during the past 52 years, has retired from the stage.

A part of the Comedie Francaise troupe will shortly leave for a tour

in Scandinavia and first open early in May at Bergen.

There is every appearance of a reduction of prices at several of the Paris theatres of about 20 per cent within the next few weeks.

Reports from Moscow indicate that Isadora Duncan will leave Russia soon for a European tour.

SOTHERN RAPS MONTREAL

(Continued from page 1)

ing from the stage of His Majesty's Saturday night, after "Hamlet," made a statement without parallel in the history of the local drama. He said: "We have suffered so much humiliation, irritation and annoyance at the hands of the management of this theatre that we will never play in Montreal again." The statement created a distinct sensation among the audience. It burst into applause as Mr. Sothern bowed and left the stage. His manager, Mr. Atwater, corroborated his statement.

Mr. Sothern's actual words, spoken with intense feeling, were:—

"Ladies and Gentlemen: I wish to take this opportunity of thanking you sincerely for the very cordial reception you and the people of Montreal have given Miss Marlowe and myself during the past week. I am the more glad to have this opportunity, because it is the last occasion upon which Miss Marlowe and myself will ever appear in your city. We have suffered so much humiliation, irritation and annoyance at the hands of the management of this theatre that we will never play in Montreal again.

"I think you ought to know the reason for this, and you will be made acquainted with all this later on."

W. A. Edwards, sole manager of His Majesty's, issued the following statement:—

"This is just a daily incident in the management of temperamental stars. I had this same experience the last time Mr. Sothern played at one of my theatres, the Academy of Music, here." He refused to go on when he found the opening night's sale for a week's engagement was a little over \$400. He thought he was insulted by the public of Montreal, and it was only after a long argument he consented to play the week.

"The incident this time arose over a bill for overtime for the stage crew. It was \$73, due our stage employees, which we insisted Mr. Sothern pay. He refused to pay this amount to the crew, and publicly denounced such 'outrages,' and otherwise gave vent to his spleen both towards the management and the stagehands themselves when they were finishing their work after the Saturday afternoon performance. He stated that he would not go on on Saturday night unless we paid the bill ourselves.

"When the time came for the curtain to go up, he thought better of it and played the performance, and the money was paid to the stagehands. After the performance, however, he paid us this parting shot.

"The performances are governed by written contracts, which provide that the theatre furnish the services of its crew during their regular hours. The regular hours were explained to Mr. Sothern's manager Monday before the show was started, and it was understood that overtime should be paid by the visiting attraction. Despite that fact, Mr. Sothern's employees called our stage crew during their lunch and dinner hours, and from that time the bill for overtime, and then refused to pay the bill."

Mr. Atwater denied any such agreement in regard to what the theatre determined to be overtime was made. He also stated the amount involved in dispute was considerably in excess of that stated.

Mr. Atwater declared there had been numerous other annoyances that had tended to make the visit of Mr. Sothern and Miss Marlowe to His Majesty's so unpleasant they were determined not to endure any such irritation again.

R. D. Reads, manager of the Westwood, Westwood, N. J., plays vaudeville three days a week, commencing Monday. A different bill consisting of four acts will be played each day.

CABARET

Scotch in Chicago seems to be selling at less than in New York. Any of the standard brands of the house may be had in the windy burg for \$100 a case, it is reported.

Mal Hallett's band of nine pieces from Boston has been engaged for Roseland, New York, under a two-year contract. The Bostonians opened at the dance palace, Broadway, last week.

Ciro's Montreal, the leading cabaret of the city, was recently burned out. Loss partially insured.

Paradise (Reisenweber's) is arranging to put on a colored floor revue.

Shanley's, at 44th street and Broadway, is preparing through dismantling to install dancing only on the order of Roseland. It is said the Roseland management has bought in on the Shanley's proposition. The latter will do away with its restaurant (kitchen) upon opening as a dance place only.

"Princess Flotilla," otherwise Thelma Harvey, returned to the floor of that restaurant last week in her dance, after having been ordered off by Police Inspector Boland, who termed the dance vulgar. Later a private exhibition was given by Miss Harvey before a police delegation that passed it. The Flotilla restaurant is owned by Dr. John M. Harris, deputy police commissioner. The title of "Princess Flotilla" was given Miss Harvey when she joined the new revue at the Flotilla that Percy Elkeles produced three weeks ago.

It may have been coincidental, but the o. k. of the police department was given following the dismissal by Judge Bernard J. Douras of the charge of indecent dancing brought against Gilda Gray of the Rendezvous by members of Inspector Boland's staff. The arrest of Miss Gray, three girls who accompanied in the dances at the all-night cabaret on 45th street run by Gil Boag and a couple of waiters happened the same evening the Flotilla was warned by Boland if it permitted the Princess to repeat her dance arrests would be made. The Gray et al. warrant, however, was based on events witnessed by officers in the Rendezvous March 15.

Frederick J. Sullivan, formerly assistant district attorney, appeared before Judge Douras for the Rendezvous management. Upon the Judge ordering the dismissal of the complaint against all of the defendants, Mr. Sullivan, who is known among many restaurant and hotel men, asked the court to direct the police officer stationed at the Rendezvous be removed. The Judge advised the attorney if the officer were not removed by that same evening to reappear before him.

Miss Gray did not dance immediately after the dismissal, but went back to the floor the second night after, by which time the uniformed officer had left the place.

The Rendezvous has received much newspaper and magazine publicity of late through the all-night "South Sea Island" dances given there. Both Miss Gray and Miss Harvey do shimmy dances, with Miss Harvey's more of a snake dance through her artistic arm movements.

Miss Harvey came each from the coast. She is said to have an interesting career in the far west and was in dancing trouble when appearing in Washington lately, also in a Broadway restaurant about a month ago, when apprehended for bare dancing. The girl alleged it was framed at the time for publicity.

Miss Gray reached New York city from Chicago. She is of the Bee Palmer type in looks and dances. First appearing in Maxine's in New York with Car and Vernon, a sister act, Miss Gray later danced there alone. Inspector Boland notified Maxine's to dismiss the dancer under penalty of trouble with the police unless obeying orders. Miss Gray left Maxine's, appearing thereafter in several musical comedy shows in Broadway theatres with an elaboration of her restaurant shimmy and in the so-called police inspection district, without molestation by the police. Later she entered one of the Salvin group of restaurants, which contains the Rendezvous and finally reached the latter cabaret as the "South Sea Island Dance" attraction where Mr. Boag opened it.

cabarets might find out what is the matter with their business through placing a cloaker at Hicks' fruit store at 5th avenue and 54th street. Every evening, after theatre time from 250 to 300 people stop at Hicks' for soda. These are of the set formerly patronizing Sherry's, Delmonico's and similar places along either highway. Now they go straight home after the performance, minus the soda stop. It has been the same for two years now and may be blamed upon prohibition or high scaled menu cards. While this set would not mind prices as a rule, they don't want to be robbed any more than the moderately well-to-do theatre visitor. At Hicks', cars line the curb, but it is a common sight on a pleasant evening to see men and women in full evening dress walk up to the store, have their soft drink and walk to their nearby home.

It was reported this week the Cafe de Paris, New York, may close in about a fortnight. A falling off in business is presumed to have been of more or less influence.

The seizure of expensive cars with valuable loads of booze on board continues up-State, New York. Last week a Hudson policeman bagged a Packard limousine carrying 350 bottles of "White Horse," "Dawson" and "Kilmarnock." While the bluecoat was waiting for a street car at his home he noticed a closed car coming along the street at a snail's pace. His curiosity aroused, he trailed it. The driver was apparently looking for a garage on a side street, and as he turned up an alley the copper jumped on the running board with drawn revolver and cried "Halt!" In the melee, one man escaped, but two were arrested, one from New York city and the other from Saratoga. The men are said to have offered the policeman \$2,000, but he answered by marching the rum runners to the police station at the point of a gun. Later, the Saratogian claimed that the bootleggers' car had broken down further north and that his taxi had been hired. Engine trouble caused a rum runner to lose his car and 20 cases of whiskey, the latter valued at \$2,000. He was forced to stop outside Mechanicville. While attempting to fix the machine a State trooper, passing on a motorcycle, became suspicious and notified the federal prohibition officer in Troy. Two agents were dispatched to the scene and immediately placed the bootlegger under arrest, seizing the car and the booze. The whiskey, Scotch and rye, belonged half to the prisoner and half to a fellow New Jerseyan. It was being transported from Canada to the Skeeter state.

"A Divertissement Russe" opened Wednesday night at the Rendezvous, with music by the Russian Isba Balalaika orchestra. Dance music by the Joseph C. Smith's orchestra.

Max Fisher's orchestra, which is supplying the dance music for the California hotels of Pasadena, comprising the Huntington, Maryland and Pasadena hotels, leaves next week for the Fairmont hotel on what is believed to be the largest financial proposition ever tendered a dance orchestra on the Pacific Coast. Fisher is to receive a guarantee of \$2,500 a week and a straight 10 per cent. cut on the profits derived from the cafe service. The orchestra will occupy the Fairmont Terrace (formerly Rainbow Lane). There are 10 pieces in the band.

This is the orchestra which received \$5,000 for a single night at a ball given by Vincent Astor last year.

The musical jazz combinations that have gained more or less reputation do not disclose all of their staff on the platform. Several of the orchestras have an arranger and technical director on the pay roll. The arranger is all important to a popular melody orchestra. The technical director is around when rehearsals are held. One of the best known of all the cabaret bands is said to be wholly dependent upon the arranger, who is a playing member of the orchestra as well. This band's arrangements always attract notice and many bids are reported to have been made for the arranger. To hold him the orchestra leader is reported to have declared him in.

of Broadway some weeks ago when compelled to give up her tea room, is at Atlantic City, appearing in the cabaret of the La Marne hotel, formerly called the Dunlop. She is not dancing, though she may step with a partner at the La Marne by the time summer arrives. Miss Nesbitt's songs include, "I'm a Broad-Minded Broad from Broadway." When arriving at the shore she weighed 90 pounds, but is now well over 100. The La Marne is conducted by the Katz brothers, who formerly managed the old Isleworth, now called the Blackstone.

New York was given an anti-smoking thrill Monday night when policemen appeared in cafes and hotels and informed proprietors an ordinance recently passed prohibited women smoking in public places. The dailies made a scramble to find out how such a measure could have been passed and signed without the records having shown it. Later the order was rescinded, having been issued through a ridiculous error. Mayor Hylan was in Chicago. He immediately telegraphed there was some mistake, as he knew nothing about the anti-smoke k. a. The Mayor said: "I make it a rule in my administration never to interfere with the ladies. They do as they please anyway."

Irene Bordoni is now appearing at the Club Maurice, New York, as the special feature, and in addition is starring in "The French Doll" at the Lyceum. It is reported that she is under contract at \$2,000 weekly for the cabaret, though not anxious to make the appearance during the run of the play on Broadway. Other reports are that the Club Maurice engagement came as a lucky break for the star, whose show is doing fair business, though not listed as a hit.

JUDGMENTS

Paul Allen; 1493 Broadway Corp.; \$219.30.
Max Landau; same; \$241.73.
Dramas Productions, Inc.; T. Rau; \$752.20.
Edward G. F. W. Ferguson & Co., Inc.; Photoplay Pub. Co.; \$1,105.97.
Specialty Photoplay, Inc.; Evans Film Mfg. Co., Inc.; \$275.90.
Glenn M. Congdon; A. W. Delaney; \$22.65.
Century Holding Co.; Pathe Exchange, Inc.; costs, \$139.
Filmland Players, Inc.; Nicholas Power Co., Inc.; \$471.80.
Aubrey Lyles; Fischer Courant Co., Inc.; \$189.22.
Pekin Restaurant Co., Inc.; U. S. Fidelity & Guaranty Co.; \$453.70.
Frances Terry; H. Milgrim & Bros., Inc.; \$232.20.
Britton Busch; S. F. Dewing; \$61.50.
Equitable Amusement Co.; City of N. Y.; \$55.42.
Empire Moving Picture Co.; same; same.
Trygve Barth; Exclusive Clubs, Inc.; \$71.39.
Same; Reisenweber's, Inc.; \$33.54.
James Converse; same; \$93.46.
Julia Garrity; same; \$430.45.

Bankruptcy Petition
Pioneer Film Corp. of 126 West 46th street (Involuntary).

Attachment
Morosco Holding Co., Inc.; Anita Stewart Productions, Inc.; \$13,915.12.

Satisfield Judgment
Lloyd's Film Storage Corp.; J. J. Gallagher, adm'r.; \$6,476.34.

INCORPORATIONS

Rosebud Company, Inc., amusement places; directors, Harry Kahn, 92 East Broadway; Murray Kahn, 92 East Broadway; Helen Berkowitz, 2715 West Sixth street, Brooklyn; attorney, William A. Blank, 2969 West Eighth street, Brooklyn.
Westhampton Beach Club, Inc., constructing beaches; directors, H. H. Van Aken, 140 Nassau street; M. C. Managan, 155 Bergen avenue, Jersey City; William L. Fuhrer, 602 West 135th street; attorney, Macdonald DeWitt, 140 Nassau street.
Traver Chautauqua Corporation, Inc.; directors, George W. Traver and W. M. Finin, 1547 Broadway; Joseph L. Zoetel, 4102 White Plains avenue; attorney, J. L. Zoetel.
The Movo-Picto-Id Organization, Inc.; directors, H. E. Coakley, 10 West 95th street; J. M. Travis, 24 Everett avenue, Ossining; Joseph E. Dozier, 2880 Broadway; attorney, A. G. Gabriels, Gotham National Bank Building.
Bert Grant Music Publishing Company, Inc.; directors, Bert Grant 136 West 55th street; J. P. Barry, 332 West 55th street; and Pauline Barry, 347 West 55th street; attorney, Bert Grant, 1591 Broadway.
Springfield Dodge Corporation, amusement devices; directors, A. W. Buschman, 177 Lincoln road, Brooklyn; W. P. Buschman, 1650 71st street, Brooklyn; and James H. Birdsell, 1118 Boulevard, Hartford, Conn.; attorney, Albert von Wiegand, 81 Fulton street.
The United Women of America,

REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

POPULAR

FOOLING ME (Fox Trot)—Vincent Lopez and His Pennsylvania Hotel Orchestra.

FIGARO (One Step)—Jos. Samuels' Music Masters—Pathe No. 20686.

Even Lopez probably does not realize what attention he is receiving from the various recording managers and most certainly is not aware of the plans of one who has confided to this reviewer he intends starting Lopez off with a bang and "make" him a Whiteman over night. It is not betraying any confidence since Lopez no doubt will find out all about it. Lopez is doing recording now for several different firms. One has big plans in store for him, providing he delivers at the pace he has been maintaining. "Fooling Me" (Lodge) was a tune plugged tremendously in orchestra journals as a "society" fox-trot. Somehow it failed to score as expected. It is a good enough selection but it is one that depends too much on the orchestra to make. If the orchestra takes pains with special orchestrating, well and good. As is, it impressed not so well. The chorus introduction hints much of Puccini's "Madame Butterfly" strains. The company which published "Fooling Me" went broke pushing this and other numbers. However it is a fair selection, Lopez exacting considerable from it, thanks to his own efforts.

Lee David's "Figaro" is a fast one-step, Samuels' aggregation, a proven one and thoroughly experienced, doing justice to it. This disk is a good commercial combination.

WHEN SHALL WE MEET AGAIN (Waltz Medley)—Hackel-Berge Orchestra.

BY THE OLD OHIO SHORE (Waltz)—Green Bros. Melorimba Orchestra. Victor No. 18858.

For those who crave a waltz record to vary the continual jazz cycle, here's an excellent offering. The first is a slow smooth waltz given to string and wood-wind instrumental harmony counter-play. The Green Brothers Melorimba Orches-

tra (one of them is George Hamilton Green of the All-Star Trio), renders "By the Old Ohio Shore" in which the marimbas play the leading role (or rather notes). The upper registers of a marimbaphone sounds much like the hammering of a xylo, but there still is a difference if one listens. The intertwining of the Schubert "Serenade" strain in the Mary Earl (Registered in U. S. Patent Office, as the publisher has it) is cleverly done. "Mary Earl" incidentally hides the identity of a gentleman of 50 or more years who, since he delivered the "Beautiful Ohio" waltz under that nom-de-plume has had his publishers register the pen-name as a trade-mark for competitive protection.

MY HAWAIIAN MELODY (Fox Trot)—Frank Ferera's Trio (Instrumental).

SUSQUEHANNA SHORE (Waltz)—Same—Gennett No. 4807.

Frank Ferera and Anthony Franchini have proved themselves past masters of the Hawaiian guitar in their joint Victor and other releases. One of the duo has framed a string trio combination as an independent recording unit. There is something weird and haunting about the moan of the steel guitar, the trio's version of a popular waltz and fox trot falling soothingly on the ear. "My Hawaiian Melody" (Ringle-Coots), as the title suggests, is purely an Hawaiian theme. Strangely enough the strictly American "Susquehanna Shore" (Squires-Parrish-Young) because of its waltz rhythm lends itself better for string interpretation than the former orthodox Hawaiian composition.

IN MY HEART, ON MY MIND—Patricola (Vocal).

MAGGIE MAGUIRE—Arthur Fields (Vocal)—Pathe No. 20681.

Patricola's pat delivery ought to catch on with the record fans. Her initial Victor disk was a good attempt for a beginner, and did nicely on the sales. Similarly, if she has not been signed exclusively by anyone, Miss Patricola should make (Continued on page 39)

AUSTRALIA

By ERIC H. GORRICK

Sydney, Feb. 18.
HER MAJESTY'S—"The Boy." Business still big. Feb. 25, "The Merry Widow" (revival), followed by "The Belle of New York" (revival).

ROYAL—"Yeomen of the Guard" lived Feb. 15. Revival made under Williamson-Tait direction. Stella Wilson hit as Elsie Maynard. Charles Workman very good. Victor Prince in character part splendid. Byrl Wakely sang with dash. Charles Mettam miscast as Colonel Fairfax; act jerky. Mounting splendid. Minnie Everett produced. Gustave Slapowski conducted. Feb. 18, "Dorothy" (revival).

CRITERION.—Nicola, magician, opened Feb. 11, direction Williamson-Tait. Business to date been fairly good. Whether it will remain so doubtful. Nicola uses number of assistants on stage and in audience. Most of his tricks have been seen here before. The entertainment drags toward finish. Nicola uses bright chatter. Locke and Dare, two girls, in songs and dances, opened second half; poor type of act. Randolph Wagner, lightning sketch artist, failed to live up to the lightning part of billing. Great publicity to boost show.

PALACE.—After number of years Williamson-Tait revived Charles Hawtrey's comedy, "The Private Secretary," with Charles Walenn as the Rev. Robert Spalding. Business held good for time, but fell away. "Charles's Aunt," to have followed, was dropped. Theatre now dark. Williamson-Tait gave piece splendid mounting and surrounded the star with excellent support. Charles Walenn made legitimate hit of show. George Blunt ran close second. William Greene was good. Gracie Doran as Edith Marshland charming. Maggie Moore laughing hit in a character bit. Beaumont Collins overacted. Cast included Vivian Edwards, John Fernside, Frank Reade, Fifi Russell and Frank Harcourt.

TIVOLI.—Business big here twice daily. Ethel Shields star attraction. Next to closing, she made hit of show. Selznick News opened. Central jugglers, followed. Brooke and Cahill, comedians, went well. Con Morrell, comedian, success. Bert Gilber, new sketch entitled "Nuts and Maderia," closed intermission and ran away with laughing hit of show.

Inc., encourage production of clean pictures; directors, Mrs. Henry Clark Coe, Mrs. Walter E. Lambert and Mrs. J. Woolsey Sheppard, 50 East 58th street.
Park Sporting Club, Inc., boxing and wrestling bouts; directors, L. C. Haggerty, Edwin T. Corcoran and A. J. King, 17 East 42d street.

Togo, juggler, opened second part. Musical Shirley's closed.

G. O. H.—"Dick Whittington" panto. Business big.

FULLER'S.—Business away off, but picking up. Billy Elliott, blackface, headliner, ran away with the hit. Marshall, talking contortionist, opened; hit. Carlton and Roslyn got over. No. 2 spot. Donald Stuart, mock magician. Lloyd and Raymond flopped with old song and talk, but picked up with dancing. Jack Trent and Sadie went over with songs and talk. Mable and Malfe opened intermission; fair; man performer spoils what little material act contains by trying to be funny. Frank and Elsie Alber did well. Maggie Foster, violinist, did four numbers to success. Roger Trio closed.

HAYMARKET.—Films. Richard Barthelmess in "Tofable David." Anna Case in "Hidden Truth." Corbasi Trio, vocalists and harpists.

GLOBE.—Matheson Lang in "Carnival," second week.

LYCEUM.—James Kirkwood in "The Great Impersonation." Ethel Clayton in "Beyond."

KING'S CROSS—"Cappy Ricks" and "The Broker Road."

Melbourne

HER MAJESTY'S—"Babes in the Woods" panto.

PRINCESS—"Bluebeard," panto.

ST. KILDA—"Famous Dagger Co. ROYAL—"A Night Out."

KINGS.—John D. O'Hara, "The Laughter of Fools."

PALACE.—Allan Wilkie Co.

TIVOLI.—Wilkie Bard, Cliff Morgan, Carrie Lancelotti & Co., George Hird, Jack Thompson, Rosa Walton.

BIJOU.—Mr. Paul, Mimi Co., Davey & Ritchie, Gus Raglus, Bessie Slaughter, Vaude and Verne, Brull and Hemsley.

STRAND—"Carnival."

HOYT'S—"The Devil's Kingdom."

Adelaide

ROYAL.—Harry Musgrove presents "The Frolics of 1931."

GARDEN.—Humphrey Bishop Co.

KINGS.—Gardiner and Revere, Rennie and Berisford, Andy McPherson, Wells & Dell, Phoebe, Alberto, Ling and Long, Lola Stan-

tonne, Richardson Brothers and Cherrie.

WEST'S—Pictures.

OZONE—Pictures.

Brisbane

HIS MAJESTY'S—"Paddy the Next Best Thing."

ROYAL—"Camille," stock company.

EMPIRE.—Granville and Fields, Bradley and Hamilton, Connors and Paul, Musical Wetherlyes, Walter George Co.

(Continued on page 30)

Evelyn Nesbitt, who dropped off

The Fifth avenue and Broadway

M. S. BENTHAM Presents

JIM

DIAMOND

SYBIL

AND

BRENNAN

IN

"SOMETHING FOR SALE"

By CECIL LEAN

AT B. F. KEITH'S ALHAMBRA, NEW YORK, THIS WEEK (MARCH 27)

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BOSTON	35	NEW ORLEANS	35
BUFFALO	38	PHILADELPHIA	35
CLEVELAND	37	PITTSBURGH	36
DETROIT	36	PORTLAND, ORE.	28
INDIANAPOLIS	28	ROCHESTER	38
KANSAS CITY	38	ST. LOUIS	37
MONTREAL	38	SYRACUSE	37
		WASHINGTON	38

INDIANAPOLIS

By VOLNEY B. FOWLER

English's closed last week with the "Follies." Usual sell-out. Murat had fine three days last half with "The Claw." Lionel Barrymore received one of the greatest ovations of the year, taking 12 curtain calls after the third act smash. Legit and vaudeville evidently pulled the crowds away from the movies, three of the four big photoplay houses reporting "fair business." The fourth had a fine week. Not enough business for all. William Hodge in "Dog Love" at the Murat April 6, 7 and 8. Murat dark this week.

The Laporte Theatre Co. organized last week, intends to build a theatre costing between \$400,000 and \$500,000 this summer at Laporte, Ind. A. Sommerfield is president; Normal Wolfe, vice-president, and J. Levine, secretary-treasury. It

John Keefe

"The Corn-Fed Boob"

Next Week (April 2), Orpheum, St. Paul

was announced that ground will be broken in 30 days.

Gustave G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, and one of the principal stockholders in the Central Amusement Co., Indianapolis, has announced his candidacy for the Republican nomination for State Senator. The primary will be held May 2. Mr. Schmidt was a member of the City Council for four years, ending Jan. 2 this year.

ROCHESTER, N. Y.

By L. B. CKEFFINGTON

GAYETY—Billy Watson.
PAYS—Little Lord Roberts, Moore and Elliott, Riano Trio, Forman and Brown, Davis and Chadwick, Stanley Brothers; Dustin Farnum in "Iron to Gold," film feature.

FAMILY—Musical stock.
Pictures: Gloria Swanson in "Her Husband's Trademark," Regent; Mae Murray in "Peacock Alley," Piccadilly.

The Lyceum is dark all week, except Saturday, when Tony Sarg's Marionettes will appear.

The Star closed Saturday. It is announced it will reopen in September, but no policy is given. It

is doubtful, however, if it will show the same class of pictures next season. During the past two seasons, or since Marcus Loew took it over, it has shown high-class films and maintained 50 cents as the admission price. Since local interests took over the Loew houses here recently it has been thought that the Star next season will give way to the new Eastman National Academy of Motion Pictures. It is rumored the Star will show vaudeville.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, dark; last half, "Two Little Girls in Blue."
PASTABLE—Dark.
STRAND—"The Lane That Had No Turning."
ROBBINS-ECKEL—"The Four Horsemen."
EMPIRE—"Polly of the Follies."
SAVOY—"Man to Man."
CRESCENT—"The Hunch."

Death and illness in the families of two performers booked at Keith's caused the cancellation of their acts Monday. Just before the matinee Sydney Fayne, of The Faynes, received a wire advising of his mother's death at Whitestone, L. I. Gordon and Rica, appearing at the Temple, filled the gap at the matinee. The Norvelles were sent from New York for the rest of the week. The second blow fell upon Joe Rome, of Rome and Gaut, who received a telegram his wife was critically ill in New York. Rome played the Monday performance and then left for New York. Mason and Cole substituted.

Giovanni Bitette, 20, was sentenced to three months in the Onondaga county penitentiary Tuesday by Justice Benjamin Shove for annoying women in the Temple Monday night. Alice Thompson, who appeared against the man, declared he took a seat directly behind her and attempted to attract her attention by blowing down the back of her neck. After she had protested, with no result, the young woman called a policeman.

The Lyceum, Ithaca, will close April 4 with "Mr. Pim Passes By."

The Carriage Holding Corporation, formed to take over the Carriage Opera House, has elected these officers: President, Eugene

FOR SALE
SHIP FOR STAGE USE

How Set of Ocean Liner, with Smoke Stack, Pier, Bumpers, Etc. Price \$75. Cash. May Be Seen by Appointment. J. R. BOLTON, 15 West 37th Street. Phone Flts Roy 0124. NEW YORK

Walsh; vice-president, W. O. Adner; secretary, Charles Chauffy; treasurer, Thomas Coyle.

"The Four Horsemen," playing a second Syracuse engagement at the Robbins-Eckel this week, will, from indications, give that theatre a record box office gross. The house was packed to the doors at Sunday's opening, and at 9 p. m. Manager Francis P. Martin stopped the sale. This is 45 minutes earlier than the usual time.

The Empire placed a unique lobby display for the engagement of "Polly of the Follies." A miniature theatre was constructed—an exact duplicate of the film set in the film. Lobby displays here are a novelty, and the house attracted unusual attention with the display.

"Two Little Girls in Blue" at the Wieting last half this week.

Robbins-Eckel will have "Foolish Wives" all next week. Special publicity man here.

The Olympic, Watertown, has "The Four Horsemen," second time.

Harold Salter, leading man for the Knickerbocker and Empire Players here last season at the Empire, and now said to be playing in stock at Holyoke, Mass., failed to pay for a second-hand car he drove around Syracuse, according to a judgment secured by the Syracuse Mortgage Corporation here. Salter was served with the complaint some time ago at Brooklyn, but failed to answer the pleadings.

The Elvin Theatre Co., with a capitalization of \$50,000, has been incorporated in Endicott by S. Howard Ammerman, Benjamin H. Dittich and Vina F. Ammerman. The concern will erect a new house

on the site of the old Masonic Block there. While pictures will form the initial policy, vaudeville will later be added, it is said.

F. E. Wickwire & Son, of Waverly, heretofore operating an auto sales agency there, will invade the picture field in that place, erecting a 60x100 foot theatre at Pennsylvania Ave. and Broad St. The house will be of concrete and steel construction. The Wickwires intend to buck the Sayre Amusement Co., which now operates the Loomis and Amus at Waverly, the new Sayre theatre, and the Morley at Athens, Pa.

The Gauthier, Gouverneur, is destined to pass from the North Country theatrical map. William Gauthier, owner, announced this week that he will offer the building for sale to the village, for remodeling into a fire station and municipal building. The proposition will go before the village at a special election, it is said. The theatre, three-stories high, occupies one-half of the Union Hall Block.

The American, recently erected in Canton, N. Y., at a cost of \$65,000, has been sold to Stanley Southworth, veteran picture house operator, by Byron H. Rogers. Since its erection by the latter, the two men have jointly operated the house. Southworth has been engaged in the theatrical field for 14 years. He also at present holds the lease of the Canton opera house. The American, opened in December, seats 875.

FOR SALE—ROYALTY BASIS
"AT THE BAL MASQUE"
A new, original comedy act with music; four characters; five musical numbers. Special Acts and Songs Written.

C. FINE
600 West 161st Street, New York

EDWARD and
MIRIAM ROOT

FEATURED DANCERS WITH

PAT ROONEY'S

"RINGS OF SMOKE"

ORPHEUM CIRCUIT

TO THE MANY KIND FRIENDS WHO HAVE EXPRESSED THEIR CONSOLATION AND GRIEF AT THE PASSING OF MY BELOVED WIFE, ALVIRA M. DEMAREST, I TAKE THIS MEANS OF THANKING THEM FOR THEIR KIND EXPRESSIONS OF SYMPATHY AND REGRET.

RUBIN DEMAREST

JUST TO ANNOUNCE THE RETURN OF

THOMAS J. GRAY

AUTHOR

Who is now free to accept commissions to write anything that demands laughter from any kind of an audience. Strangers wishing to investigate Mr. Gray's ability are invited to look over any of the following:

JANE and KATHERINE LEE

"The New Director"

"GREENWICH VILLAGE FOLLIES"

OF 1920

WITH

Bert—SAVOY and BRENNAN—Jay

EVA TANGUAY'S

"I'll Get Famous Yet"

Co-author of the

Irving Berlin—Sam H. Harris

"MUSIC BOX REVUE"

WITH

WM. COLLIER, FLORENCE MOORE, JOSEPH SANTLEY, IVY SAWYER, SOLLY WARD, IRVING BERLIN, WILDA BENNETT, PAUL FRAWLEY, Etc.

John Henry Mears'

'The BROADWAY WHIRL'

WITH

BLANCHE RING, CHAS. WINNINGER, WINONA WINTER, JAY GOULD

Etc., Etc.

Just Completed a Pleasant Season in Hollywood, Cal.; with

BUSTER KEATON

Assisting Joseph A. Mitchell and Clyde Bruckman in the Preparation of Mr. Keaton's Scenarios

SUITE 1102, PALACE THEATRE BUILDING, NEW YORK CITY

FASTEST HUMAN ON SKATES

EARLE REYNOLDS

REYNOLDS DONEGAN CO. "BALLET ON WHEELS"

HOLDER OF FOLLOWING WORLD'S ICE SKATING RECORDS; MADE IN COMPETITION OVER SURVEYED COURSES IN NATIONAL A. A. U. CHAMPIONSHIPS:

100 yards in 8 4/5 seconds (standing start without wind), Detroit, Feb. 1, 1898

440 yards in 37 2/5 seconds; A. A. U. Championships, Silver Lake, S. I., Jan. 27, 1897

880 yards in 1.14 4/5 seconds; A. A. U. Championships, Silver Lake, S. I., Jan. 26, 1897 (after being set back nine (9) yards for false starts).

For confirmation look up files of Jan. 27 and 28, 1897, all New York Papers and Associated Press papers throughout the United States for half and quarter mile records. For 100 yards see files of Detroit papers Feb. 8, 1898.

Rep. GLADYS F. BROWN, 1103 Palace Theatre Building.

Care HENNESSEY AGENCY, N. Y. C.

AUSTRALIA

(Continued from page 27)

MELBA.—"The Child Thou Gavest Me."
TIVOLI.—"Bucking the Line" and "Playing with Fire."

NEW ZEALAND

Auckland

HIS MAJESTY'S.—"Scandal."
OPERA HOUSE.—James Teddy, Videau and Kirby, Connelly and Shaw, Burton and Dyer, Hartley and Wright, Walter Johnson Co.
STRAND.—"Bits of Life."
TIVOLI.—"The Woman God Changed."

Christchurch

OPERA HOUSE.—Rev. Frank Gorman, stock drama.
GRAND.—"The Girl in the Taxi."
ROYAL.—Joe Coyne in "Nightie Night."
LIBERTY.—"Black Beauty."

Wellington

HIS MAJESTY'S.—Mlle. Nadje, Palmetto, Taylor and Summers, Tubby Stevens, Hal, Las Revedos, Tilton and West, Russell and Frost, De Wilfred, Kennedy Brothers, Otis Mitchell.
EMPRESS.—Elsie Ferguson in "Footlights."
KINGS.—"Nomads of the North."
PARAMOUNT.—"Thunderclap."

Dunedin

HIS MAJESTY'S.—"Firefly."
PRINCESS.—Flora Cromer, Weir and Poole, Edna and Paul, Crane and Laurence, Baron, Toots and Toodles, Miller and Rainey, Gladys Shaw, Remora, Walter McKay.
QUEENS.—"No Woman Knows."
EMPIRE.—"The Wild Goose."

Harvey and Riehl have arrived under contract to Fullers.

Jack Hogue has been engaged by Williamson-Tait for "Mary" at Easter.

"Dick Whittington," the Fuller pantomime, has passed its 85th performance. Odiva's Seals featured.

John O'Donoghue has been appointed general sales manager for Australia of United Artists. This firm is to release "Way Down East" here very shortly.

A. C. White, part owner of the Fisk Jubilee, died suddenly last week. The show will probably disband.

John O'Hara leaves for Europe this month. Mr. O'Hara has had fine success in this country. His biggest hit was in "Lightnin'."

Jack English, late of Berg and English, has framed a new act with Irene West. The couple have been booked by the Fuller circuit.

Williamson-Tait have offered the Chief Railway Commissioner £10,000 per year for two years for the privilege of advertising in suburban railway trains. The offer is being considered.

Robert Greig is producing John McCallum's "Town Topic" company in Brisbane. Mr. Greig was chief producer for the Tivoli for many years.

Emilie Polini returns to the stage March 11 under Williamson-Tait.

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

NEWS OF THE DAILIES

Miss "Billie" Clearwater, actress, was injured in an automobile accident near Trenton, N. J., March 22. The car struck a rut and skidded into a telegraph pole killing the driver and injuring another occupant.

Sarah Bernhardt has announced she will play the role of Eve in the four-act play, "Adam and Eve," written by Sacha Guitry, whose father will be Adam in the production. Mme. Bernhardt will play Eve as being 70 years old, and Adam is to be impersonated as seven years her junior.

Great Neck, L. I., having acquired some fame as a summer rendezvous for actors and actresses, may have its own theatre for the purpose of trying out plays. The syndicate undertaking the project has approached Sam Harris to lease the proposed theatre.

The Playcraftsmen, a new dramatic society at Yale, has gone into laboratory work as a means of instruction in scene settings and stage lighting. A miniature stage five feet square, including most of the necessary devices for scene shifting lights is used.

The Syndicate of Paris Restaurant Proprietors has reached a decision that on April 10 all orchestras

direction in Edward Knobloch's "My Lady's Dress." New piece will open at Criterion theatre. Miss Polini appeared here a few years ago in "De Luxe Annie" and "Eyes of Youth."

"The Bat" is to be produced here shortly. Williamson-Tait.

Fullers have closed in Hobart, Tasmania. Poor business.

Spirakovsky, the pianist, has been engaged by J. & N. Tait for a tour in April.

Harry Musgrove, director of Musgrove's Tivoli Theatres, Ltd., has appointed Tom North to represent the company in America. Mr. North will open offices in New York city. It is reported that offers will be made vaudeville stars to make the trip to Australia. After playing this country acts can play South Africa and then go on to London.

Mr. McGowen has been appointed film censor for New South Wales. His appointment raised a storm of objections from film men. The appointment is looked upon as further attempt to harass industry. The system at present in vogue was quite satisfactory to everybody. It consisted of inspection by the police and the reference of any doubtful films to a committee of representative men, including the Chief Secretary, Minister for Health, Inspector General of Police and others. William Howe, president Federated Picture Showmen's Association, has issued an appeal to all showmen to register their emphatic protest against McGowen's appointment. Mr. Howe concluded by saying: "Since we already have a Commonwealth censorship of the most drastic nature what is there left for Mr. McGowen to censor?"

in their establishments will be done away with. The tax imposed by the government on all amusement places, of which the restaurants are declared to be a part, is given as the reason. A tax of 25 per cent. is required by the government and the Assistance Publique has placed a claim for an additional 13 per cent. The latter item forced the proprietors to their decision. Theatrical owners, managers and cinema exhibitors are up against the same proposition which has been rampant in France for quite some time.

Mrs. Elvira Demarest, wife of Reuben Demarest, jumped from the fourth floor of Hotel Margaret on West 47th street Saturday night and was immediately killed. She was 33 years old and said to have been suffering from tuberculosis.

The New York "Herald's" Sunday magazine section devoted a page to Jack Dempsey, Will Rogers and "Babe" Ruth, naming their yearly incomes at \$500,000, \$150,000 and \$100,000 respectively, also giving a condensed life history of each from the time Dempsey was a scene shifter in a theatre, Rogers a cowboy and Ruth played ball on a school team. The story, in addition, named Bebe Daniels as the probable second Mrs. Dempsey.

The "World" has announced that Heywood Brown will hereafter be its dramatic critic in succession to the late Louis V. De Foe.

Coney Island received its initial crowd of the season Sunday when the thermometer went to 72. It was estimated 125,000 people visited the resort, of which 1,000 took a dip in the ocean.

Police of Newark, N. J., arrested

FOR SALE
NEW 7-ROOM HOUSE

New Gardens, All Modern Improvements. Finely Built. Tax Exempt. BARGAIN. Phone 7616 Richmond Hill.

five men in a raid Sunday night, two of whom were said to have taken part in the \$10,000 robbery at the Capitol theatre last December. One of the men, reported to have confessed, stated that the picture palace holdup was framed by a negro employee of the house who has since been arrested.

The Belmont, New York, will next season house a repertory company to be formed by a combination of players and directors, who will present dramatic plays by native authors. The new policy is to be permanent with the plan of operation calling for a general manager at the head of a special board, which will decide on the plays to be given. The theatre at present is under the direction of Richard G. Herndon.

Andre Himmel, who a year ago attempted to float a million dollar Franco-American moving picture corporation on a shoestring, has been released from the Central Prison on a Paris court finding there was much doubt as to there being an actual case against him. The slowness of American lawyers in furnishing evidence caused the court to reach its decision with the promoter being released without bail.

The midnight benefit performance (Continued on page 32)



"JUST THE HAT YOU WANT — AT LESS THAN YOU EXPECT TO PAY" SMART — CHIC — ORIGINAL "ADELE" CREATIONS "Show me a well dressed woman and I'll show you an Adele Hat." 10% discount to N. Y. A's. from an N. Y. A. ALSO TO PROFESSIONALS 160 WEST 45th STREET 2 Doors East of Broadway

EDDIE MACK TALKS:

No. 76

Notwithstanding the fact that we expect the alterations to be completed within the week, we intend to continue the exceptional sales of natty Spring wear. Styles and values are the two biggest attractions at this alteration sale, and a glance at the attractive wearing apparel on display will easily convince the most careful buyer.

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

Have You Ever Visited a Real California Cafeteria?

BUNN BROS. BROADWAY
CALIFORNIA CAFETERIA

INCORPORATED

IS NOW OPEN

LOEW'S STATE THEATRE BUILDING
45th STREET and BROADWAY
NEW YORK CITY

Come and see the Finest Cafeteria in the Country
Music—Wholesome Food at Moderate Prices

NEAL LABEL

"WITH THE MOBILE FACE"

WEEK MARCH 20, PALACE, CHICAGO WEEK MARCH 27, MAJESTIC, MILWAUKEE NEXT WEEK (APRIL 3), MAJESTIC, CHICAGO

Completing SECOND CONSECUTIVE TOUR Over the ORPHEUM CIRCUIT

The Acknowledged Theatrical Trade Medium of the
World's Theatre



JOHN GIURAN AND LA PETITE MARGUERITE

FEATURED WITH "THE MIDNIGHT ROUNDERS" AND "THE LAST WALTZ," RECEIVED FROM GEORGE M. COHAN, LAST WEEK (THROUGH MAX HART) AN OFFER TO JOIN A GEO. M. COHAN PRODUCTION MCH. 27 IN CLEVELAND

FROM THE MESSRS. SHUBERT (THROUGH DAVIDOW & LE MAIRE), LAST WEEK, TO REJOIN "THE LAST WALTZ" TO OPEN APRIL 17 IN BOSTON

FROM H. B. MARINELLI, REPRESENTING VOLTERRA (WHO IS PRODUCING A REVUE IN PARIS, APRIL 17), AN OFFER FOR A TWO MONTHS' ENGAGEMENT AT 1,000 FRANCS DAILY; PAYMENT GUARANTEED

AND THE ACT OF

JOHN GIURAN and LA PETITE MARGUERITE

HAS SIGNED TO REJOIN "THE LAST WALTZ" FOR THE SUMMER RUN IN BOSTON, OPENING APRIL 17

At B. F. KEITH'S HAMILTON, NEW YORK, Next Week (APRIL 3) At B. F. KEITH'S ALHAMBRA, NEW YORK, Week of APRIL 10

EUROPEAN REPRESENTATIVE:
H. B. MARINELLI

VAUDEVILLE REPRESENTATIVE:
ALF T. WILTON

PRODUCTION REPRESENTATIVE:
DAVIDOW & Le MAIRE

NEWS OF THE DAILIES

(Continued from Page 30)

held at the Palace, New York, for the Jewish Relief, Saturday, brought a capacity house with an overflow. Seats sold at \$10 apiece, with the performance running until after three o'clock.

Ruth Laving Winters known professionally as Jackie Winters was granted a suspended sentence in Special Sessions, New York, Tuesday after having pleaded guilty to

a shoplifting charge. The suspended sentence was granted when the girl admitted she had stolen a hat and a pair of earrings from a department store as she was about to be married. The court released her in order that she could marry Tommy Toner, a vaudeville actor, the ceremony being performed the same day.

The city ordinance on daylight saving will become effective Sunday, April 30, at 2 a. m. At that time the clocks of the city will be advanced one hour and will continue until Sept. 24.

"The Bronx Express" originally produced at the Yiddish Art Theatre has been placed in rehearsal under the direction of Mr. and Mrs. Copurn as a future Broadway attraction.

Rudolph Seider owner of a Brooklyn picture house was shot and robbed by three bandits as he was about to enter his home Monday night. A bullet entered his chest and he was carried into his home in an unconscious condition. The amount of his losses are unknown.

Lawrence W. Carroll, former manager of the Bialto, New Haven, when it burned last November, causing the death of nine people, was held for the Superior Court Tuesday on a charge of manslaughter based upon the findings of the coroner. Carroll was charged with neglect in allowing incense to be burned upon the stage which was the cause of the fire. His bond was placed at \$1,000. A. S. Black, of Boston, one of the three men charged by Coroner Mix as being responsible for the disaster has not appeared in court.

A. B. Farwell of the Law and Order League of Chicago necessitated the manager of "Ladies Night" playing at a local theatre to appear before James W. Breen, First Assistant Corporation Counsel, on a charge that the piece was obscene. The representative of A. H. Woods entered a denial, claiming the play had played for nearly a year in a Broadway theatre.

Pauline Frederick will return to the speaking stage as the star of the London production of "Lawful Larceny" to be made by A. H. Woods in April. She will appear next season under the same management in New York in "East of Suez."

In addressing the members of the New Century Club, Philadelphia, Tuesday, Amelia Bingham recommended that men wear corsets. Her claims were based upon the fact that corsets give the form a certain trimness whether worn by a man or woman.

The Players Assembly has started rehearsals of a new mystery play which will be presented at matinee

WITH THE MUSIC MEN

Matty Levine has rejoined the Remick professional staff.

Jerry Simon, formerly with Harms, has joined the Belwin business staff.

Harvey Schloeman is now with Fred Fisher, Inc.

The new officers of the New York Music Publishers' and Dealers' Association are Merritt E. Tompkins, president (Schirmer & Co.); Isidore Whitmark, vice president; Charles Keller, secretary; J. F. Glassmacher (re-elected), treasurer. The Board of Governors consists of E. B. Marks, Elliott Shapiro, W. L. Coghill, George Fischer and Paul Stroup.

"Kiss Me by Wireless" has been officially adopted by the Radio Corporation of America as the official radio song. Louis Breaux, Justin King and Fred W. Hager have collaborated on it, published by F. Wallace Rega. Mr. Hager is the director of the recording laboratories of the General Phonograph Co. (Okeh records).

Al Mouquin has resigned as arranger from Berlin, Inc.

DeLyle Alda and the Brox Sisters have been added to the Brunswick list of recording artists.

Leona Williams has been signed as an exclusive Columbia "blues" artist.

George Offerman, an old-time song plugger, has joined Remick's professional staff.

Anthony Paganucci, who was bandmaster of the U. S. S. Kansas band during the war, is financially interested in the new Halicopag Music Publishing Co., which has located its "workshop" at 557 West Broadway, New York. A Times Square professional office will be established shortly. Mr. Paganucci has composed the popular and

performances at the Belmont, New York.

In reporting to Secretary of Labor Davis this week Lillian Russell, who recently returned from Europe, where she was engaged as a special immigration inspector, recommended that a 5-year ban be placed on immigration to this country.

standard catalog of the new firm (lyrics by Arthur Clyde).

Bob Nelson and Ernest Breuer have written a new number dedicated to Nora Bayes which the Broadway Music Corp is publishing. Nelson introduced the song at the Winter Garden recently.

Maurice Rosen, sales manager of the Remick concern, was moved to the Pittsburgh (Pa.) branch this week.

Tom Bashaw, vaudeville reviewer of the Chicago Herald-Examiner, has gone lyric writing, finishing two songs. One is "Give a Bonus to Our Boys," that the paper distributed with its Sunday issue. Dick Shapiro, of the same paper, wrote the music to a ballad of Bashaw's.

J. L. Dilworth, co-founder of the Huntzinger & Dilworth music house in 1915, has connected with the G. Schirmer executive staff.

The Music Publishers' Association of the United States and the National Association of Sheet Music Merchants will convene in New York June 13, 14 and 15. The publishers' headquarters will be the Astor, and the music dealers will gather at the McAlpin.

Irving Berlin, Inc., has in its files a letter from an orchestra leader in Bournemouth, England, "to the biggest music publishing company who publishes songs, ragtimes and dances, New York, U. S. A." The postoffice people pencilled in the name of the Berlin firm.

Milt Hagen, formerly with Jack Mills and other publishers, is now handling the publicity for S. C. Caine, Inc.

The new radio fad has brought a

A CORRECT TREATMENT FOR Baldness

Baldness Can Be Prevented by **Quartz Rays**
BALDNESS—FALLING HAIR—DANDRUFF and all Scalp Disorders successfully treated with my incomparable Sun-Ray treatments. This is unconditionally guaranteed, providing your hair bulbs show vitality. Those treatments have been gratifyingly realized by some of the most prominent stars in America and abroad. Free Literature.
ALOIS MERKE
The Well-Known Scalp Specialist
512 Fifth Ave., at 43rd St.
Longacre 8732. Room 409.

J. GLASSBERG
SHORT VAMP SHOES
\$8.85 FOR STAGE AND STREET AT MODERATE PRICES
Satin Strap Pump Catalogue 225 W. 42d St. Stage Last Pumps, Flats, Ballets—Box
Black, White, Flesh V FREE 225 New York or Soft Toe. Reliable Mail Order Dept.

flood of radio songs to the M. P. A. for title registry.

An innovation as far as hold dance orchestras are concerned is the signing up of J. Bodewitz Lampe, the veteran Remick arranger, to specially arrange for Vincent Lopez's Hotel Pennsylvania (New York) orchestra. Lampe will supervise all of Lopez's phonograph recording and other orchestration.

Harry Jentes' copyright infringe-



ALMA NEILSON
AND COMPANY IN
"BOHEMIA"

VARIETY

March 24, 1922.

Alma Neilson and Co. were a pleasant surprise. It is a dance revue dressed up with a Greenwich Village studio setting. The act is titled "Bohemia," the two boys introducing it with a song of the same title. They are attired in artist's tams and velvet smocks as is the pianist in full stage. However, the act is Alma Neilson. She stops the act cold twice with her playful ankle work. She showed everything there is in the legmania lexicon, including a couple of postscripts of her own that whinnied. A hoppy split is a peach. For the rest of two boys fill the waits with the hoofing double and solo bits, a number consisting of Miss Neilson imitating their buck and wing the toes, always going the male one better. Miss Neilson is cork production material and a fixture vaudeville.

Continuous Publicity

An important factor is ECONOMY in buying Advertising in volume. Advantages in rates go with consistent exposition.

That Pertains EXACTLY to

Variety's Special Service Plan

IT PAYS TO ADVERTISE via this plan, which covers a period of from six to twelve months.

For particulars, apply to any VARIETY OFFICE



KENNARD'S SUPPORTERS
219 W. 34th St., N. Y.
Phone Fitz Roy 6344
Send for Catalogue

I wish to announce that I have signed a two-year contract with the

B. F. KEITH VAUDEVILLE EXCHANGE

starting September, 1922, through the efforts of FRANK DONNELLY, of the NORMAN JEFFERIES office.

JOSEPH K. WATSON

P. S. Many thanks to Barney Gerard for three very pleasant seasons, and also for the courtesy extended which has made the above-mentioned contract possible.

ment suit against Jerome H. Remick & Co., Irving Berlin, Inc., and Irving Berlin, individually, arising from the song, "All By Myself," was dismissed by Judge Julian W. Mack in the local district Federal Court last week on the ground the complaint sets forth no facts to constitute a cause for action, and that the Federal Court had no jurisdiction in such matter.

Jentes in 1920 wrote a song entitled "All By Myself," in collaboration with Eugene West, which Remick published. Berlin's song of the same name was different in construction, although the Berlin firm secured the right to use the same title from Remick's.

Jentes contended that the publisher of the first song should protect the authors' interests and not transfer titles. Abner Greenberg represented the defense, Gilbert & Gilbert the Berlin Co., and Leon Laaki appeared for Remick.

Greenberg says he will carry the matter into the Court of Appeals.

Alex Gerber and Jean Schwartz, Witmark staff writers, have retained Abner Greenberg to represent them in a claim against Irving Berlin, Inc., arising over the song, "You Can Have Every Light on Broadway, Give Me That One Little Light at Home," written by Benny Davis and Seymour Simons. Gerber and Schwartz's song, copyrighted by them December 10, 1921, is titled "To Give All the Lights on Broadway for One Little Candlelight at Home."

Cliff Hess won a claim against Irwin Rosen before Judge Coleman in the Ninth District Municipal Court last week for accrued unpaid royalties on the "Song Shop" act and another turn with the Ryan Sisters and Berrens featured. Hess wrote both acts, which Irwin produced. The judgment award is for \$37.20.

Employing the radio as a song demonstrating medium is the newest angle on the radio fad. S. C. Caine, Inc., music publisher, has arranged a legitimate manner by which to demonstrate to out-of-town orchestra leaders how a metropolitan orchestra renders a popu-

lar dance tune. Giorgio Passillia's Hotel Ambassador orchestra will perform next Thursday at 7 from the Westinghouse Electric Co. broadcasting station in Newark. Only Caine tunes will be demonstrated.

A New York City Court action that goes on the short cause calendar for early trial will define what is a melody. The defendant is Harry Von Tilzer. Norman Vause is suing to recover a portion of record royalty he alleges himself entitled through having written "Answer," published by the Von Tilzer firm. The Von Tilzer-Vause contract specified the composer was not to receive royalty on any melody in which his composition might appear. The Victor issued what it described as a melody, carrying two numbers, "Answer" and "All She Said." Vause started the action on the allegation that two numbers do not constitute a melody. The dictionary definition is that a melody is composed of more than one melody. The defense will also offer that a melody as accepted in the trade is two or more numbers joined. The suit asks for \$1,700. Mr. Von Tilzer will contest to establish a precedent. The music publisher's theory is that if paying royalty upon a melody of two numbers or dividing his record royalty, he would have to share equally with both composers, which would require all of the royalty received, whereas he actually receives no more for a melody of two numbers than he would have if each were issued by itself and then divided with each composer one-half.

George D. Lottman, a Philadelphia newspaperman, has joined the Jack Mills staff as advertising and publicity manager.

NEW ACTS

Knox and Inman, in "The Woman Always Pays," by Andy Rice.

Baroness Norka Rouskay, from Russia, assisted by male, in singing and dancing turn.

"Jazzmania," featuring Babe Barbour, with two men orchestra of five. Lois Josephine and Leo Henning returned to vaudeville last week.

Leo Greenwood and Co. in "Mind Your Own Business," by Hugh Herbert.

"One Touch of Art," three-people sketch.

Valerie Bergere is to revive her former sketch, "Little Cherry Blossoms," as a vehicle for Violet Barney. Miss Barney has appeared in support of Miss Bergere for several seasons.

MINERS MAKE UP

Est. Henry C. Miner, Inc.

CHI'S BEAU BRUMMEL REMARRIES EX-WIFE

Harry Vernon Worried Between Alimony and Income Tax

Finding he could not get the alimony he had to pay his wife through legal process reduced, and contending his reputation as "the best-dressed cabaret entertainer" in Chicago would be impugned, Harry Vernon decided last week to solve the problem by rewedding his ex-wife, Bobby Grey, also a former cabaret entertainer.

This was solved after Vernon had a long confab with the income tax collector. He found that he was no longer entitled to exemptions accorded to a married man by Federal tax laws, and that the toll paid to Uncle Sam would be heavier than he could stand and at the same time be the Beau Brummel of the cabaret world. Vernon worried how he was going to buy a new dress suit every six weeks and at the same time pay the alimony ordered. Judge Sabath of the Circuit Court, and as well give to the Government its quarterly installment of tax. It preyed on his mind, brought wrinkles to his forehead and choked up his voice while he was warbling. He sought the advice of friends, and after having it imparted to him, decided the easiest way out of it would be to call on Bobby and their little son.

The sight of the child brought back to Vernon the many happy days of his early married life. After suppressing tears he importuned his former wife to accompany him to the office of Judge Sabath. When the couple arrived in the Judge's chambers, Harry informed his honor that they had decided to remarry. Mrs. Vernon looked happily on, while the little lad chuckled to see his parents in so jovial a frame of mind. A bailiff was dispatched to the marriage court, returned with the necessary documents, and Judge Sabath wasted no time.

The Vernons, prior to their divorce, had quite a turbulent career. It was brought out upon the trial Mrs. Vernon had habit of visiting the places where her husband was working, and tossing eating utensils and other articles in his direction while he was attempting to earn a livelihood. He also told how she would break up his songs by a lib. remarks most embarrassing to him. The testimony consumed three days. About two-thirds of the cabaret and cafe singers testified in Vernon's behalf.

FOR SALE

Exquisite new gold mesh bag, frame studded with sapphires and diamonds; cost \$1,350; will take \$850. May be seen.

Address V. A., Variety, New York.



"And I thought above all things, my skin was clean!"

Occlusia—Banished now, in sixty minutes!

Discovery of a Skin Physic Gives Adults the Clear, Clean Complexion of a Child

SIXTY women in 100 have occlusia (occluded or clogged skin pores). People of scrupulous bodily cleanliness with facial pores swollen with waste matter. Not a pleasant condition to contemplate! Thanks to science it need no longer be tolerated. An element that purges every pore it touches has been found. An English scientist, M. J. McGowan, discovered it.

A magnified view of the human skin before and after a thorough movement of the pores would cause any dainty woman to write this specialist posthaste. If you saw just one of the fifty or more demonstrations I witnessed, you would realize the folly of any effort towards smooth skin texture and colorful complexion without first attending to this thorough cleansing underneath. It all happens in an hour. The newly-found skin laxative acts swiftly. The scientific term for it is Terradermalax. Its action is almost immediate; evacuation of every tiny opening in the skin structure is complete. Indescribable impurities are expelled—all matters—soft or hard—is passed by the pores. Skin is left relieved, relaxed, and glowing pink. The resultant natural color lasts for days.

Any skin specialist will tell you why every youngster's skin is downy-soft and fair—the pores do not become irregular except with years. Occlusia rarely sets in until one is of age. In other words, complexion at 50 can be as perfect as it was at 16 or 18

now that an unfailing aid to evacuation of pores is known.

Another important result from Terradermalax: it makes powdering perfectly harmless. The fine particles which work down into delicate facial pores are carried away with the rest.

Terradermalax is compounded in a clay of exquisite smoothness. Spreading it starts laxation. Put it on face and neck—in a short hour wipe off—and behold a skin and complexion transformed. Clear and colorful to the eye; clean and wholesome beneath. Not a trace of occlusia remains, not a blackhead, pimple, or other unclean accumulation. I have seen positive proof of this at the laboratory where McGowan made his amazing discovery.

Stores cannot handle Terradermalax because the active ingredient is of limited life. The laboratory supplies enough for two months, shipped the day compounded, the label dated. The laboratory fee is only \$2.50, paid on delivery. Or, if you expect to be out when postman calls, you may send \$2.50 with order. Either way, you may have this small fee back if not delighted and astonished with results. Use the handy form printed here:

DERMATOLOGICAL LABORATORIES
329 Plymouth Court, Chicago
Please send two months' supply of freshly compounded Terradermalax soon as made. I will pay postman just \$2.50 for everything. My money to be refunded if asked.

(Write your name very plainly on this form.)

(Complete mail address here if different from above.)

STAGE
MILLER & SONS
NEW YORK SHOES CHICAGO

The World's largest manufacturers of theatrical footwear. We fit entire companies, also individual orders.

NEW YORK—1554 B'way at 46th St.
CHICAGO—State and Monroe Sts.

H & M PROFESSIONAL TRUNKS

Prices Reduced, \$55 Up

Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.
Used trunks and shopworn samples of all standard makes always on hand.
SAMUEL NATHANS SOLE AGENT FOR H & M TRUNKS IN THE EAST
1664 Broadway, N. Y. City
Phone: Circle 1873 Between 51st and 52d Streets
531 Seventh Ave., N. Y. C.
Phone: Fitz Roy 0620 Between 38th and 39th Streets
OLD TRUNKS TAKEN IN EXCHANGE OR REPAIRED

TRIXIE FRIGANZA

respectfully requests

PHIL BAKER

TO ELIMINATE THE "SANDWICH GAG" FROM THE "GREENWICH VILLAGE FOLLIES"

IT IS HER EXCLUSIVE MATERIAL AND PROTECTED BY FILING WITH VARIETY AND THE N. V. A.

THANK YOU

BOSTON

By LEN LIBBEY
Keith's

It would be interesting to ascertain just what there was in the advance "ads" of the house this week that brought to the box office just before curtain time the longest line that has been seen for several weeks past at a Monday matinee. Looking the patrons over, it was impossible to establish whether they were called there by the lure of Bessie Barriscale's name or whether

EDITORIALS

On J. C. Nugent's "Wilson" Speech

Since J. C. Nugent, "America's most accomplished monologist," according to Jack Lait, the New York "Globe" and the press generally, started to eulogize Woodrow Wilson, over a year ago, many vaudevillians are bidding for applause by mentioning the ex-President's name; but Nugent, of all vaudevillians so far as we know, retains the distinction of gaining thoughtful and dignified editorials as recognition for his work. The latest, from the Des Moines "Tribune" of March 22, follows verbatim:

Applauding Wilson.

It is reported officially that more than \$600,000 of the \$1,000,000 Woodrow Wilson fund has been contributed and that the fund will all be subscribed.

This is remarkable considering that fate that befalls most memorials, and considering the times.

At the Orpheum theatre this week the monologist, J. C. Nugent, makes a little one-minute speech on Woodrow Wilson. In every audience thus far this tribute has been greeted with as spontaneous applause as any other feature of a good bill has won.

Why should an Orpheum audience be moved to applaud even an eloquent reference to the former President before he has become a historic figure?

It is beginning to dawn upon everybody what a remarkable achievement it was to so dominate the thinking of the whole world that the war ended in an idealistic effort to organize on a new level of liberty and law.

Many men had thought of it, but never before was the thought realized in the actual negotiations of great nations, led by men who came up skeptically and hesitatingly.

And that is not all. The thought was realized in workable form, as the persistence and activity of the league of nations is proving every day.

"His dreams were so much greater than his mistakes," is Mr. Nugent's call to his Orpheum audiences.

The response is hint enough of the verdict of posterity.

the presence on the bill of Danny Duggan, Dotson, the colored single, or George Jessel.

Duggan, a Worcester boy, had his following in the house, as was evidenced when he appeared and received applause, and also by the spontaneous fashion in which the efforts of he and his dancing partner and orchestra went with the crowd. But Dotson also got a reception when he stepped out in No. 2 position and went over so big for a time he threatened to stop the show. Therefore it must be said that he was partially responsible for some of the draw. And Jessel, next to closing, was in good standing before he started. Taken all in all, the show was very evenly balanced, even though running a bit long for the local house, and had but one soft spot, No. 3, and that a very soft one.

With their regulation juggling act, touched as it is with just the proper comedy and clowning, Willie Hale and his brother opened the show. The routine stretches out a mile too much, and it would be even better if it were speeded up with everything still kept in.

Dotson was next. With a few preliminaries, this boy, who rates his booking as a single on a big time bill, got away fast. He works his comedy talking stuff to the imaginary insulters off stage just long enough for him to get his breath and start off again on a whirlwind dancing program. His finishing dance, termed by him the "Pit," and thereby properly described, closed him strong to roars of applause that would have justified encores.

Jay Velle in "Mignonette" was a bit of a flivver. Velle makes a mistake in building the first part of his turn around a song that announces how much he gets for the act and how much it costs. This is poor material for the average vaudeville audience is in the house to be amused, and whether an act gets 60 cents or \$6,000 interests them little. He works exceptionally hard to put his bit over, but handicapped by lack of material and the unfortunate circumstance that none of his four girl assistants has personality, he was in deep water all the time. The similarity between "Poor Butterfly" and his big song number, "Mignonette," was marked that several in the audience remarked on it.

Harry Norwood and Alpha Hall had a pretty set-up for their smooth-running, quiet, chock-full-of-comedy act, "If May Have Happened to You." Both stuck so closely to their character parts and put their stuff over so nicely that they left a sweet taste. It whizzed by.

The Danny Duggan dancing act, with Anna Pierce and the Bert Lowe orchestra, registered from the start. This act is timed perfectly, and the principals are there all the time. It did seem that neither Duggan nor his partner was quite sure what they were supposed to do when off stage, as was demonstrated when they almost took a bow when the orchestra started an encore, but while they are on the pair know just what to do, and do it. Duggan thanked his friends, and at the finish of his act this classification included practically the entire house.

Ventriloquism will never lose its hold on a vaudeville audience if it has the same exponents as have been seen on the Keith bill lately. This week Walter and Emily Walters made a smashing hit with their double, and every woman in the house was hot for them after they worked the infant dummy into the act.

To the everlasting credit of Joseph Hart it must be said that he gave Bessie Barriscale something worth while to work with for her appearance on the speaking stage, even though it be the vaudeville

stage. Unlike other stars of the screen who have appeared in vaudeville lately, she brought something besides herself and a screen reputation on with her. "Plucking Peaches" would be a worth while vehicle for the vaudeville stage without Bessie and with her it runs several minutes to a flash finish. Her support is perfect.

Jessel next to closing was a victim of that temptation and it must be strong, to tell an audience just what he has amounted to previously with, of course always the stipulation that he is just as good. After getting off his chest certain remarks about what had happened to a show he was out with, thereby explaining his presence as a single in vaudeville, he went into his routine that he has used with such success in legit productions. An added starter with him is Geneva Pryce in the orchestra.

Bob Anderson and his polo pony closed the show, an exceptional animal act, this said with no idea on reflecting on Bob. The show was running late at the matinee causing something of a walkout, a bit more justified than previous walkout at the house. The house was very nearly capacity, despite unsettled weather conditions.

Majestic

Not a "repeat" on the bill, something that has not happened in nearly three months in Shubert Boston bookings. There was not a "name," either, but who cared! The house was loose with applause, and even the lame acts received a generous hand. But it will take more than one week of new stuff to bring 'em back, especially during Lent, which is always "especially off" in Boston.

Another "no repeat" bill, coupled with at least one drawing name, for Easter week will probably turn the trick and bring back the business that showed turn-aways as early as Tuesday from September until Christmas at this house. There was about a 60 per cent. floor Monday night, which was some improvement over the previous Monday (both stormy) when the low record was established for the house since its vaudeville premiere.

It was a queer show thrown together to counteract the slumping business by a "no repeat" bill but it was a long way from being poor vaudeville, despite it was talky. It was a free from high spots as a frog is of feathers but those who had dug, liked it as emphatically as the clockers and the Amies included.

Bobby Higgins in his "Oh Chetney" closed the first half, honored by the presence of City Censor John Casey who had heard rumors the bridal night hotel scene was tinged with indigo. Higgins is still pruning the sketch, which is the work of Lewis Allen Browne, formerly editor of the old Boston "Journal." Casey found nothing objectionable, although he made several suggestions of a constructive nature which Higgins appreciated and adopted. The sketch is running strong, although it is still up in the air for a certain punch and Higgins apparently realizes this.

The George Rasley straight tenor single was placed just ahead of Higgins and proved a perfect set-up. Both Rasley and his pianist are still lacking in poise, giving an amateurish touch to the act which hampers it almost as much as his extensive repertoire. He deserves all the credit in the world for getting across as effectively as he did, and an accompanist who kept

COVERS FOR
ORCHESTRATIONS
AND LEATHER BRIEF CASES.
ART BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY

VARIETY

WILL ISSUE IN MAY A

Special Shubert Vaudeville Number

It will deal with the Shuberts' first year of vaudeville and their forthcoming second year.

The Special Shubert Number will carry announcements that may be forwarded now at regular advertising rates to

Variety's Offices Anywhere

VARIETY, New York

154 West 46th Street

VARIETY, Chicago

State-Lake Theatre Bldg.

VARIETY, San Francisco

Pantages Theatre Bldg.

VARIETY, London

8 St. Martin's Street, Trafalgar Square

BEN

RODERO and MARCONI

ERNEST

COMEDY, MUSIC AND PEP

JUST COMPLETED 32nd CONSECUTIVE WEEK OVER THE ORPHEUM CIRCUIT

THIS WEEK (March 27), MAJESTIC, CHICAGO

Direction BERNARD BURKE

turning the pages of his music was hardly a help.

King and Rhodes in Andy Rice's "Toot Your Horn" in next to open in second half, had a tough spot following the Imhoff "Surgeon Louder" burlesque, which scored strong. King's personality carries the sketch and his partner but it was nearly ten minutes before he hit his stride. He closed to the strongest encores of the bill and put across a curtain talk neatly, discussing the manner he should thank the audience in asides to his partner in a way that brought in some effective comedy.

The Klein Brothers in next to closing sailed on warmer than anything on the bill, due to "Passing Show" memories and carried the high comedy spot of the bill.

Frank W. Stafford in third spot could have stood a stronger spot on the bill with his inoffensive "Rip Van Winkle's Dream" used as a vehicle to introduce his bird calls and imitations. Seymour and Jeanette, a colored song and dance team, in second spot, worked with a crash. Arthur Barat opened in a clown and balancing act, too reminiscent of Bert Melrose to help him without comedy, the one clever spot being his shadowgraph work while balancing on a table and chair. LeVan and Miller closed in rough and tumble to a cruel walk-out that overlooked the really exceptional work of the six-foot blackface.

NEW ORLEANS

By O. M. SAMUEL

TULANE—"Blood and Sand," LYRIC—Bennett's Carnival, STRAND—"Turn to the Right" (film).

LIBERTY—Nazimova in "A Doll's House" (film). LAFAYETTE—"Don't Get Personal" (film).

The Tulane closes this week. The season at the theatre has been a fair one and conditions have been better than in most parts of the country. The house showed an excellent early run, the profits being large. T. C. Campbell, manager of the Tulane, will, as usual, spend his vacation at his summer home in Massachusetts.

The huge concourses pouring in and out of Loew's Sunday were palpably assuaged by a super program, viewed from small time angles. It was studied by many brilliant bits, one an iridescent moment in point of sheer fidelity of delineation that ranked with the best of histrionic creations, a picture of a tough boy and girl in a back room cabaret, submitted conclusively by Weston and Eline, who have as much business playing the small time as Nora Bayes would have.

Cowboy Williams and Dancy were esteemed highly at the start, although the routine was almost the same as formerly, Williams running through his heavy weight balancing to the harmonizing of his partner. Ubert Carlton improved considerably since last viewed at Pantages, swayed the crowd at will. He had many nifties that found welcome and did remarkably well.

Dorothy Wahl and Alan Francis slipped across neatly, but could augment their matter to bring heartier response. Toward the end the fiddling and stepping of Francis would appeal more if closer to the footlights. After that, as Miss Wahl gets into her "Blues" number, the rear of the stage could be darkened, the stage lamp put out and the spot effect heightened. "Blues" always go better to the accompaniment of swaying or strutting, which makes for jazz sympathy.

Weston and Eline proved the outstanding success of the season. Grace Eline was all over the place, shooting her comedy while pacing up and down the aisles and projecting intimate stuff in such amazing manner the auditors were swept off their feet. She gagged with the seat-holders, finally perching herself on the arm of a chair occupied by an elderly gent to shoot the sure-fires. Their tough bit for an encore has not been approached since the days of Williams and Tucker, and it wrecked the works. A rare comedy-

enne is Grace Eline, who should reach the heights.

"Dance Follies" made a pretty closer, with its rich stage dressing and handsome costuming.

Superannuated method and ultra familia material make the current Orpheum presentation a doleful affair. It appears within the confines of the famous beautiful theatre as a Chevrolet in the garage of a millionaire. However, there were exceptions, William Halligan and the Jordan Girls, for which Twain the auditors were duly thankful.

Yule and Richards took the count early and graciously. Lack of interest floored them completely. Even as a prelim turn they were discounted. The present opening is a detraction and Miss Richard's requires quite some tutelage in a dancing way.

Bernard and Garry had only excellent make up to commend them. Sans talent and personality little could have been hoped for and they received even less.

William Halligan in the Friars Frolic act "Highlowbrow" submitted a literary cross section encompassing excerpts of DeMaupassant, Dunsany and O. Henry that engaged and entertained through its oddity of presentation, as well as Halligan's

humorous naivete.

George Austin Moore did better than when last around, seeking out several new stories and leaving "Alexander" out altogether, save for slight passing mention.

Emma Carus who has grown ponderous again relied on her showmanship to brave the elements of appreciation or depreciation. The way was deep almost throughout, expressed solicitedness for herself and those in front by the perpetual soubret begetting kindly attention ultimately.

Toney and Norman were nicely received. Toney getting much laughter through the falling bit of Leon Errol's as well as several gim cracks of his own. He was loath to leave though, which, as usual, militated to a degree as he remained unnecessarily.

Nellie and Josephine Jordan did not require the boost given them ahead by Toney, for they have some Tiffany wardrobe and an eye-riveting setting that would keep almost any crowd waiting. The Jordan Girls divided the honors with Halligan.

The Palace was a trifle short of its usual capacity Tuesday evening, perhaps because of Lent, or the show, or the picture, an English importation, that ground along aimlessly and then foundered. The vaudeville section was unwieldy, and through its reception a quartet was closing which was the best arrangement possible to deduce under the circumstances.

The Poretos were watched quietly at the start, their moment containing elements not attuned to present demands. The dressing was far from propitious, and the routine not productive of the best results. The act could stand refraining entirely.

Lillian Gonne was another to miss much, but the fault in her case was

purely surplus age. All of the Christmas hokum could be thrown away and speed things. The present encore would make a corking opener, setting her for the toe dance, which should follow, and the speed might be augmented if possible with two meaty, fast numbers to conclude. The tendency to slur words is a detraction.

Josie Heather made it three straight through negligence of pace and reliance on her pianiste to kill the stage waits. That was fine up to two years ago. The Scotch lass tried to lift them with several whoops at the end, but the numbers were already hung up.

Black and O'Donnell were a surprise, doing exceedingly well through the violin of Claire O'Donnell, who is making the old fiddle say something.

The Four of Us, shaping up like the best quartet around in several months, earn the brackets. The boys picked their own tailor, their own songs, and actually thought out some new business of their own and are sure to ascend.

PHILADELPHIA

By ARTHUR B. WATERS

Ice skating stars from the Hippodrome (New York) and the Terrace Gardens (Chicago) and other performers on the steel blades took part in a revue at the Ice Palace this week, and will be held over Monday, Tuesday and Wednesday of next week.

Among the acts, are: Norhal Baptie and Gladys Lamb, with their "Airplane Spin" feature; Stone and

Darling, clowns; Hilda Ruckert, skating solo; Margot and Carlisle, from last year's show, figure skating; Four Skating Girls (including the Misses Margaret and Mary Miller, Gerta Weikessant and Elsie Derksen); Howard Nicholson and Katie Schmidt, and others.

George F. Pawling, manager of the Ice Palace, who, with the aid of Baptie, arranged and produced the show, announces the virtual end of the ice skating season.

Andrew Mack and Leo Carillo will appear as end men in the Pen and Pencil Club Minstrel Show, which will be the opening feature of the "Night in Bohemia" performance which is to be given by the newspaper men's organization early in May. The comedians will render some new specialties. Four other end men will be selected shortly by Ralph Bingham, in charge of the production. Ten well-known cartoonists from New York and this city will appear on the stage, each drawing a cartoon. This part of the program will be in charge of Walter C. Hoban, of the New York Journal. Special musical numbers have been composed for the show by John Heinzman, of the Shapiro-Bernstein Co., music publishers.

12 De Maupassant Stories 10c

239 Book Catalog FREE
Send us your name and address and 10c in coin or stamps and we will send you a book of 12 short stories by De Maupassant and a free 64-page catalog of 239 other wonderful books of history, philosophy, love, mystery, religion, and adventure, which we sell at only 10c each. Haldeman-Julius Co., Dept. 170, Girard, Kansas.

THE SONG OF SONGS



John Steel



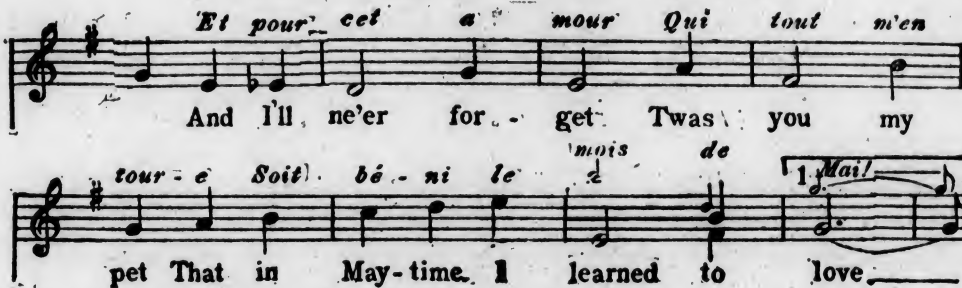
Vaughn Comfort

'In Maytime I Learned to Love'

JACK SNYDER, who wrote this wonderful vocal Waltz Ballad, has had the honor of having HEADLINERS sing it to a SENSATIONAL SUCCESS

Two consecutive weeks at B. F. KEITH'S PALACE THEATRE

By JOHN STEEL and VAUGHN COMFORT



Both singing "IN MAYTIME I LEARNED TO LOVE" to baffling applause, with the entire PRESS OF NEW YORK mentioning it week after week as the SONG HIT OF THE SEASON.

"IN MAYTIME I LEARNED TO LOVE" Is Just the Kind of a Heart Song That Puts a Stamp of Merit to an Artist Who Can Sing It.

"The Song That Can Make an Act"

"The Headline Song for Headliners"

PROFESSIONAL COPIES NOW READY, AND ORCHESTRATIONS IN ANY KEY

1658 B'way
New York

Jack Snyder Publishing Co.

EDDIE ROSS
Prof. Mgr.



Wanted to Rent

A six or seven room house, yearly lease, Westchester or North Shore L. I. preferred; or willing to purchase, \$1,000 initial payment.

Address W. H. H., Variety, New York.

LUCY MONROE and KENNETH GRATTAN in "THE GIRL NEXT DOOR"

A Comedy Skit with Music. Playing W. V. M. A.-B. F. Keith (Western) and Orpheum, Jr., Circuits. Booked Solid Until June.

Direction TOM POWELL

FACE SURGEON DR. PRATT
Face Lifting
Face Corrections
Crow's Feet
Eyelids Youthified
(40 West 34th St.)
(Phone 35 Penn)

JESS and DELL

"THE HUMAN PUPPETS"

The most beautiful and realistic puppet act in vaudeville. Thanks for a pleasant tour over the W. V. M. A.-B. F. Keith (Western) and Orpheum, Jr., Circuits.

West. Rep., EARL & PERKINS

East. Rep., SMITH & FORKINS

RAY and EMMA DEAN

"THE LAUGHING STOCK OF VAUDEVILLE"

ORPHEUM CIRCUIT

SAN FRANCISCO TWO WEEKS (MARCH 19-26)

LOS ANGELES NEXT WEEK (APRIL-2)

CLOSING SEASON AT PALACE, CHICAGO, JUNE 15

BILL JACOBS
(South Sea Islands)

(MUSKEGON FOR THE SUMMER)

LEO FITZGERALD
(New York)

BURLESQUE ROUTES

(April 3—April 10)

"Big Jamboree" 3 Columbia New York 10 Casino Brooklyn.
"Big Wonder Show" 3 Star & Grater Chicago 10 Gayety Detroit.
"Bits of Broadway" 3 Empire Brooklyn 10 Empire Newark.
"Bon Ton Girls" 3 Gayety Omaha 10 Gayety Kansas City.
"Bowery Burlesquers" 3 Star Cleveland 10 Empire Toledo.
"Broadway Scandals" 3 Academy Scranton.
"Cuddle Up" 3 Gayety Boston 10 L. O.
"Finney Frank" 3 Empire Albany 10 Gayety Boston.
"Flashlights of 1922" 3 Miner's Bronx New York 10 Orpheum Paterson.
"Follies of Day" 3 Orpheum Paterson 10 Majestic Jersey City.
"Folly Town" 3 Palace Baltimore 10 Gayety Washington.
"Garden Frolics" 3 Gayety Pittsburgh 10 L. O.
"Girls de Looks" 3 L. O. 10 Star Cleveland.
"Golden Crook" 3 Gayety Rochester 10-12 Bastable Syracuse 13-15 Grand Utica.
"Greenwich Village Revue" 3 Gayety Montreal 10 Gayety Buffalo.
"Harvest Time" 3 Casino Boston 10 Columbia New York.
"Hello 1922" 3 Columbia Chicago 10 L. O.
"Howe Sam" 3 Majestic Jersey City 10 Empire Providence.
"Jingle Jingle" 3 Gayety Detroit 10 Gayety Toronto.
"Kandy Kids" 3 Lyric Newark.
"Keep Smiling" 3 Olympic Cincinnati 10 Columbia Chicago.
"Kelly Law" 3 Casino Philadelphia 10 Hurtig & Seamon's New York.
"Kurtis Knacks" 3 Hurtig & Seamon's New York 10 Empire Brooklyn.
"London Belles" 3 Gayety Buffalo 10 Gayety Rochester.
"Maid of America" 3 L. O. 10 Palace Baltimore.
"Marion Dave" 3 Hyperion New Haven 10 Miner's Bronx New York.
"Pace Makers" 3 Olympic New York.
"Peek-a-Boo" 3 Park Indianapolis 10 Star & Garter Chicago.
"Record Breakers" 3 Trocadero Philadelphia.
"Reeves Al" 3 Gayety St. Louis 10 Park Indianapolis.
"Reynolds Abe" 3 Empire Toledo 10 Lyric Dayton.
"Singer Jack" 3 Empire Providence 10 Casino Boston.
"Some Show" 6-8 Academy Fall River.
"Sporting Widows" 3 Gayety Washington 10 Gayety Pittsburgh.

"Step Lively Girls" 3 Empire Newark 10 Casino Philadelphia.
"Tit for Tat" 3 Gayety Kansas City 10 Gayety St. Louis.
"Town Scandals" 3 Lyric Dayton 10 Olympic Cincinnati.
"Twinkle Toes" 3 Gayety Toronto 13 Gayety Montreal.
"Watson Billy" 3-5 Bastable Syracuse 6-8 Grand Utica 10 Empire Albany.
"Williams Mollie" 3 Casino Brooklyn 10 L. O.
"World of Frolics" 3 L. O. 10 Hyperion New Haven.

LETTERS

When sending for mail to VARIETY address Mail Clerk FOR CARDS, ADVANCEMENT OR CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Allen Lester
Anderson Victor
Angell Fred
Astor Sisters
Barclay Don
Barbom Jane
Bardon Frank
Basche Dorothy
Beard Billy
Beckwith Geraldina
Bingler Mrs. I
Bolke Richard
Bradley Geo.
Bratner Ralph
Brown Kathleen
Brown Art
Brown Ernest
Brown Jane
Callahan Thos
Campbell Maybel
Capman Jessie
Christie Jacquelin
Clark Ray
Clifton J
Conner Thelma
Connor Valma
Corinne
Dean Phillipa
Decker Russell
Delmore Geo
Downey & Whiting
Dunbar Charles
Dynam Margaret
Fallon Evelyn
Finn Albert
Fisher Anna
Ford Ray
Foss Olga
Frawley C
Freak Joe
Galloway Gladys
Gast Morris
Gilbert Robert
Goodrich Ruth
Gordon Billy
Gordon Elaine
Gray Chris
Hale Madlyn
Hall Autumn
Harris Bee
Harris Marie
Harris Joseph
Hart Jack
Healey Dannie
Henning Joe
Hilton Sis
Holtz Lou
Hoyt Leo
Hughes Marie
Hughes Victor
Kainell Charles
Kennedy Marcella
Armstrong Florence
Amber W C
Aboy Charlotte
Arrell Bros
Antenore Millie
Austin Bob
Alexander Bros
Alice Lady
Bimbo Chas

CHICAGO OFFICE

Barry Ann
Batty Del
Barbee Beatrice
Barclay Don
Burton Richard
Barnes Stuart
Brown George
Bogdonoff Mme Tr
Busch Tripp & B
Binns & Hurt

MUSIC ARRANGING

EVERETT J. EVANS
1658 B'way, cor. 51st St, New York

Burgess W S
Bray O & L
Burt Vera
Blake Helen
Brown Betty
Burnette & Lee
Bally Hoo 3
Bayer Robert C
Beck Valeria
Barry Ann
Bathwell Lyda
Belmont Belle
Byron Chas
Clifford Isma
Carr Alexander
Cavana Duo
Coyne Ben
Calvert Marguerite
Carr Trio
Carpenter Bert
Claire Nell
Coulter J W
Crone Miss

Dissell R H
Davis & McCloy
Davitt & Duval
Day George
De Haven Milo
De Onsonne Nellie

Earl Bobby
Earl Billie
Frulay Bob
Forman Ada
Faranacel Rickey
Fiorotti G A

Gibson & Betty
Gensung Gene
Great Howard
Geiger John
Green John T
Golden Grace
Griffith June
Gordon Robbie

Howard & E Mins
Hall George E
Hammond Jack
Howard F Mrs
Herman Lew
Holloway Arthur
Hughes J Billie
Hendrickson Jas
Hadley Bert
Haas George
Harris Joseph
Healy Matt
Hart Hazel
Hagan Fred
Huff Grace

Irish Mae
Joehrendt E Mrs
Johnston Lillian
Kelly Frank
Khyam
Kessale Herman
Leslie Miss
Lee Bryan
Leonard Albert F

Le Vera Vesta
Lewis Fred
Le Payne Babe
Lamont Laddie
Lavigne Sis

McWinters Odie
Morse Lee Miss
McDougal Mae
Morgan M Mrs
McGrath Teddy J
Magnifico Frank
McCormack & L
Marks & Wilson
Morrell Frank
Murray & Popoka

Newport Hal
Nash Bobby

Olmith Mary
Osha Timothy
Ostroswsky Mile L

Pirley Gus
Pressler Edward
Polly & Oz
Patterson Helen
Patton Jeanette
Patricola Tom
Poole Jack
Palmer Fred J
Pearl Sadie
Pfeiffer Richard
Patton Joan
Poole Patricia

Rajah J A
Rely Evelyn
Russell Flo
Roatline Adeline
Reat Lester LeG
Ryan Hassel

Summers Cecil B
Sherman Dan Mrs
Sherman Dorothy
Stone Georgia
Singer Lillian
Sens Vincent & S
Small Johnny Co
Stanton Charles
Selmer Jack
Spahman Albert

Templetons Two
Vallit Arthur
Vivian Anna
Verona Countess
Verobell Mme

Wallis J Mrs
Wanner & Palmer
Wise John E
Ware Archie
Weil Milton
Wastika & Ustudy
Wilkes Ruth
Walter Anna
Williams Joseph J

Yip Yip Yaphank's
Yoni & Fujl
Yulr Mae
Zenita Miss

DETROIT

By JACOB SMITH

Georgia Price and Regal and Moore take first honors at the Shubert-Detroit this week, where Bedini's "Spangles" is on exhibition. This is repeat for both acts mentioned.

Dave Nederlander, of the Shubert-Detroit, is likely to keep the house open after May 1. He feels that June 15 will be early enough to close. He is figuring on playing a number of the big Shubert revues for one or two weeks, one particularly for an indefinite run.

Thurston at the New Detroit. Next, "Little Old New York."

"Bird of Paradise" at Shubert-Michigan.
McIntyre and Heath at Garrick.
Next, San Carlos Opera Co.
"It Pays to Advertise" by the Woodward Players at Majestic.

The Avenue and Gayety theatres have added vaudeville and pictures to burlesque and both are now continuous from noon until 11 p. m.
Louise Fazenda is appearing in person at the Broadway-Strand this week.

"My Boy," Capitol, good business; "Bought and Paid For," second week of "Pay Day," Madison; "Orphans," third and last week at Adams; "Last Trail," Washington.

The local theatrical colony is awaiting some definite announcement relative to the pooling of Shuberts and Erlanger and its probable effect on the local situation. It is certain vaudeville will remain at the Shubert-Detroit; if a new amendment passes to the building code it is almost certain that the Shubert-Michigan will be forced out of business. The Garrick is slated to go as the building comes down. The New Detroit has proven a very poor house and location for legitimate attractions. The house is too big and too cold, while the location is very poor. This house plays the K. and E. attractions. It is certain that in the event of a pool a good house will be required, but the question is, what house. Several times it has been reported that E. D. Stair, who holds the franchise for the Shubert legitimate shows, was going to build, but he has done nothing as yet and could not have anything ready for the coming season even if he did start when he returns from Europe.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand and Liberty, "Doll's House"; Olympic, "Pool's Paradise" (2d week); Regent and Savoy, "Last Trail"; State, "Queen of Sheba" (2d week); Lyceum and Cameraphone, "Midnight"; Blackstone, "Grim Comedian"; Aldine, "Prophet's Paradise"; Duquesne, "Theodora."

A scarcity of bookings send Eddie Cantor's new show, "Make It Snappy," to Cleveland, after it had originated.

"A Visit Becomes a Habit"

YORK CAFETERIA

Pure, wholesome food, tastefully prepared.
Popular prices.
158 West 44th Street
(Adj. Hotel Claridge) NEW YORK

TAMS OF EVERY DESCRIPTION, FOR EVERY OCCASION.

318-320 WEST 46th ST., N. Y. CITY.
THE LARGEST COSTUME ESTABLISHMENT IN THE WORLD.
We furnish everything for Motion Picture Productions, Masquerades, Amateur and Professional Theatricals, Minstrel Shows, Pageants, Etc., Etc. Wigs, Make-Up Materials, Make Up People and Professional Coaches.
(MUSICAL and DRAMATIC)

TELEPHONE: LONGACRE 913-14-15 ARTHUR W. TAMS MUSICAL LIBRARY, INC.

Get **VARIETY** every week
by Subscribing for it

The surest way. You don't have to depend upon newsstands if a regular subscriber to Variety.

Subscription, \$7 yearly; \$3.50 six months.

Foreign, \$8 yearly; \$4 six months.

BEAUMONT
NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

NOW IN OUR
NEW QUARTERS
Next to the N. V. A. Club House
225 WEST 46th STREET
SAME PHONE: BRYANT 9448 NEW YORK
In Personal Charge of MR. BEAUMONT HIMSELF

BEAUMONT
NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

RADIO

Everybody is talking about it, and, of course, progressive performers want to joke about it. Therefore, I have written a number of absolutely new and original Radio laughs which appear in

JAMES MADISON'S WEEKLY SERVICE

Just out. It contains a new Radio monologue and a Radio gagging act for two characters. Also new general gags, a dandy burlesque song title and a sure-fire parody on "April Showers."

SPECIAL OFFER

The price of JAMES MADISON'S WEEKLY SERVICE No. 7 is \$2; or I will send postpaid to any address the first 7 numbers for \$8; or any 4 numbers for \$5; or any two numbers for \$3. A year's subscription (52 issues) costs \$50; or a three months' subscription (13 issues) costs \$15. It may begin either with No. 1 or current issue.

THE GREAT LESTER

says of my WEEKLY SERVICE: "I think it is the greatest idea I have ever seen or heard of." Each issue contains my latest laughs, and if you don't subscribe, you are letting the other fellow get ahead of you. Remember, new material is your only insurance against becoming a back number. Don't wake up too late that it's worth a dollar weekly to keep up-to-date. Send orders to

JAMES MADISON
1493 Broadway New York
I also write acts to order.

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels

GRANT—AND—LORRAINE

CHICAGO

300 HOUSEKEEPING APARTMENTS

(Of the Better Class—Within Reach of Economical Folks)
Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.
We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS.

HILDONA COURT
311 to 347 West 45th St.
Phone Longacre 3500

A building de luxe. Just completed; elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchens, kitchenettes. These apartments embody every luxury known to modern science. \$18.00 weekly up. \$35.00 monthly up.

THE DUPLEX
330 West 43d Street
Phone Bryant 6131

Three and four rooms with bath, furnished to a degree of modernness that exceeds anything in this type of building. These apartments will accommodate four or more adults.

\$9.50 Up Weekly Rates, \$16.00 up weekly.

Address All Communications to M. CLAMAN, Principal Office—Yandis Court, 241 West 43d Street, New York. Apartments Can Be Seen Evenings. Office in Each Building.

McALPIN HOTEL

10th and Chestnut PHILADELPHIA 8-Story, Fireproof.
Streets Phone in Every Room.
WIRE FOR RESERVATIONS
Is the Heart of Theatre and Shopping District. Recently Opened; Beautifully Furnished.
SPECIAL RATES TO PERFORMERS—ROOMS WITH TWIN BEDS.

DOUGLAS HOTEL

BEN DWORETT, Manager
ROOMS NEWLY RENOVATED.
All Conveniences. Vacancies Now Open.
207 W. 40th St.—Off B'way
Phone: BRYANT 1477-8

CIRCLE APARTMENTS

Formerly Relsenweber's
COLUMBUS CIRCLE & 58th ST.
Phone CIRCLE 2882

Single Room and Bath, and Suites of Parlor, Bedroom and Bath, Light, Airy Rooms; Excellent Furnishings; All Improvements; Overlooking Central Park; Five Minutes from All Theatres; Low Rates.

HOTEL NORMANDIE

38th Street and Broadway
NEW YORK CITY
SPECIAL RATES TO PROFESSIONAL PEOPLE
ROOMS, \$10.50 PER WEEK

CLEVELAND

By J. WILSON ROY
HANNA.—"Make It Snappy."
OPERA HOUSE.—"The O'Brien Girl."
COLONIAL.—Abe Reynolds' Revue.
EMPIRE.—"Mischief Makers."
PRISCILLA.—Dixie Jazz Musical Comedy Minstrels, and pictures.
MILES.—Harrison's Circus; Terminal Four; Jan Rubini, Elmore and Esther; Conchas and Co., and pictures.
GORDON SQUARE.—Four Cheer-Ups; Sheehan and Richards; Billy Lang, and pictures.
Films.—Allen, "My Boy"; State, "Penrod" and "A Dog's Life"; Alhambra, Liberty and Metropolitan, "Turn to the Right"; Mall, "A Game Chicken"; Park, "Her Husband's Trademark"; Orpheum, "Jungle Adventures"; Stillman, "Four Horsemen"; Circle, "Tolable David"; Standard, "Man to Man"; Monarch, "Grand Larceny"; Knickerbocker, "The Servant in the House."
Wesley Barry in person at State this week.
Safe robbers got away with \$800 from Gaiety early Monday morning.
Billy Hexter is making a good job of his stock chorus of 24 at the Empire. He has indulged in hand-picking himself, and his product is

LOANS

ON AUTOMOBILES
WHILE IN YOUR POSSESSION
STRICTLY CONFIDENTIAL
PEERLESS SALES CORP.
136 WEST 52d ST., N.Y. TEL. CIRCLE 6827

SEYMOUR HOTEL

ROCHESTER, N. Y.
Up-to-Date European — \$1.00 UP

SOL R APTS.

33 West 65th St., New York City
2, 3 and 5 rooms. Complete housekeeping. Phone in every apartment.
MRS. RILEY, Prop.

SOL R APTS.

33 West 65th St., New York City
2, 3 and 5 rooms. Complete housekeeping. Phone in every apartment.
MRS. RILEY, Prop.

bringing good results. The aggregation is pretty, well trained and capable, while the costuming is well above the average. New principals appear weekly, and the Hexter idea is working out to splendid advantage.

Keith's Hip
Well balanced and varied bill at this house this week, and Monday's matinee was capacity. Singers' Midgets headline. Their numbers are all snappy and the staging and effects leave nothing undone. Harriet and Marie McConnell delighted with songs. Scanlon, Denno Brothers and Scanlon get over lustily. Kane and Herman collect laughs. Gascolgne brings plaudits. Flanagan and Morrison have good act. Hampton and Blake, amusing.

Ohio (Shubert)
Shuberts' third cameo revue, "The Promenaders," opened to good house Sunday afternoon, with Jimmy Hussey in lead. Hussey's third appearance this season. Big vaudeville program also. O'Hanlon and Zamboni have good Apache number. Buddy Doyle gets over; Burns and Foran, good; Florence Rayfield pleases; Apollo Trio, good posing act; Aileen Bronson and Helen Hemingway win favor; Kath Brothers score; Ethel Davis sings, and

EVELYN BLANCHARD C.M.
1193 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.

THE BERTHA

Phone: Longacre 9444—Bryant 4293
Geo. P. Schneider, Prop.
FURNISHED APARTMENTS
COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.
323-5 West 43rd Street NEW YORK CITY
Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the profession.
Steam Heat and Electric Light - - - \$9.50 Up

IRVINGTON HALL

355 W. 51st Street
6640 CIRCLE
ELEVATOR
Fireproof buildings of the newest type, having every device and convenience. Apartments are beautifully arranged and consist of 2, 3 and 4 rooms, with kitchen and kitchenette, tiled bath and phone.
Address all communications to Charles Tenenbaum, Irvington Hall.

THE ADELAIDE

754-756 EIGHTH AVENUE
Between 46th and 47th Streets One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phones: Bryant 8950-1

HOTEL ARLINGTON

COR. ARLINGTON, TREMONT, CHANDLER and BERKELEY STS.
BOSTON, MASS., U. S. A.
EUROPEAN PLAN
Five minutes' walk to the Theatre and Shopping Centre.
CATERING TO THE THEATRICAL PROFESSION
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.
The only No-Tip Hotel Dining and Check Rooms in America.
Club Breakfasts, 25c to \$1—Lunch, 65c
11:30 A. M. to 3 P. M.
Table d'Hote Dinner, \$1
5 to 8:30 P. M.
Sunday Dinner, \$1
12 to 3:30 P. M.
A la carte—7 A. M. to 11:30 P. M.

HOTEL ARISTO

101 W. 44th St. near Broadway
ELECTRIC FAN IN EVERY ROOM
ROOMS \$10.50 Week
With Bath, \$12.00 Up
Alfred Latell and Elsie Vokes provoke merriment.

Keith's 105th Street
Good variety this week, with Wirth Family in premier position. Joe Towle, in good fettle. Wilbur and Adams, good tumbling act. Lewis and Norton register; Sophie Kassimer, prima donna; Rice and Elmer; Weaver Brothers (Elvira substituting for one of the principals) repeat hand saw musical turn to good results; W. D. Pollard gets over.

ST. LOUIS
By GEORGE W. GAMBRILL
Clyde Veaux, with "The Great Lover," which opened at the Shubert-Jefferson Monday, reported to the police shortly after the opening performance the theft of \$14 and a gold watch valued at \$145 from his dressing room, while he was on the stage. The police were told that a man who inquired for "dressing room No. 6" was seen walking through the actor's quarters while Veaux was on the stage.
This week:
AMERICAN.—William Gillette in "The Dream Maker."
SHUBERT-JEFFERSON.—"The Great Lover."

Guerrini & Co.

The Leading and Largest ACCORDION FACTORY in the United States. The only factory that makes any set of Reeds—made to hand.
277-279 Columbus Avenue San Francisco, Cal

Hotels Catering to Profession

HOTEL STRATHMORE

Walnut at 12th St., Philadelphia
Always full by Monday noon; rooms held later on reservation. Popular, comfortable, and the rates are right. Same management many years.
B. F. CAHILL.

HOTEL LENOIR

1119 Walnut St., Philadelphia, Pa.
A Homelike Place to Live While in Phila. Special Reduced Rates to Performers.
DAVID F. EVANS, Prop.

HOTELS RECOMMENDED

BY ORPHEUM CIRCUIT ACTS

SAVOY HOTEL

\$2.00 and Up Without Bath
\$3.00 and Up With Bath
J. G. NICHOLS, Mgr. and Prop.
17th and Broadway. DENVER, COLO.

ton and Co., whose work on the hanging rings was appreciated. Ben Linn, a repeat, was liked, but got little applause. The audience was a "tough one" if ever one was. W. E. Ritchie, with his breaking bicycles and truly subtle comedy, was next. He was followed by Matthews and Ayres. Exceptionally clever bit of crossfire talk is delivered by these two. Next was the Purcell turn, closing intermission.

Jack Strouse, repeat, followed and with the aid of the telephone went over well. Again Homer B. Mason and Marguerite Keller in "Married." A. Robins, the walking music store, repeat, registered, with Horlick and Sarampa Sisters, whose orchestration is a little too ambitious to bring out the value of their dancing, closed.

Cosmos, "Cave Man Love," the Leightons, Four Bonnesettis, Abbott and White, Wyatt and Wynne, the Homer Sisters and Co., feature and comedy films filling out the bill. Poli's still dark; "The Last Waltz" next week. Other Shubert house, Garrick, also dark, with announcements slowly filtering through that stock is to open in April. It is stated that Doris Kenyon is to play leads.

National, "The Gold Diggers," re-turn engagement.

Picture Houses.—Columbia, "The Sign of the Cross"; Rialto, "Orphans of the Storm"; Palace, "At the Stage Door"; Metropolitan, "Her Mad Bargain."

Gaiety, "The Garden Frolics," continuous. Smoking now permitted. Strand, "The Baby Bears." The principals of the colored production, "Shuffle Along," with 30 of the chorus, appeared here Sunday night at the new colored theatre, Lincoln. Close to three-quarters of the house was made up of parties of white folks.

Persistent rumor has it that the Shuberts are to build a new house here within the near future for the presentation of legitimate.

KEITH'S.—Daphne Pollard opened here some few months ago immediately after her arrival from England. She was not the same Miss Pollard that went over into a smashing hit Tuesday. She had the same group of numbers, but has injected some real American pep into them, with the result that she earned calls innumerable.

The Clown Seal gave the show a dandy start which the Runaway Four kept moving right along.

Elsa Ryan has a bright bit in "Peg for Short," while Vaughn Comfort, who followed, also went over.

Doc Baker in his familiar "flashes" closed intermission. The quick changes done by Baker mystify as much as ever. Two remarkable girl violinists, the Hegedus Sisters, opened after intermission and without one bit of jazz convinced that vaudeville does appreciate the higher class music.

AFTER-THATRE IN PARADISE

'DIXIELAND'

A JUBILEE OF JAZZ
During Dinner and Supper in the Crystal Room
ALL-STAR SHOW
with PRINCESS KALAMA—BARRY REILLY
ART FRANK and Others.
THE BEST DINNER \$2
Served 6 to 9 Daily NO COVER
with CABARET
"THE PARADISE" formerly
REISENWEBER'S
COLUMBUS CIRCLE & 58th St.

WALTER HAIR GOODS CO.

729 Sixth Ave., at 42d Street, New York
Dept. V, Room 12.

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.
PAUL TAUSIG & SON, 104 East 14th St., New York.
Phone: Stuyvesant 6136-6137.

DROP CURTAINS

CYCLORAMAS, STAGE SETTINGS IN THE NEWEST MATERIALS. EACH SET EMBRACING DISTINCTIVE FEATURES.
AT VERY REASONABLE PRICES. CURTAINS ON RENTAL BASIS IF DESIRED.
NOVELTY SCENIC STUDIOS
Bryant 6517
220 West 46th Street, NEW YORK

"THE CIRCUIT OF OPPORTUNITY"

SHUBERT VAUDEVILLE

ALL APPLICATIONS FOR ENGAGEMENTS AND TIME FOR SHUBERT VAUDEVILLE SHOULD BE MADE TO

SHUBERT VAUDEVILLE EXCHANGE

ARTHUR KLEIN, General Manager

233 West 45th Street, NEW YORK CITY

AMALGAMATED
VAUDEVILLE
AGENCY

1441 Broadway, New York

PHONE BRYANT 8993

BOOKING 12 WEEKS

New York, Philadelphia, Washington, Baltimore
and intermediate townsBERT LEVEY CIRCUITS
VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING, SAN FRANCISCO

PAUL GOUVRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

BEN and JOHN FULLER AUSTRALIAN
CIRCUIT

VAUDEVILLE, MELODRAMA AND PANTOMIME

American Representative, A. BEN FULLER

DELGER BLDG., 1005 MARKET ST. Phone PARK 4332
SAN FRANCISCO

BUFFALO

By SIDNEY BURTON

The homecoming of Katherine Cornell, daughter of Dr. Peter C. Cornell, in "A Bill of Divorcement" at the Majestic last week was a veritable triumph. Playing in her father's theatre, where she formerly was wont to appear in stock, she was greeted by the largest and most fashionable audience of the season. Probably the warmest welcome ever accorded a player here. Alan Pollack in a curtain speech paid a neat tribute to the young woman. It took five ushers to get the flowers over the footlights. Guthrie McClintic was on hand for the occasion. Show did a big week's business.

Jessie Bonstelle will open the local stock season at the Majestic May 1. In addition to her usual Buffalo and Detroit companies, she is contemplating a Rochester company for this summer, it is said.

The Shubert-Teek is dark this week and will remain so for three weeks. Scarcity of bookings closes the house until after Easter.

The curious publicity policy of Lafayette Square is causing much

comment. The house spent a small fortune for pre-opening newspaper publicity, but failed to get proper consideration. During the past fortnight daily advertising has dropped to less than three inches in each paper, with "reprisals" probably aimed at John Laughlin who was the only man who ever got away with anything like that, and then only by force of his vigorous personality and in the old Lyceum days.

This week's attractions include Elsie Ferguson in "The Varying Shore," the only legitimate show in town. Picture houses offer: Loew's, "Broadway Peacock"; Hipp, "My Boy"; Lafayette, "Sheik's Wife"; Strand, "Connecticut Yankee."

PORTLAND, ORE.

BAKER—Baker stock in "Temperance Town."

LYRIC—Lyric Musical stock.

PICTURES—Liberty, "Find the Woman"; Columbia, Gloria Swanson in "Her Husband's Trademark"; Blue Mouse, "A Connecticut Yankee in King Arthur's Court"; People's, "Foolish Wives"; Rivoli, May McAvoy in "A Homepun Vamp"; Majestic, "Turn to the Right."

The Chicago Grand Opera Co., with Mary Garden as general director, closed its season here Saturday night with wonderful success. The season opened Wednesday night with Mary singing "Monna Vanna," and the receipts totaled within a few dollars of \$21,000 for the night at the municipal auditorium. "Lo-

DRESSES AND GOWNS

FAMOUS 5th Ave. apparel shop sells us their broken size ranges in highest class dresses and evening gowns up to \$100; our prices are \$19, \$15; original ticket on every garment. Marshall Semmelman, 17 West 30th Street.

Marcus Loew's
BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 West 46th Street

New York

J. H. LUBIN

General Manager

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

hengrin" on Thursday night dropped considerably below the opener, but the take on Friday night, Saturday afternoon and Saturday night was more than satisfactory to W. T. Fangle, who managed the Portland appearance of the company. Margery Maxwell, one of the featured voices, is a Portland girl and she, together with Mary and Muratore, shared in many honors. Mary declared the local reception plans for her company were better than anything she ever experienced. Local guarantors assured the company a \$75,000 guarantee for the local season, and that much was taken in with advance sales and the first night opera. Portland alone in the Northwest had the Chicago company, and all surrounding States patronized the season.

Thieves jimmied a door to the People's office last Friday morning and made away with 11 reels of "Foolish Wives," due to open at the house Saturday. An Oriental clique of film thieves was suspected, and the newspapers refused to get warm on the theft because it had many of the earmarks of a press agent job. The print did not reappear, however, and another copy had to be obtained. Joe Bratt is manager of the People's.

The "Josh" Binney Picture Corp. started production on the second of a series of comedy productions Monday morning. The first two-reeler, "Scrambled Hearts," is being cut and titled this week. Loretta Goodwin, who came out from New York, is leading woman, and Howard Webster, brought from Los Angeles, is playing juvenile leads.

Fred Teufel is manager of the Blue Mouse. He relieves Harry Sig-

mond, who was in charge here from the time the house opened.

The Congregational church at Corvallis is the fifth Oregon house of worship to install complete motion picture equipment.

KANSAS CITY

SHUBERT.—Lionel Barrymore in "The Claw."

GRAND.—Drama Players in "Turn to the Right."

GAYETY.—Reeves' Show.

Films.—"Polly of the Follies," Newman; "One Glorious Day," Liberty; "Theodora," Royal.

Joseph Kessler and company presented "Jewish Hamlet," "David's Violin" and "Men and Women," in Yiddish, at the Shubert, March 21, 22 and 24. The business, very fair, was furnished exclusively by those understanding the language. "The Claw" is current. From heavy advance sale capacity should rule. Following will come "The Unloved Wife" at \$1 top nights and a daily mat for ladies at 50 cents. The advertisement also carries a line, "For all over 16—No children admitted." This attraction and prices are not in keeping with the local Shubert's policy, but the show was taken to

EDWARD GROPPER, Inc.

THEATRICAL

WARDROBE TRUNKS

HOTEL NORMANDIE BLDG.,

S. E. cor. 38th & B'way, N. Y. C.

PHONE: FITZROY 3848



Beautify Your Face
You must look good to make good. Many of the "Profession" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Fees reasonable.

F. E. SMITH, M. D.
347 Fifth Avenue
N. Y. City Opp. Waldorf



H. HICKS & SON

675 Fifth Avenue, at 53d Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing

DROP CURTAINS FOR SALE AND RENT

Cycloramas, Stage Settings in the newest materials, also velvet and plush

BUMPUS & LEWIS SCENIC STUDIOS

245 WEST 46th STREET, NEW YORK CITY.

Phone BRYANT 2695

fill what was expected to be a dark week.

Business at the Grand, where the Drama Players stock is appearing, continues to hold up and the management is happy. The company presented "The Acquittal" this week and received several columns of strong notices from the local dailies.

Wichita, Kansas, has broken into the big league by reporting a theatre robbery. The Princess (vaudeville) was robbed of \$600 by three masked robbers, who overpowered the janitor, took the money from the safe and escaped.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S.—"The Beggar's Opera." Next week, "Smiling Through."

ORPHEUM.—Orpheum Players in "Triumph of X."

GAYETY.—"The London Belles."

IMPERIAL.—Cook, Mortimer and Harvey, Boyle and Bennett, Murray and Gerrish, Charles Semon, Joseph Bernard and Co., Brennan and Rule.

ALLEN.—Allen Concert Co.; feature, "Love's Redemption."

CAPITOL.—Capitol Opera Co., "In a Monastery Garden"; feature, "The Rosary."

Viva Daron is fulfilling a singing engagement at the Allen theatre.

Somewhat adverse press criticism greeted the action of the local Loew's management in cutting down an already limited orchestra.

Montreal theatregoers will not patronize Shakespeare in his heavier moods. During the Sothern-Marlowe engagement here "The Merchant of Venice," "Hamlet" and others flopped, while "Twelfth Night" and "The Taming of the Shrew" did capacity.

It is reported that a picture studio will shortly be opened in Montreal. It is understood that a group of New York men are behind the project. The object is to supply Canadian theatres with Canadian-made pictures. It may be noted here, however, that the last decade has seen many such projects take the air.

A teacher of prominence in local musical circles has disappeared amid charges that he forged notes and defrauded friends and former business associates of several thousands of dollars in connection with piano sales he undertook to make through his professional connections. An accounting of the alleged losses is being made, and it is understood that within a day or two those involved will decide whether or not they will apply for a warrant for the teacher's arrest.

HOLZWASSER & CO.

1421-23 Third Ave.

NEAR 80th STREET

NEW YORK

FURNITURE

For the Profession

America's finest designs
for dining room, bedroom,
library and living room.

CASH or CREDIT

H & M TRUNKS

AT FACTORY PRICES
From the Following Agents:

S. NATHANS

531 7th Ave., New York
1664 Broadway, New York

M. SUGARMAN

453 Washington St., Boston

BARNES TRUNK CO.

75 W. Randolph St., Chicago

J. M. SCHWEIG

Fifth Ave. Arcade, 232 Fifth Ave., Pittsburgh

Kansas City Trunk Co.

19-21 East 12th Street, Kansas City, Mo.

VICTOR TRUNK CO.

74 Ellis St., San Francisco

Herkert & Meisel T. Co.

918 WASHINGTON ST., ST. LOUIS

OSWALD



LITTLE PIPIFAX
THE FUNNY LITTLE SAILOR CLOWN
Assisted by
Miss Elsie and Eddy PANLO
"FUN AT THE BEACH"
— LOEW CIRCUIT —

NANCY GIBBS
(Assisted by)
PIERRE DE REEDER
IN
"MUSICAL MOMENTS"
Management
Messrs. LEE and J. J. SHUBERT

DISK REVIEWS
(Continued from page 27)
good copy for the other disk makers. Pathe is marketing "In My Mind" (Kalmers-Ruby) currently as the feature number backed up by "Maggie Maguire," a rollicking Irish tune written in a typical Harry Von Tilzer vein. Arthur Fields tenors the song, obviously inspired by and on the order of "Peggy O'Neill," which started an Irish waltz song cycle of its own.

STARS (Fox Trot)—Isham Jones' Orchestra. **YOU DO?**—Same—Brunswick No. 5072.
Jones has made some better and more striking recordings than these, although this disk will by no means belittle the Chicagoan's orchestral ability. In John Alden's "Stars" (No. 1) that's a character out of Longfellow; only the songsmith's name Jones has an exhilarating and colorful dance.
"What'll You Do?" introduces Jones' own composition, a spirited rag that has a chance to catch on.

BRING BACK MY BLUSHING ROSE (Fox Trot)—Merry Melody Men
SAL-O-MAY (Fox Trot)—Harry Raderman's Orchestra—Gennett No. 4802.
"Sally Won't You Come Back" is medleyed with Friml's "Blushing Rose," from the 1921 "Follies," the Merry Melody Men doing it nicely, the sax gyrating the strains real "wicked."
"Sal-O-May" (Stolz) has proved itself on the European continent. It is an international dance success and possessed of more power and majesty than many of our native fox trots. Raderman's Orchestra does the number decorously in keeping with its even tempo, which grows on one with repetition.

GYPSY BLUES (Fox Trot)—Ladd's Black Aces
I'M JUST TOO MEAN TO CRY—Same—Gennett No. 4794.
Jazz of the weirdest and most barbaric genera is the stuff Ladd's quintet has been dishing up to the Gennett patrons monthly and in Siale and Blake's rag version of Victor Herbert's "Little Gypsy Sweetheart" the boys outshine themselves. One wouldn't think five men can make so much noise and do such wicked stuff as they do, the eerie clarinet setting a fantastic pace.
Parish and Squires' "I'm Just Too Mean to Cry" is as good a dance as a vocal blues.

IRISH SONG MEDLEY (Waltz)—Selvin's Dance Orchestra
Same—Part II—Aeolian-Vocalion No. 14288.
Primarily marketed for St. Patrick's day consumption, this Irish Waltz medley, arranged by R. Bert Hoot Bowers, is a sprightly dance record, as played by Selvin's bunch. What is more, it makes for an interesting concert disc, including in the medley such well known Hibernian themes as "Come Back to Erin," "Minstrel Boy," "St. Patrick's Day," "Ellen," "Minstrel Boy" and others. The strings and bagpipers effects in parts blend splendidly with the harmony.
Irish music, boastful and rejoicing at all times, seems to be played with added zest and vigor as if the musicians are rejoicing in the new Irish freedom.

BLUE DANUBE BLUES (Fox Trot)—Ernest Hussar's Claridge Orchestra
KA-LU-A—Same—Pathe Actuelle No. 20674.
These two selections have been backed up on a number of disc brands. Pathe's version as played by the Hotel Claridge Dance Orchestra suffers nothing by comparison. Hussar seems to bring the

KYRA

Shubert Vaudeville
ERNEST HIATT
in "Nothing Serious"
"One crowded week of 'Four-a-Day' is worth an age without a date."—Apologies to Sir Walter Scott.
Direction EARL & PERKINS

JACK NORTON & CO.
in "RECUPERATION," by HUGH HERBERT
Direction: CHAS. MORRISON

LAURIE ORDWAY
IRENE FISHER, At Piano

Johann Strauss "Blue Danube Waltz" motif; ore strongly to the fore in counter-harmony to the rag version than some of the other recorders.
"Ka-Lu-A" is credited with having started a new Hawaiian song cycle all over again and as Hussar plays it it is little wonder the public is taking to "ukelele" music once more.

I'VE GOT THE RED, WHITE AND BLUES—Aileen Stanley (Vocal)
BOO HOO HOO—Same—Gennett No. 4819.
Clarence Gaskill has always been known as a novelty songsmith, always to be depended on for a novelty twist in his song constructions. His weaving of the prime strain of the American national anthem into a "blues" song is a piece of art. To deal with Aileen Stanley, who renders this and "Boo Hoo He," it has been said of her that she has a perfect recording voice. One must know something of the tricks of "canning" a voice to appreciate the truth of this, many a sterling vocalist's efforts reproducing brashly on the discs after a special treat record has been made. Her clear

— AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

JOLSON'S 59th ST. THEATRE, at 10th Ave. Phone: Circle 3581.
Eves. 8:20. Matinee Wed. and Sat. at 2:20.
LAST TWO WEEKS

AL JOLSON
in "BOMBO"
AMBASSADOR 49th St., nr. E'way. Phone: Circle 8752.
Eves. 8:30. Matinee Wednesday & Saturday.
The Musical Sensation

BLOSSOM TIME
Maxine Elliott's 39th, nr. E'way. Eves. 8:30. Mat. Wed. & Sat.
CLARE KUMMER'S New Play
—THE—
MOUNTAIN MAN
with SIDNEY BLACKMER

Nora Bayes Theat. 44th, W. of E'way. Eves. 8:30. Matinee Wed. and Sat.
THE FUNNIEST FARCE OF TWO SEASONS
JUST MARRIED
With VIVIAN MARTIN and LYNNE OVERMAN

BIJOU Theat., 45th W. of E'way. Eves. 8:30. Matinee Wed. and Sat.
—THE—
DOVER ROAD
By A. A. MILNE with Chas. Cherry
Dir'n. of Guthrie McClintie

F. RAY COMSTOCK and MORRIS GEST Present
BALIEFF'S
Chauve Souris
From MOSCOW—Direct from LONDON—PARIS
49TH ST. THEATRE, West of E'way. Phone Circle 2826. Eves. 8:30.
MATINEES TUES., THURS. and SAT.

SHUBERT Theatre, 4th St. W. of E'way. Eves. 8:20. Mat. Wed. & Sat.
THE FAVORITE STARS "Charming"
—AND—
FRANCES WHITE—Tribune
AND
TAYLOR HOLMES
In the Metropolitan Musical Comedy Success
"A Gem"
—and—
The HOTEL MOUSE
"Bully Entertainment."—N. Y. Commercial

TRIXIE FRIGANZA

AT
ORPHEUM, ST. PAUL
Next Week (April 2)

soprano registers distinctly lyrically and melodiously even to the extent of reproducing some of her individual vocal expressions sharply.
"Boo Hoo Hoo" (Nelson-Link-Aaronsen-Lentz) is the ever-recurrent song of parting theme done in a different manner. The "you'll want me back some day" gag is lent a novel twist through the vocalist's simulation of actual crying. Which in itself about explains what the publishers will tell the million and one songwriters haunting "tin pan alley." It is not radical newness that is so much in demand as the sure-fire theme done differently.

I'M LAUGHING ALL THE TIME (Fox Trot)—All Star Trio and Orchestra
MY SWEET GAL—Same—Victor No. 18835.
G. H. Green and Victor Arden, two-thirds of the All Star Trio, composed the two selections they offer on the current Victor records. The "laughing" number is featured by the laughing saxophone, including a "stop time" wind-up.
The tempo is sprightly in contrast to "My Sweet Gal," one of those sustained note fox trots. The sobby sax and the Green Brothers' xylo figure spiritedly hers with their hammer thumping.

DREAM KISS (Waltz)—Frank Ferera and Anthony Franchini (Instrumental)
LAUGHING RAG—Same Moore and

WINTER GARDEN Broadway & 50th St. TWICE DAILY.
SHUBERT VAUDEVILLE
WEEK OF APRIL 3
BOBBY HIGGINS
OTHER STAR ACTS—AND
JEAN BEDIN'S "SPANGLES"
Smoking Permitted in Boxes and Loges

BOOTH West 45th Street. Eves. at 8:30. Matinee Wed. and Sat.
WINTHROP AMES Presents
"THE TRUTH ABOUT BLAYDS"
By A. A. MILNE

CENTURY THEATRE, 62d Street and Central Park W. Eves. 8:20.
MATINEES Wednesday and Saturday, 2:30.
TESSA JAMES MARION KOSTA BARTON GREEN
IN THE NEW VIENNESE OPERETTA
The ROSE of STAMBOUL
WITH A BRILLIANT COMPANY

CASINO Eves. 8:30. Best Seats \$2.50. Matinee Wed. and Sat. 2:30.
EIGHTH MONTH
A Carlton Production
JULIA SANDERSON
IN A MUSICAL COMEDY SATIRE
TANGERINE

ASTOR Theatre, 45th & E'way. Eves. 8:30. Matinee Wed. and Sat.
CECIL LEAN and **CLEO MAYFIELD**
in the "Laugh Your Head Off" Musical Comedy
"THE BLUSHING BRIDE"

LYRIC 42d St. W. of E'way. Eves. 8:30. Matinee Wed. & Sat. 2:30.
The Smashing Musical Comedy Hit
FOR GOODNESS SAKE
With a Cast of New York's Favorites

WHITESIDE
"A GLAMOROUS ADVENTURE"
COMEDY
W 41st St. Eves. 8:30. MATS THURS-SAT

Horace Davis (Instrumental)—Victor No. 18849.
Ferera and Franchini's Hawaiian steel guitar rendition of the "Dream Kiss" waltz (Rienzo) is melodiously and instrumentally pleasing. The "Laughing Rag" (Moore-Skinner) introduces Sam Moore and Horace Davis as new Victor artists in an octochorda and harp-guitar offering. It is just an instrumental; snatches of a slow reel, a fox and another hybrid rhythm being distinguishable. It certainly is not a dance record and does not match up favorably with the opposite recording.

THAT'S HOW I BELIEVE IN YOU—Henry Burr (Vocal)
I WANT YOU MORNING, NOON AND NIGHT—Charles Harrison—Victor No. 18848.
Two tenors, both popular with Victor and other record buyers, deliver a waltz and fox trot song

HENRY MILLER'S THEATRE 124 W. 43d Street. Eves. 8:20. MATINEES THURS. & SAT. 2:30.
LAURETTE TAYLOR
in J. BARTLEY MANNER'S New Play,
"THE NATIONAL ANTHEM"

REPUBLIC THEATRE, W. 42d Street. Eves. 8:30. Mat. Wed. & Sat.
A. H. WOODS Presents
MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in "LAWFUL LARCENY"
A New Play by SAM SHIPMAN

ELTINGE THEATRE, W. 42d St. Eves. 8:30. Mat. Wed. and Sat. 2:30.
—THE MOST FAMOUS PLAY IN NEW YORK—
THE DEMI-VIRGIN
By AVERY HOPWOOD

SAM H. HARRIS Attractions
Sam H. Harris Theatre, W. 43d St. Tel.: Bryant 6344.
Eves. 8:20. Mats. Wed. and Sat. at 2:20.
Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with ERNEST TRUEX.

CORT WALLACE and **MARY EDDINGER** and **NASH**
in "CAPTAIN APPLEJACK"

MUSIC BOX, West 45th Street. Tel.: Bryant 1470.
Eves. 8:15. Mat. Wed. and Sat. at 2:15.
"Best Musical Show Ever Made in America."
—GLOBE—
IRVING BERLIN'S MUSIC BOX REVUE
— With a Cast of Metropolitan Favorites —

KNICKERBOCKER Theatre E'way, 58th St. Eves. 8:30. Matinee Sat. and Mon.
CHARLES DILLINGHAM Presents
"Bulldog Drummond"
A Real Melodrama, by "Sapper," with A. E. MATHEWS

JOHN GOLDEN ATTRACTIONS
Staged by WINCHELL SMITH
LONGACRE W. 48 St. Eves. 8:20. Mat. Wed. & Sat.
Thank You
A Comedy by Messrs. Smith and Cushing.
— AND —
LITTLE West 44th St. Eves. 8:30. Mat. Wed. & Sat.
"The 1st Year"
By and With FRANK CRAVEN

SELWYN West 42d St. Eves. 8:15. Mat. Wed. & Sat. 2:15.
ARTHUR HAMMERSTEIN Presents
LILLIAN CAWTHORN and **LORRAINE**
in "THE BLUE KITTEN"
THE FOUSSE CAFÉ OF MUSICAL SHOWS WITH A CAFE OF 30 PUSSIES

—MARK—
STRAND
"A National Institution"—E'way at 47 St. Direction.....Joseph Plunkett
CHARLES CHAPLIN
in his latest laugh provoker
"PAY DAY"
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE. Conductor

vocally. Henry Burr, who has been unheard from of late, vocalizes "That's How I Believe in You" (Dubin-Cunningham-Rule) with feeling and understanding. "When You Were Sweet Sixteen" as the violin interlude is very becoming. The violin features throughout with soft counter-melodies.
"Morning, Noon and Night" (Cobb-Edwards) was the hit song of Edwards' ill-fated Broadway-bound revue and still enchants them over the Keith circuit in the condensed version of the show. Charles Harrison does it perfectly.

Throwaways in the form of Palace, New York, tickets were distributed along Broadway, Wednesday morning, at various sections, the pasteboard advertising the presence of Harry Emerson Fosdick, evangelist, who spoke during the noon hour, admission free.

NEW YORK THEATRES

HENRY MILLER'S THEATRE 124 W. 43d Street. Eves. 8:20. MATINEES THURS. & SAT. 2:30.
LAURETTE TAYLOR
in J. BARTLEY MANNER'S New Play,
"THE NATIONAL ANTHEM"

NEW AMSTERDAM W. 42d St. Eves. 8:15. Mat. Thurs. & Sat. 2:15.
MATINEES WEDNESDAY & SATURDAY
50c to \$2.50 —NO HIGHER
ZIEGFELD TRIUMPH
MARILYN MILLER, LEON ERROL
SALLY
A New Character Study by ANDRE PICARD.

BELASCO West 44th St. Eves. 8:15. Mat. Thurs. & Sat. 2:15.
DAVID BELASCO Presents
LENORE ULRIC
as **KIKI**
A New Character Study by ANDRE PICARD.

LYCEUM WEST 44th St. Eves. 8:30. Mat. Thurs. and Sat. 2:30.
E. RAY GOETZ 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 Gerbidon.

EMPIRE E'way & 40th St. Eves. 8:20. Mat. Wed. & Sat. at 2:20.
"DORIS KEAN
GLORIOUS IN
'The CZARINA'
—EVENING WORLD

LIBERTY Theat. W. 42 St. Eves. 8:20. Mat. Wed. & Sat. 2:20.
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. Mat. Wed. and Sat. 2:30.
CHARLES DILLINGHAM Presents
'GOOD MORNING DEARIE'
With a Cast of N. Y. Favorites

Twice Daily at the
"GET TOGETHER"
The Hippodrome's
Greatest Spectacle
PRICES CUT IN TWO || Evenings 50c., \$1, \$1.50, \$2. Daily Mats. 2,000 Good Seats \$1

GEO. COHANT THEATRE Broadway and 43d Street
Eves. 8:15. Mats. Wed. and Sat.
ED WYNN
"The Perfect Fool"
HIS NEW MUSICAL RIOT

GAITY E'way and 46th St. Eves. 8:30. Matinees Wed. and Sat. at 2:30
GEO. M. COHAN'S Production of
THE NEW COHAN FARCE
MADELINE
AND THE
MOVIES
with GEO. M. COHAN (Himself)
GERTRUDE COHAN and RUTH DONNELLY

MOROSCO WEST 45th STREET, Eves. 8:30. MATS. & SAT. 2:30
THE BAT

GYPSY PASSION

Romany Kate, an old Gypsy, Madame Etelane Marka, her granddaughter.....

Count de la Roque..... Desdemona Mazza
Ivor, the Count's nephew..... Ivor Novello
Octavia, the Count's sister..... M. Montblanc
Monsieur Cheneau..... Marcel Numa
Louis..... Charles Vanel

The lurid title that this picture possesses is about all that there is to it from a box office standpoint. "Gypsy Passion" was made in France by Louis Mercanton and is being released in this country through Vitaphone. It is the second of that organization's foreign-made productions that has played the Strand within the last three weeks.

The story is a screen adaptation of Jean Richepin's story, "Miarka, the Child of the Bear," and the author plays one of the leading characters in the tale, adapting to himself all the technique of a veteran film player, getting as much of himself into the camera eye as all possible occasions. The real star is Mme. Rejane, who plays an elderly gypsy woman. She hasn't much in an acting way but does die for about 500 feet of the final reel.

Romany Kate (Mme. Rejane) is permitted to live in one of the ruins on the estate of Count de la Roque (Jean Richepin), an elderly Frenchman who is making a study of ancient manuscripts. He has secretly taken some books and writings which the old gypsy woman had and is trying to decipher them. With Kate is her grand-daughter Miarka, an orphan. Kate has read in the cards that her grandchild is to marry the King of the Gypsies and she prevents the marriage of the girl to the nephew of the Count. The young man and his uncle follow the trail of the elderly woman and the girl when they go on a pilgrimage and eventually it is disclosed that the body in reality is the son of the gypsy king who was murdered years before, the youth as a babe being left on the doorstep of the count's estate.

If you can dope anything passionate out of that tale, well and good. The picture is a long-drawn-out affair, extremely draggy at all times, and the cast overacts constantly to such an extent the audience tires of them. The Strand audience Sunday night laughed at the overdone death bit of Rejane.

It is said that the arrangement by which Vitaphone played the two attractions at the Strand calls for it to furnish the picture, pay the advertising and if the receipts gross in excess of \$25,000 on the week, share in the amount above that figure. It looks like a fairly good arrangement for the Strand, but one of doubtful value when it is considered from the angle of building up patronage.

"Gypsy Passion" isn't, outside of the title, a picture that can stand a full week's run in one of the bigger Broadway houses. It is an ordinary program feature without the punch that the title suggests.

BEAUTY'S WORTH

By Sophie Kerr. Directed by Robert G. Vignola. Scenario by Luther Reed. Settings by Joseph Urban.

Prudence Cole..... Marion Davies
Cheyne Rowen..... Forrest Stanley
Amy Tilton..... June Elvidge
Mrs. Garrison..... Truly Shattuck
June..... Lydia Yeamans Titus
Henry Garrison..... Halam Cooley
Tommy..... Antrim Short
Peter..... Thomas Jefferson
Aunt Elizabeth Whitney..... Martha Mattox
Aunt Cynthia Whitney..... Alleen Manning
In Characters

Soldier..... John Dooley
Doll..... Gordon Dooley

This latest Cosmopolitan (Famous Players) starring Marion Davies at the Rivoli this week will give Miss Davies' admirers plenty of opportunity to see their favorite in many costumes and poses, from a demure Quakeress to a fishing beauty in bathing attire. If that were the purpose of the story it was kept well in mind by the director.

It is Miss Davies all the time, but she doesn't tire the audience, for with each change of dress, whether costume or gown, there is another angle to the Davies type, and in her bathing suit she is a peach, from her pretty head to her pretty feet. "Beauty's Worth" shows more of beauty likely than any picture of the famous film star's has within memory.

The story is light, with a dramatic touch here and there. Prudence Cole (Miss Davies), the youngest of an old Quaker family of which remain only two maiden aunts, has been bred by her elderly relatives strictly within the Quaker limitations. When Mrs. Garrison (Truly Shattuck) and Henry Garrison, her son (Halam Cooley) visit the Whitney home Mrs. Garrison's invitation to Prudence to visit her comes as a rift. At the Garrison home, though, Prudence is just Prudence, a nice little girl who wears a poke bonnet.

Hanging around the neighborhood is Cheyne Rowen, an artist (Forrest Stanley) with his heart in his art and a grouch in his mind against all society. The social set, aware of the artist's attitude, contrive to have Prudence request on their behalf that he stage charades for the society affair. The charades as presented are something of a novelty. Rowen has not been unmindful of the comeliness of Prudence hidden beneath the plainness of her garb. Hearing her sob she is painfully plain, so much so no one will look at

her, and she wants one boy to look very hard (Henry), the artist consents, merely to bring out for his own artistic sense what the society folks have missed in the Quaker girl.

Her designed costumes and leading character of the charades cause the men about to fall over themselves in reaching Prudence first, with Henry in the van, until Rowen intervenes, with his opinions and definition of love. Prudence asks Henry what he thinks of love, and after that it's all Rowen for Prudence, especially as the artist mentioned he liked her best in her Quaker dress. And as it thus ends Henry as nonchalantly selects for his bride Amy Tilton (June Elvidge), another type of dark beauty in marked contrast to Miss Davies' fairness. That also marked Henry as a very versatile young man among the ladies.

No depth to this Cinderella-like tale (without the poverty). Just the blooming of a plain maid into a beautiful young woman, but interesting in a way because of that, and no doubt quite appealing to all women. Miss Davies seems to have a special appeal to women. If it's not direct it's a discussion as was heard at the Rivoli Sunday between a couple of girls near by, who talked it over whether Marion Davies is as beautiful as they say she is. It had not been decided by the time the picture ended, but that's the best kind of personal publicity.

Some of the captions carry laughs through glib comment, with the same spirit of the freshness of youth prevailing. "Beauty's Worth" is neither big nor small, but a first-class Marion Davies program release, and especially good for Miss Davies through her large part in it, the wholly capable support and the magnificent manner in which the picture has been produced.

WOMAN, WAKE UP

Anne Clegg..... Florence Vidor
Monte Collins..... Louis Calhern
Henry Mortimer..... Charles Meredith

The domestic triangle here receives excellent comedy treatment, a welcome variation of the problem play or sex discussion, in which form the three-cornered story usually comes upon the screen. The picture stars Florence Vidor, with one of the best played parts she has had, and it put out by Associated Producers through Pathe.

In some respects the story employs many much used devices, but the screen treatment is neat and entertaining in spite of the threadbare theme of the quiet, timid wife who blossoms out into a wild woman in order to teach her husband a lesson. The thing has been done in countless vaudeville sketches, plays and stories and in this respect the elements of the tale are not promising, but it is handled in an agreeable vein of unaffected comedy and furnish capital screen material.

There is action all the time—whizzing automobiles, a couple of aeroplane flights, a trip in a speed boat and elaborate cabaret scenes. But the best feature is the humorous twist given to the triangle topic, and the other incidentals of skillful production merely serve to dress it up in attractive guise. Scenically the picture is notable. Much of the action takes place in a California bungalow, which furnishes some of the most attractive interiors. Marcus Harrison, the director, covers himself with credit for the composition of his stage pictures. The photography is conspicuously good.

There is some drama, but it always is developed trickily in order to supply a background for the play's humor. For example, the wife devotes her time to the Oiler Man, a family friend, in order to arouse the husband's jealousy, and by the breaking down of a motor boat is compelled to remain away from home all night. The furious husband and the family friend come together under circumstances which put the wife in a compromising position. Husband confronts them with a drawn revolver and wife falls into other man's arms, declaring he is the "man I love." Husband crumples up and departs stunned. The other man attempts to make love to the wife on the strength of her declaration and is rewarded with a hot blast of anger. She loves only her husband and made the speech to save him from committing a crime.

The film is full of Gallic drolleries of the same sort and the titling in this case is an aid to the amusing tangle with their crisp wit. There are passages in which padding has been done and a good deal of superfluous footage could be taken out to the betterment of the whole thing. The story properly reaches its climax in the scene just cited and should end soon thereafter. Instead the end is dragged out interminably. There are other cases of over-elaboration. Nevertheless it is a first-rate example of intelligent comedy.

There should be a field for this class of feature—a plausible story in high comedy vein away from the custard pie technique and at the same time a variation from the gosh-awful serious problem play.

THE ROSARY

Father Brian Kelly..... Lewis S. Stone
Vera Mather..... Jane Novak
Kenwood Wright..... Wallace Beery
Bruce Wilton..... Robert Gordon
Widow Kathleen Wilton..... Eugene Bessner
Isaac Abrahamson..... Dore Davidson
Donald MacTavish..... Pomeroy Cannon
Captain Cadeau Mather..... Bert Woodruff
Alice Wilton..... Mildred June
Skeeters Martin..... Harold Goodwin

Col. Selig and Sam Rork combined forces and have remade "The Rosary" in feature length, issued by the First National. The original play by Edward E. Rose is utilized as the inspiration for the screen version, the work of Bernard McConville, while Jerome Storm directed the production.

It was presented last week at the Cameo, New York, for a week's run. Rather surprising this picture should have to go to the Cameo, when there is such a scarcity of real screen material for the regular Broadway houses. The title of "The Rosary" is rather old, but what of that? The present-day picturegoer scarcely recalls the old play as far as the big cities are concerned. In the smaller towns it is certain to be a hit for the reason those that have seen the play will go to see the picture.

It is wholesome as to story, well acted as to cast, with four names that can practically be starred, well handled in its direction, with photography that is as good as anyone could ask for.

What the picture does need is exploitation of the proper sort. It wasn't given that at the Cameo, consequently it did not draw, but nothing seems to draw at that house.

In the cast are Lewis S. Stone, Jane Novak, Wallace Beery and Robert Gordon as the foremost players. The supporting members all carry their roles well, and the entire cast is a happy selection.

In thrills the picture has a corking free for all fight, an explosion and fire scene, and a chase through a tremendous rain storm. All are well handled by Mr. Storm, whose direction carries the picture along with speed. It would have been an easy matter to let a rural drama of this sort sag, but the director has gotten away from this by cutting principally to quick flashes.

Stone as Father Kelley gave a well studied performance, while Miss Novak was altogether charming as the heroine. Beery handled the heavy in forceful manner, while the hero, by Robert Gordon, was satisfactory. Dore Davidson and Bert Woodruff in character roles scored with comedy effect, while Mildred June and Harold Goodwin carried on the secondary love interest nicely.

INVISIBLE FEAR

Louis B. Mayer puts out this Anita Stewart feature, played in Proctor's 23d Street without a first run showing in the major picture theatres on Broadway. It classifies distinctly as a second-class story with an appropriate production and a first-class star, the latter item depending upon how you regard the present standing of Anita Stewart with the screen public.

There can be no two ways of looking at the story. It is just rubbish, the kind of mechanical, obvious fiction that has its place in the cheapest magazines. It won't bear examination as a narrative, its dramatic devices are transparent and its people are foolish. You never are allowed to lose sight of the fact that this is mere make-believe, and all sense of illusion is lost. Just crude melodrama, all the cruder because it is dressed up and makes pretense to high import. What wonder that the players are stagey and theatrical! Sarah Bernhardt couldn't make the heroine a real person in this play.

The scheme has been to make a mystery with a surprise denouement, but it doesn't register because none of the people win the sympathy of the audience, and the solution of the mystery is obvious long before it is revealed. And when it is revealed it's only a fiction maker's contrivance. Altogether, a story not worth the effort of doing, and not well done on top of that.

The principal characters are: Arthur, blackguard; Randall, hero, and Sylvia, heroine. Sylvia and Randall are engaged, but Arthur finding himself alone with Sylvia in a remote hunting lodge, makes dishonorable love to her, and she falls him with a meta-candlestick and leaves him for dead. She returns in a short time and finds the lodge burning and a man's body seen distinctly in the midst of the fire. She returns home, keeping the whole affair, and in the course of time marries with the terror locked up in her heart.

She is now Mrs. Randall and hostess at a large party when Arthur, supposed to have been incinerated, turns up in the flesh. She greets him, chats with him, but continues to think he is a disembodied ghost, and in that belief is hypnotized by him to open her own safe while she is asleep (a Lady Macbeth sleep-walking scene here for pictorial purposes), and turns the jewels over to him. It takes a fearful lot of florid titles to get this over persuasively, and then it isn't convincing. Even so unsophisticated an audience as the 23d Street clientele giggled unresponsively.

Then it turns out by the confession of a Japanese valet that Arthur was not killed at all. While he was lying unconscious from the wallop

from the candlestick the owner of the lodge happened along fortuitously to see who was occupying the place. The owner is the attorney who drew a new will by which Arthur's rich uncle disinherited him and Arthur had stolen the testament.

So Arthur kills the lawyer and sets fire to the lodge. He is about to take flight when the lawyer's Japanese butler appears and demands hush money. It was to finance these demands that Arthur tried to rob the safe, but Randall had detectives on the job, and they seized Arthur when he took the loot from Sylvia. It was then that the Jap spilled the story which comes on the screen as a fade-in. The thing doesn't knit together. In order to make it spectacular the conspirators pushed the lawyer's auto off a high bridge into a running brook to make it appear that his body had been lost. But the water is only about 50 feet wide and not deep enough to cover the overturned machine. You get the impression that the body couldn't have drifted out of sight.

Coincidences are always happening, and people are always so placed that they can overhear conversations which will get the play-wright out of a tight place. The theatrical contraptions are childish. There is an enormous quality of unnecessary, titling. Sylvia observes to her mother-in-law that she is to be married next week, and mother-in-law takes a whole title sheet to deliver herself of the following profound statement: "We shall never have the invitations out on time," which had not a thing to do with the proceedings.

The best thing about the picture was a horseback paper chase with an animated field of riders and a wealth of fine scenery. Here Miss Stewart, or a double (you couldn't tell which) did a remarkable fall from a running horse.

THE BIGAMIST

George Dare..... Guy Newall
Pamela Arnold..... Ivy Duke
Robert Arnold..... Julian Royce
Richard Carruthers..... A. Bromley
Constance Carruthers..... Dorothy Scott
Blanch Malliland..... Edith Elison

R-C Pictures sponsors this made-in-England production credited to George A. Clark, Inc., and directed by Guy Newall, who also plays the hero. It's pretty poor stuff as to story, but it has beautiful scenic settings and its photography is splendid. Also it introduces to the American screen Ivy Duke, billed as "the world's most beautiful picture star." Miss Duke is lovely in a mature way and an actress worthy of a better vehicle.

"The Bigamist" is not a moving picture. Rather it is a story told in titles with screen action to illustrate the text. The whole narrative is disclosed by the printed word and the action is subordinated. The husband is seen to enter a room, chat with the wife for a string of foot-ages and the titles blossom forth in 30-word gobs. Husband and wife, or husband and the Other Woman, are revealed in earnest talk on a terrace overlooking a ravishing seashore view, and straightaway we have another lengthy flash of titles explaining what it is all about.

If you go to see a picture you want to see it in terms of film action. If you want to read you stay at home. This film could have been done almost as well with a stereopticon as far as screen action is concerned. This is the glaring defect, although the story itself is not an engaging one. The subject-matter opens up a very pertinent question that applies equally to many of our American producers.

Why must the screen problem play degrade and debase all romance? Why must it do violence to every concept of ethics and good conduct? Here we have two couples, the supposed husband and wife on one side and the governess of their children and a young man friend on the other. Here might be the groundwork of a clean, simple, romantic story, properly ending in the bringing together of the unmarried pair and the satisfactory straightening out of the affairs of the supposed married couple after they had passed through the discovery that the husband had a previous wife still living.

Instead of that the wife trembles on the brink of a liaison with the young hero and is saved from moral lapse by accident rather than her own virtue, while the husband deliberately lays siege to the governess and is unconvincedly prevented from carrying out his designs by an accident which sends him to the hospital after he has run away from a disagreeable domestic situation. In the end the governess, described as a young woman of fine family but reduced estate, takes up her life in a low resort in Paris and the husband (the first wife having conveniently died) rewards the mother of his children in a legal way. The hero just walks out of the picture, regretted only by the heroine, who goes back to her husband unwillingly under compulsion of her children's welfare.

If that isn't poetic justice flat on its back, John Milton was a comic jazz songwriter.

Why will these producers pick stories written by bilious complainers against society? Courageous, successful romance is the most interesting and widest subject in the world and a cynical, sophisticated pose is the most boring. These

cynical pretenders who deal in anti-romance hold the shallow idea that romance necessarily deals with call-love. They should study a few plays like "The Circle," which is romance itself under a camouflage of smart cynicism.

HILLS OF MISSING MEN

The Dragon..... J. P. McGowan
Crando..... James Wang
Li Fung..... Charles Brindley
Handlin..... Andrew Waldron
Buck Allis..... Florence Gilbert
Hilma Allis..... Helen Holmes
Amy Allis.....

The Associated Exhibitors released "Hills of Missing Men," a Playgoers Production, through Pathe. The picture is a fair western which has J. P. McGowan as star and director, supported by Helen Holmes and a fairly good cast. The story and continuity are by John B. Clymer, and the screen version tends to the belief there must have been much more of an idea behind the tale than what is shown.

As it stands at present there is a dreamer in the person of Crando who is recruiting a force of men to take over lower California and establish an empire with himself as the ruler. He is lining up ex-service men in his army and recruiting a number of daredevils from the bandit gangs in the west. He hears a noted bandit, known as The Dragon, has been worsted with the forces of the law. While his men were annihilated the leader is supposed to have escaped. He arranges a welcome for the bandit in the event he should appear at his stronghold. The Dragon does come and is disclosed as a secret service agent of the government. In his finish the entire scheme of Crando is exploded by the arrival of the U. S. Cavalry.

There is a love element through the story. Two sisters are involved. The elder is in love with Crando, who returns her affection until the arrival of her younger sister from the east. Then he wants the other girl. She prefers the bandit, Dragon. Her sister upbraids her for this but she remains true, although tipped off later he is really not what he seems.

Several corking fights with McGowan battling with three or four on each occasion. Also a quantity of gun powder burnt, reminding one of the old war pictures. The battle stuff is fairly well handled and has a thrill.

McGowan impresses in the hero and Miss Holmes still retains a decided ingenuish appearance as she did in the days of the red-light railroad pictures. Jean Perry played Crando with something like a cross between Valentino and Lew Stone, the result being a fairly good heavy.

The picture is evidently designed for the cheaper houses where it will entertain and get some money. Loew played it at the New York last week as part of a double bill, with a strong Metro feature accompanying it.

THE BEAR CAT

The Singing Kid..... Hoot Gibson
Alys May..... Lillian Rich

A Universal western with Hoot Gibson as the star. It was one of the features of a double bill at Loew's New York this week, doubling with "Can Explain," a Metro release. Not a particularly strong feature, there being no new twists to the story. Edward Sedgwick, who directed the story, might well, if he continues to work with Mr. Gibson, try to curb the star's longing for close-ups. Too many of them in this production slow the picture to such an extent that one tires of it.

Gibson plays the role of a "bad man" who reforms. He wanders into a small American border town where he is informed by the sheriff that if he is going to stick around he wants to make up his mind to behave himself. Just then a runaway team dashes by with a girl in the rig and the bad man is off to the rescue. Of course it is the daughter of the local cattle baron and the hero gets a job on the ranch for saving her from injury.

The girl is engaged to a college chap from the east who has been a regular visitor during the summers, but visiting wasn't all that he did. There was a girl in the neighboring town that he was mixed up with and as she is in with a fellow who has blackmailing ideas they start to shake the boy down. Of course the Singing Kid gets wise to the game, but just about at the time that he can spill the beans he is accused of a shooting affray, and then a chase starts that lasts through about the two final reels, with the Singing Kid being wounded and cleared of suspicion in time for a close-up in the arms of Miss Cattle Baron.

Lillian Rich plays opposite Gibson, and as good as she was in a Harry Carey picture, reviewed elsewhere in this issue, she is bad in this. It must have been a matter of direction more than anything else, for with Carey she was very good indeed.

Alma Rubens appeared in the Municipal Court, New York, Tuesday on a charge of owing the Hoover Art Co. for photographs taken two years ago. Miss Rubens refused to make a statement and has been allowed ten days to serve cross-interrogations.

TRACKED TO EARTH

Charles Cranner.....Frank Mayo
 Anne Jones.....Virginia Valli
 Bob Lou Tate.....Dale R. Lee
 Shorty Fuller.....Buck Connors
 Ed White.....Percy Gallagher
 Dick Jones.....Harold Goodwin

An interesting and amusing comedy drama is "Tracked to Earth" (Universal), starring Frank Mayo, made into a scenario by Wallace Clifton from William J. Nellie's story in the "Saturday Evening Post." William Worthington directed.

The evidence accumulates that the screen has to resort to published fiction for its best material. In this case, as in four cases out of five, the story that has been revised by a magazine editor is better than the stuff created originally for the screen. That observation goes double for stage creations that have the stamp of production. The satisfactory original scenario is a rarity. There must be a reason for the fact that the screen is not self-sufficient. Maybe starvation prices for scripts have something to do with it—maybe.

Here we have a plausible western adventure tale with riding, conflict and romance, all handled in a spirit of comedy and free from the pompous melodrama heroics that are the curse of average westerns. The comedy grows naturally out of the tale and is not in the travesty style so much in vogue since Marshall Neilan set pace in "The Lotus Eaters." This story has a capital novelty device. Part of the amusing little love story develops while the hero is buried up to the chin in the sands of the southwestern desert as a posse is hunting him nearby, intent upon lynching him for what has all the appearance of horse stealing. Here is a situation rich in comedy possibilities.

It turns out in the end that the supposed horse thief was really a railroad detective who lifted the horses of a band of train robbers in order to keep them helpless until they could be arrested. But in the meantime he is hard pressed to keep out of the hands of the outlaws and so digs in up to the chin, hiding his head behind a tumbleweed bush held in his mouth. In this helpless situation he is discovered by a rancher's daughter, who falls in love with his droll courage, although up to the end she continues to think him a criminal. However, she feeds him and brings about his rescue ingeniously when the bandits are about to run down his grave-like hiding place with dogs. And she gives him her own horse and by means of the fresh mount he is able to escape during the night and bring back the marshal and his deputies, so that when he walks into the outlaws' hands the authorities are within reach and close in upon the bandits for a happy ending. Rush.

BOBBED HAIR

What Hector Turnbull may have written as a satire on verse libre poems and Greenwich Village nuts generally turns out a crude burlesque in this Realart-Paramount feature screened at the New York and starring Wanda Hawley. It's exceedingly thin material to spread over five reels. As a comedy it is not amusing enough to warrant first run honors in a first class house and it is too indefinite in its humor for the neighborhood theatre where comedy of a more robust quality is in demand.

It is the substance of Gilbert and Sullivan's "Patience," but Turnbull is no Gilbert. His creation of a 1922 model Bunthorne is rather a heavy-handed whimsy in the first place, and Harvey Thew's scenario doesn't improve it much, probably for the reason that the screen is no medium for the dramatization of such a subject. There is no real fun in the action, the only laughs coming from the titling.

The principal interest of the picture is in the pretty seashore scenes, in which most of the story is enacted. The action itself is a weary waste. The heroine is a love-sick, moon-struck girl who resents the matter-of-fact wooing of a rich young bonhead and runs away to a settlement of artists and other untrammelled souls, there to seek freedom and self-expression. She falls in with a sinister cubist poet, who wears Greek classic draperies and has a wife and two children.

He lures her to his home and is making dishonorable love to her when the wife returns unexpectedly and threatens to sue for divorce, naming the heroine as correspondent. In this dilemma the young sweetheart arrives, beats up the poet, and after reproaching the heroine is good when a girl friend brings them together for the happy ending. Justice is meted out to the poet when the wife rolls up her sleeves and wades into him.

It's all very dull. Nothing happens for hundreds of feet. Properly speaking, the story is over when the loquacious Bunthorne is stretched on the floor by the hero's good right arm, but it must have taken half a reel to cover the anti-climax because the picture flickered out. That double footage was pure waste. The trouble is there is nothing to scale the burlesque against. The girl is plain fool; her young man suitor a fat head (by the way, this is the

first picture on record that tries to glorify the tired business man type) and the other people of the cast are quite as removed from human sympathy.

Why devote 5,000 feet of perfectly good celluloid and something like an hour and ten minutes of precious time to the exploitation of the entirely indifferent doings of absolutely uninteresting people? There isn't a genuine laugh in the whole proceedings. Rush.

MAN TO MAN

Steve Packard.....Harry Carey
 Cabella.....May Grace
 Richman.....Charles LeMayne
 Bill Boyce.....Willie Roberts
 "Chetling" Howard.....Alfred Allen
 Tony Temple.....William Rich
 Yellow Ba.....Harold Goodwin

This may be a suggestion that the U might use to pull themselves out of the hole on their lease of the Central—that is considering the Central proposition from the standpoint of straight show business and passing up the angle that the Universal can write off so much a week against the house for advertising.

Why not make it a real house of film novelty? Devote it entirely to westerns or some particular brand of features quite as different. The U cannot turn out a sufficient number of westerns to keep the house supplied, but there are others producing westerns that would be tickled to have an opportunity to show on Broadway in a theatre that specialized. All westerns, nothing else, except possibly a news weekly and let the house work on a grind. For ballyhoo for the first month or two a regular real western atmosphere out front ponies, lariat throwers, etc., and on the stage (as far as it is practicable) a rodeo.

There is no reason why a house of thrills for filmdom should not be established. The Grand Guignol of Paris is the sight-seers mecca because of thrills. What can furnish more thrills than films and the line "The House of Thrills" is submitted to Will Page and Bob Cochrane for what it will bring in at the box office with the usual picture percentage as the reviewer's rakeoff. Royalty on the idea for all westerns is hereby written off, because the Universal won't use it anyway.

Can you, with a little stretch of imagination, picture the Central as the only house on Broadway where as first run you could see Harry Carey, Tox Mix, Will Rogers, William Russell, Buck Jones, Dustin Farnum, Art Acord, Hoot Gibson and atop of all these, isn't it quite a chance that Douglas Fairbanks in "The Virginian" might be a possibility for a house that is all western?

"Man to Man" with Harry Carey as the star of the production is a Universal. U has lost Carey who is now going to Robertson-Cole. Harry Carey proved himself something different at the Central when "Man to Man" opened there on Monday night.

The picture is first and foremost a western. "Westerns" made pictures to a great extent when it was a baby in swaddling clothes. If that was what the public wanted a dozen, ten or eight years ago why doesn't it stand to reason it is what they want now. Tastes in amusements move in cycles (but the picture industry may be too young to realize that or take note of it) but the legitimate stage and its producers are fully aware of it and that is why there is ever again a reversion to type in the spoken drama and then someone says "why didn't I think of that."

"Man to Man" has a combination of South Sea Islands in it at the opening. The South Sea thing doesn't mean a darn except it lends atmosphere. Carey is a derelict on a South Sea Isle, loving his liquor. There is planted in a title the fact he did a bit to save his father from jail, and when he stumbles up to the bar and sees a letter addressed to him, conveying the news his dad has died and that he is wanted back in the States to protect his own interests, he steps into the breach like a man. There are circumstances that make it difficult for him as the script was originally laid out, but in the making they are handled in such manner as to wipe them out without ever referring to them again, although they might have been made much of for love suspense.

He returns, manages to beat a hard-hearted old grandfather who believes him a crook and finally wins the girl of his heart. There is horsemanship, a couple of fights and a corking steer stampede in the story and Carey stands out as a million dollar bet in all of them. Atop of that Lillian Rich as a leading income scores one hundred cents on the dollar, although she hasn't any too much to do. It might be a good idea for Carey to carry her with him wherever he goes for the girl is "there" when it comes to working opposite him.

In the east are a couple of others most worthy of notice, namely Charles LeMayne who plays the heavy and "mixes" with Carey in about five fights, and Alfred Allen as the stern old grandfather.

The fights named together with a cattle stampede (not as well done as one that was offered by Metro two years or so ago) were the real features of the picture. However,

it is a western with guts and after all that is what counts.

Stuart Paton is credited with the direction and while there doesn't seem to be anything that a director can do to get a story or ordinary calibre over as far as western material is concerned, Mr. Paton nevertheless made this one interesting. Fred.

BENITOU

The novel of Marie Thériou has been screened by A. Durce for the Eclipse Co., and recently trade-showed here. Benitou occupies roughly 4,500 feet of film photographed by Emile Pierre and featuring ELLUCRE, Jose Dayot and Mlle. Solange Vlaminc. The work is good and the picture interests. Prosper, a young farmer, lives alone with his faithful man-servant, Benitou, long with his parents, now dead. He eventually engages a pretty young housekeeper and falls in love, proposing marriage. Benitou opposes the union, and to demonstrate his authority submits proof that he is Prosper's father. Enraged, the gentleman farmer destroys the proof of his mother's shame and turns the old man out of the home so that he may marry his new housekeeper.

The sets are in the Pyrenees and quite picturesque, which redeems certain shortcomings in Durce's production. Kendrew.

THE WITCHES

That seemingly is the title of a nine-reel picture brought here from Denmark. It purports to be a history of witchcraft among the ancients and the practice of sorcery in the dark ages.

In its present shape there doesn't seem any chance for the production, but it is possible that, on a scientific basis it may be made valuable with the proper cutting and titling. There would, however, have to be a large number of eliminations from the present picture.

Whoever made the production spent a great deal of time in research work, going back a thousand years at least in witchcraft. Illustrations from old volumes and translations of the text of ancient writings are disclosed. The period of belief that witches were the concubines of the devil is extensively gone into, together with the days when the church in Germany was arrayed against witchcraft and conducted an inquisition against them. The trials and the tortures that the accused were subjected to and the punishment meted out are graphically portrayed.

There are many touches of a horrible and revolting nature shown, and nudity is thought nothing of from time to time in the picture, but withal there is something really gripping even as it now stands.

Whether it could ever be developed into a straight box office winner is something of a question, but there is no doubt that the picture, if with certain eliminations it could pass the censors, would prove a sensation for those in search of morbid thrills. Fred.

PARDON MY NERVE

Straightaway western action story with Charles "Buck" Jones, issued by Fox. The story is by W. P. White and direction by Reeves Eason. Altogether an interesting picture with its swirl of galloping horses, fine out-of-doors backgrounds and a couple of first-rate man-to-man fist fights. Besides which it has a well-told plot involving the unravelling of a detective tangle neatly and interestingly. The love motif is neatly woven into the melodrama.

This sort of unpretentious, candid fiction is infinitely better than the foggy problem play, with all its bunk of intellectual appeal (which usually turns out to be nothing more than sex exploitation) and pose of uplift. It delivers the diversion of a super dime novel. It has no other purpose than passing the time, but it doesn't leave a nasty taste.

"Pardon My Nerve" (the meaningless title is the worst thing about the feature) tells the story of a cowboy-drifter who breezes into a boom town in his journeyings from job to job. The pet dog of one of the dancehall girls snags at one of the political bosses of the place, known as Nevada, and when it is kicked tail and refuge under the protection of Racey Dawson (Jones). The bad man's pursuit of the pup brings him into a clash with Racey and a feud starts.

Nevada and an accomplice named McFluke are scheming to cheat a neighboring rancher out of his property, and Racey sets himself to defeat their purpose. In the course of this plan he is required to subdue McFluke in a fist combat, made into a lively set-to, ending when the bad man is knocked out and left senseless. On Racey's departure the other conspirators murder McFluke as he lies helpless, and Racey is charged with the crime.

How justice is brought home to the really guilty man, how the same dog is made the instrument of detection and how Racey is exonerated make an absorbing film chapter that it would be unfair to reveal in advance. Thereafter Racey's intrigue to defeat the schemes of the crooks in cowboy style makes a thrilling climax, full of action. In

FRENCH PICTURE NOTES

Paris, March 17.

Claude Mercille.

During the week ended March 18 there were 24,065 metres of films presented at the local trade shows (compared with 28,310 metres the previous week, and 25,380 for the corresponding week of 1921), released by First National, 3,014 metres; Erka (Goldwyn), 2,600; Vitagraph, 3,010; Paramount, 2,725; Union Eclair, 1,500; Aubert, 2,165; Pathe Consortium, 2,660, and Gaumont, 6,095.

The Erka C. trade showed two Goldwyn pictures locally, to be entitled "La Galere Infernale," with Russel Simpson and Helene Chadwick; also "Un Beau Joueur," dramatic comedy, with Will Rogers.

French pictures now on the stocks are: "The Lyons Mail," from Le Courrier de Lyon, the story of Maxime Valoris, in three parts, by Leon Polier; for Gaumont, "The King of Paris" (Le Roi de Paris), from novel of G. Ohnet, by Maurice de Marsan and Charles Madru; "Les Hommes Nouveaux" (New Men), by Claude Farrere (Dal Film); "Jenny, l'Ouvriere," by Barbier and Decourcelle, produced by Louis Feuillade (Gaumont); "Le Bossu" (The Hunchback), the famous melodrama of Paul Feval, filmed by Rene Leprieux, with Leon Mathot and

addition to its hearty drama the picture has an engaging quality of natural humor, effective and unforced.

A curious little break happens. At the outset certain screen titles make it clear that it all takes place in the early western days "When men traveled by saddle instead of automobile," but near the end of a legal paper upon which the plot hangs is dated Jan. 14, 1922. The costumes are all modern, while the saloon business obviously antedates Volstead. Just a slip of the tilter's pen in a generally excellent program release. Rush.

I CAN EXPLAIN

Jimmy Berry.....Gareth Hughes
 Betty Carson.....Bartine Burkett
 Dorothy Dawson.....Grace Darmond
 Howard Dawson.....Herbert Hayes
 Will Potter.....Victor Potel
 Uncle Henry.....Nelson McDowell
 Juan Pedro Gardez.....Edward Wallack
 Carmencita Gardez.....Tina Modotti

This is an S.-L. production released through Metro. It has Gareth Hughes as the star, directed by George D. Baker. The story is by Edgar Franklin, who tried to construct something for the star that would establish him on the screen as the same type of light comedian that Willie Collier is on the stage. If it is the intention of those back of Mr. Hughes in this film venture to make him a screen type Collier they might well stop right where they are. Mr. Hughes will not land in this type of work. He is totally unsuited for it in many ways, and his greatest appeal is in roles that have more of the heavier touch of dramatics. Hughes is playing a young business man in partnership with a chap who is married and insanely jealous of his wife. That his young partner and the wife have a number of secret meetings enrages him, and he starts out with a gun. It is explained to him, however, that the meetings were of a business nature to help him out, and the legal papers are on deck to prove it. Later a complication arises that starts his suspicions anew and he decides to take his partner to New York and place him in charge of the firm's office there while he takes a trip to South America to establish a branch. At the last minute he plans to kidnap the partner and take him along, compelling him finally to stay in South America and look after the firm's interests there.

The wife, believing that her husband was sailing alone, decides that she will take the trip and disclose herself once they are at sea and square the row with her husband. This leads to further complications on board ship. In South America a series of comedy situations brings the realization of self-confidence in the younger partner, and he decides to become aggressive instead of an "explainer," and begins to turn the tables on those that have been browbeating him. In this he is finally successful, returning home in time to discover that the girl that he was to marry is about to be joined in wedlock to another. He breaks up the ceremony and walks off with all the honors.

The continuity is rather badly done and the tale itself seems highly improbable, although for farce there are some things that are fairly allowable. Perhaps a player other than Mr. Hughes would have managed to get away with it, but as it stands at present it cannot be termed even a fair program picture. There are, however, a number of laughs in the picture that are secured by Keystone to a certain extent. Fred.

Features to be made during the coming summer: "L'Auberge" (The Inn), by Donatien, from the story of Guy de Maupassant, with Jacqueline Campbell; "Le Mauvais Garcon" (The Bad Boy), by J. Deval, produced by H. Diamant Berger, with Maurice Chevalier, Paul de Guingand, Marguerite Moreno and Denise Legay; another version of "The Mysteries of Paris," of Eugene Sue, by Charles Burguet, with Gilbert Daleu, Gaston Modet, Paul Guide, Miles, Huguette Duflos, Simone Vaudry, Violette Jyl, Berangere, Dumien; "To Be or Not to Be," scenario by Aene Leprince, with Leon Mathot; "Le Sortilege" (The Spell), by Germaine Dulac; Jules Verne's "Around the World; 'L'Omme du Peche' (Shadow of Sin), by Protzanoff, with Van Daele, Gabriel de Gravone, Mlle. Diana Karne (production Fox film); "L'Homme qui Pleure" (The Sorrowful Man) by Robert d'Hee, produced by L. P. Verande, with Charles de Rochefort, Andre Nox, Mme. Jenny Meyers (W. Fox); "L'Ecuyere" (Circus Girl), novel of Paul Bourget, by Leonce Perret, with Jean Angelo and Marcy Capri (Pathe); "Sarati le Terrible," by Jean Vignaud, produced by Jacques Feyder, with J. Angelo, Andre Roanne, Marie Louise Iribi; "Ziska," novel of Marcel Nadaud, by Andreani (Silex film); "Mr. Lebidols & Co.," by Pierre Colombier, with Andre Lefaur, Dornay and Pierette Caillot (Gaumont); "Jocelyn," Lamartine's poem, by Leon Polier (Gaumont).

Pictures ready to be released: "L'Autre Aile" (Other Wing), by Canudo (Dal); "L'Absolution," by J. Bernard; "Coeur de Mere" (Mother's Heart), by Rene Plaissetty; "Dor Juan," by Marcel L'Herbier (Gaumont); "Margot," from Alfred de Musset, by Guy de Fresnay (Films Artistiques); "Robinson Crusoe" of Daniel De Foe, by G. Leprieux (Monat Film); "Marie, Femme au singe" (Woman and the Monkey), by Jean Durand; "Le Reve d'Andre," by Amedee Rastrelli (Exchange Union Film Co.).

"Les Hommes Nouveaux" (New Men) of Claude Farrere is being screened by E. Violet and Donatien, who have gone to Morocco to shoot exteriors for the Aubert society.

The poetical work of Edmond Rostand, "Cyrano de Bergerac," is being filmed by the Italian firm, U. C. I., with Pierre Magnier in the title role. The company claims the picture will cost over three million lire, and will be ready for release next season.

Paris, March 12.

A commercial treaty has been signed between France and Poland, granting French films a reduction in the present customs tariff of 45 per cent. on positives, 45 per cent. on negatives and 35 per cent. on sensitized films. It is stipulated whatever may be the changes in the duty imposed by the Polish Republic so long as the treaty remains in force the foregoing reductions will be made on French films.

Official statistics just published show the exports of films of all kinds from France in 1921 reached 558 tons, compared with 471 tons in 1920 and 356 tons in 1919, valued at 78,637,000 francs last year, compared with 91,344,000 francs in 1920 and 22,637,000 francs in 1919. The imports of pictures in 1921 were only 50½ tons, valued at 15,120,000 francs, compared with 58 tons, valued at 23,200,000, in 1920, and 78½ tons, valued at 23,520,000, in 1919. The importation of non-exposed films was 106 tons, valued at 13,952,000 francs, in 1921; nearly 147 tons, valued at 25,143,000, in 1920, and just under 121 tons, valued at 15,858,000, in 1919.

During the week ended March 11 there were 28,310 meters of films, compared with 26,300 meters the previous week and 25,043 meters for the corresponding period of 1921, released by First National, 1,500 meters; Fox, 2,500 meters; Paramount, 3,625 meters; Super Film, 6,620 meters; Meric, 1,250 meters; Agence Generale, 1,990 meters; Union Eclair, 1,400 meters; Phocem, 2,265 meters; Pathe Consortium, 2,020 meters, and Gaumont, 3,700 meters.

The French trade press announces the forthcoming visits of William Fox early in the spring, Charles Chaplin in April, as also the Talma sisters, Mabel Normand as early as possible, Douglas Fairbanks and Mary Pickford next August, the latter couple going to Nice, where, it is rumored, they have the intention of building a studio.

COAST FILM NEWS

Los Angeles, March 29.

"Nice People" started this week at the Lasky lots under William DeMille's direction. Wallace Reid, Conrad Nagel, Bebe Daniels and Wanda Hawley head the cast.

Much progress is being made on "Blood and Sand," Rudolph Valentino's first starring vehicle for Paramount. Fred Niblo directs.

With "Over the Border" about finished, another new Betty Compson picture will be immediately selected. Tom Moore heads the male cast in this Penrhyn Stanlaws production.

Wheeler Oakman is working in "The Son of the Wolf," adapted from Jack London's story at R-C.

Between pictures Guy Bates Post is visiting his mother at San Francisco.

Doris May will probably start "Twin Brides" this week. Her latest at the R-C lots is "Boy Crazy."

Universal has finished its third Neely Edwards comedy. The title is "Double and Quits." William Watson directed. The comedian starts on "Taking Things Easy" this week.

Roy Atwell is at work on "Loose Nuts" under Craig Hutchinson's direction.

Sid Grauman, owner of the local Grauman theatres, has been nicknamed "Pat" and seems to be getting away from his own title. "Pat" was bestowed on the showman following the discovery that his birthday was on St. Patrick's Day.

A genuine three-ring circus will furnish the background for the Thomas H. Ince special, "Someone to Love." Director John Griffith Wray plans to take over Howe's circus intact for three weeks to permit the shooting of some of the more important scenes. Madge Bellamy and Cullen Landis have important parts in the picture which will be woven about the life of a circus performer.

Thomas H. Ince has paid an excellent tribute to the memory of John Fleming Wilson, noted writer and member of the Ince scenario department, who died suddenly from burns two weeks ago.

Nat Holt, manager of Loew's State theatre, was presented with a handsome diamond-set Masonic ring and a beautiful locket by members of the theatre staff in honor of his recent entrance into the Blue Lodge of Masonry.

Lincoln Plumer, prominent character actor, has been engaged by Christie to play a leading part in a new picture which will feature Neal Burns. The comedy will be directed by Scott Sidney for Educational release.

Jolyna Ralston will be leading woman for "Paul" Parrot in his first comedies for Hal E. Roach.

Dorothy Phillips' present picture has been renamed "The Sea Tigress." Allen Holubar is the producer and director.

Joseph De Grasse, director of many Charles Ray features, will supervise the next picture of the star.

Anchor Distributing Co. is to release "The Stranger of the Hills," produced in Globe, Ariz., by Farra Feature Productions.

Wallace Reid finished, last week, in "The Dictator" under the direction of James Cruze.

Paul Powell has completed "The Ordeal," in which Agnes Ayres is starred. The director will probably supervise Miss Ayres' next picture for Paramount.

M. C. Levee, president of the United States, will be the producer and supervisor of two new Ruth Roland serials to be made at the United lots for Pathe distribution. Miss Roland gets busy on the first serial this week.

Cecil DeMille is recuperating from an operation for the removal of his tonsils, which are thought to have been the main cause for his recent illness. He is scheduled to start "Manslaughter" for Paramount next week.

Marie Prevost's next for Universal is "Her Night in Nights." Hallam Cooley returns to U. as Miss Prevost's support.

Mary Pickford is going ahead with "Tess of the Storm Country" despite the report that she would wait until brother Jack had finished a new picture. Miss Pickford, however, will still supervise Jack Pickford's film.

Clara Kimball Young has started work on a new picture at the Garson studios. The working title is "The Hands of Nara" from a story as much as one will look at

by Richard Washburn Child. Harry Garson is directing.

Harry Carey's first picture for the new R-C management will be "The Battle," from an original story.

William Russell is to do a new film for Fox under the direction of Roland V. Lee. The locale of the play is Zanziba, Africa.

Tom Mix is doing "Clean Up Sudden" with Patsy Ruth Miller as leading woman. Following this Mix picture Miss Miller will probably leave Fox and return to Goldwyn under whose wing she is now working at Fox's.

Albert E. Smith is home from New York and busy at Vitagraph.

Shirley Mason is working on "Cinderella With Difference" at the Fox lots.

"Western Speed" is Buck Jones' new vehicle under Scott Dunlap's direction.

Dustin Farnum is about to commence a new picture probably under Bernard Durning's direction.

The Fox special "A Fool There Was," being revived under Director Flynn's supervision is well under way. Estelle Taylor who was chosen for the "vamp" from a field of twenty or more applicants is to start her scenes this week.

The president's office at the Goldwyn studios is passing through a clean-up spell. S. W. Godsil who succeeds Samuel Goldwyn as the head of the Goldwyn company is expected here shortly.

"Under Two Flags" with Priscilla Dean starred is started at U. James Kirkwood plays the male lead. Stuart Holmes and John Davidson have important roles.

Harold Beaudine is directing Bobby Vernon in a new Christie comedy.

Harold H. Hurley, first assistant to Malcom Stuart Boylan, director of publicity for Universal, has resigned to handle publicity for the Universal Film Exchange.

Edythe Sterling, formerly in pictures and more recently in vaudeville, is a member of the new Al G. Barnes show which started the 1922 season last week.

Everything is up in the air at the Buster Keaton studios and also in the comedian's home. Natalie Talmadge, Buster's wife, expects the shock.

Carey Wilson has been made associate editor of the Goldwyn studios in Culver City. Abraham Lehr, vice president of Goldwyn's, last week announced the purchase of "This Way Out" and "Women Love Diamonds" from the writer.

Bull Montana is at work on his first Hunt Stromberg comedy at the United Studios.

"Grandma's Boy," Harold Lloyd's first five reeler, has been fully assembled at the Hal E. Roach studios. Harry "Snub" Pollard started last week on "Grandma's Will," under the direction of Charles Parrott, director general of the Roach studios, who wrote the new Pollard comedy.

Margaret Livingston is supporting Harry Myers in "Robinson Crusoe" for Universal.

Frank Lloyd, considered somewhat of an authority on Dickens stories, has been chosen to direct Jackie Coogan in "Oliver Twist."

Work is nearly through on "The Joiner" at the Hal E. Roach studios. In this picture the comedian makes his initial film under his new series contract. Al Santell is directing. Eddie Baker as a "heavy" is next in importance.

Jackie Condon, a three-year-old tot, is the latest acquisition to the list of stars at the Roach lots. He is being featured in a new comedy which will have dozens of children and the entire Roach animal stock in the cast.

Jack Holt and Bebe Daniels, co-starring in the "Val of Paradise," are nearly through with this Paramount picture. Paul Powell is also winding up direction on "The Ordeal," in which Agnes Ayres plays the lead, supported by Conrad Nagel, Clarence Burton and Edna Murphy.

Vera Steadman, now a mother, is back at the Christie lots in support of Neal Burns in a new comedy.

Goldwyn has purchased "The Great Metropolis," stage play, from Klaw & Erlanger, and will arrange for its adaptation for the screen.

Each day these weeks finds Tom McNamara, cartoonist, on the Roach lots assisting Director Bob Mc-

Gown in the photography of a new comedy written for Sunshine Sammy and "de gang."

Mae Busch is to work at the Goldwyn lot on "Brothers Under Their Skin," which will have a cast including Helen Chadwick and Claire Windsor, besides the former U. player.

Charles Bryant, director of "Salome," which picture is considered her best yet by the star, Mme. Nazimova, is preparing to leave for New York on business of distribution.

Another comedy is under way by Hamilton-White with "Ham" Hamilton heading the cast.

WORK STOPPED

Evansville, Ind., March 29.

The Cadick, on which work was stopped last fall after being half completed, went into the hands of receivers this week, the Lambasco Bank being made the receiver. The indebtedness is \$200,000, contractors estimating it would take \$350,000 to finish the house. If completed it will seat 2,500.

Jacob Handlesman, of Chicago, who started the venture on a popular stock subscription plan, is also interested in South Bend and Grand Rapids theatres. There is talk of converting the Cadick into an apartment hotel, although it is more likely it will be finished for its original purpose, a place of amusement.

GERMAN PICTURE NEWS

By C. Hooper Trask

Berlin, March 3.

At the Ufa Palast am Zoo "Friederich Rex," from the Cserepy Film, Feb. 15. A big money-maker for Germany—but for America, utterly worthless! It is the story of the youth of Frederick the Great of Prussia to the death of his father, Friedrich Wilhelm. In criticizing such a gigantic mess as this, it is difficult to know just where to begin. If one takes the scenario by Hans Behrendt, Arzen con Cserepy, and B. E. Luethege, one finds school book history episodically strung together without any feeling for the requirements of the screen. If one takes the photography, by Seeber and Luethege, one finds lack of clarity wedded to lack of imagination. If one takes the acting, one finds many big names (Erna Morena, Charlotte Schultz, Winterstein, Decarli, etc.), but no use made of their abilities; while the Frederick of Otto Gebuehr is impossibly stiff and stagery. And if one takes the direction of von Cserepy, one finds a complete and devastating incompetence; lack of continuity, lack of proper character introduction, lack of feeling for the big dramatic line, pitifully ineffectual attempts at humor.

All in all, a most instructive evening! Why the success then? Because the theatre is nightly filled by the Nationalists; they come merely to applaud the Goose-Step and the ceremonies at the crowning of Frederick—all the rest is Neben-

sache. This is the paradise from which they have been banned, but it is really about time that they learned that you can't eat your militaristic apple and keep it, too.

At the Marmor Haus, Feb. 18, Asta Nielsen in "Miss Julia," an adaptation of Strindberg's one act of the same name. This scenario is much too melancholy and morbid for the U. S. taste; moreover, even for the more sophisticated it is unsatisfactory, as most of the first four reels is merely inferential. Strindberg—the background that Scandinavian dramatist merely touched in is here rather bromidically filled out. Asta Nielsen in the title role has her good moments, but at times, especially as the young girl, is almost repulsively ugly. A word of high praise must be given to Wilhelm Dieterle and Kaethe Dorsch.

FRANK KEENAN IN TOWN

Frank Keenan arrived from the coast Wednesday. He is to remain in the east for several weeks to arrange for coast stock rights to a number of new productions.

In the notice sent out regarding Mr. Keenan's arrival it was stated that he was looking for screen talent to take back to the coast when he returns. According to all coast reports there is far from being a shortage of screen acting material there at present.

Can You Imagine This--- As One Week's Program?

Mayflower Photoplay Corp. presents

George Loane Tucker's "The Miracle Man"

From the play by George M. Cohan and story by Frank L. Packard.

Adolph Zukor presents

John Barrymore in "Dr. Jekyll and Mr. Hyde"

By Robert Louis Stevenson. Directed by John S. Robertson. Scenario by Clara Beranger.

Jesse L. Lasky presents

Cecil B. DeMille's "Old Wives for New"

From the novel by David Graham Phillips. Scenario by Jeanie Macpherson.

Adolph Zukor presents

George Fitzmaurice's "On With the Dance"

With Mae Murray and David Powell. From the play by Michael Morton. Scenario by Ouida Borgora.

Jesse L. Lasky presents

Cecil B. DeMille's "Don't Change Your Husband"

By Jeanie Macpherson.

Jesse L. Lasky presents

George Melford's "Behold My Wife"

By Gilbert Parker. Scenario by Frank Condon.

Jesse L. Lasky presents

Cecil B. DeMille's "Male and Female"

From "The Admirable Crichton," by J. M. Barrie. Scenario by Jeanie Macpherson.

SOUNDS like a fan's wild dream, doesn't it? For if everyone in the country were asked to pick the seven greatest pictures ever made, the choice of this list would be unanimous.

But it isn't a dream—it's the program for this week at the Rialto, New York, and it's setting new records every day. Every exhibitor in the country can show this week's program, too. New prints and full line of accessories at all exchanges.

Paramount Pictures



FAMOUS PLAYERS-LASKY CORPORATION



NEW FILMS IN LONDON

BY JOLO

London, March 15.

"Dicky Monteith," the latest H. Thompson picture, produced by Genelm Foss, is quite a good feature in its way, but possesses little originality in story or treatment. The story was written by the late Tom Gallon and Leon M. Lion. It tells the history of a modern Sidney Carton, a drunken journalist who sacrifices himself for his friend. In this case the friend proves worthless and the Quixotic journalist, now a tototaller, wins the girl. Running with the love affair is the story of a rascally lawyer whose villainy in converting money to his own use is the original cause of the journalist's downfall. The production work is admirable, the scenes on the Sussex coast being exceedingly beautiful from the photographic point of view. Those taken "behind" at a music hall are sketched and have little to do with the story. "Shots" of half-nude chorus girls have little pull today. The acting is moderately good. Jean Morgan is excellent as the little servant, but why will British film producers and artists insist upon immortalizing Louie Freear when they want to show a servant girl? But as the heiress, she looks like Piccadilly Circus. Stewart Rome is Stewart Rome in the title role. Jack Minster is excellent as his wastrel half-brother, and David Hallet is bad as the Mayor's nephew. In the super-imposed "Tale of Two Cities" scenes, A. E. Meson is the Sidney Cartor.

Among American producers over here, Fred Le Roy Granville, late of Universal, is starting to produce shortly. Richard Stanton, late of Fox, will be one of the directors for the new £150,000 British International Company. J. Stuart Blackton is busy making preparations for his new production. George A. Berger, just back from the Granger-Finger studios in Holland, is joining the Ideal people. Harley Knoles is still working on his Alliance production of "The Bohemian Girl." Frank Crane is directing "The Lonely Lady of Grosvenor Square" for Ideal. Donald Crisp is about to direct six productions for the Bird Film Co. George Ridgwell is busy in the new Stoll series of "The Adventures of Sherlock Holmes." Denison Clift is still with Ideal, and will make "Mary Queen of Scots" for that firm. Ed R. Gordon, better known as Youngdeer, is also producing in London for a new company which is doing melodrama.

"The Cradle of the Washingtons," a British-made interest feature showing the ancestral homes of the Franklins and Washingtons, near Northampton, will, when drastically cut, prove an interesting short item. At present it is overladen by lengthy sub-titles, and the attempt to introduce a story is a failure. A party of Americans visit the British kinsmen and are shown the countryside and old historical buildings. In the final "close-up" a young American naval officer seen with his arm round a young English girl. That is all. Views of the early Franklins leaving England to become pioneer settlers in America are amateurishly produced, and it is certain they did not drive in the village church to the residence in a barouche with Georgian outriders. The photography is excellent.

"Totters' Clay," the first of the famous Big Four Productions, is poor stuff. Its only apparent object is to perpetuate the art of Ellen Terry. Even this fails, as the famous old actress has the weakest of parts. In fact she is little more than a name on a sub-title, and exhibitors who back the films on the strength of her name will have very right to complain of false pretenses. The story is very poor and ordinary. A youngster falls in love with a chorus girl. Later he is called home to manage the great pottery which his Quaker ancestors founded. His mother (Ellen Terry) discovers the love affair and intercepts his and the girl's letters. The youngster, out of employment, becomes the tool of German agents, who use him to steal the secret of the patent used by the hero's firm. She saves them in a blackmailing stunt, but her love makes her turn the other way against the villains, who are arrested. What there is of it is too well told. Much of the film is wasted, and there is a tour round

the pottery, which might make a good 1,000-foot interest feature.

"Theodora," the fourth of the big pictures which Walter Wanger is presenting at Covent Garden, is a magnificent production in the most elaborate Italia style. The story tells how Justinus took Theodora, courtesan and dancer, and raised her to the position of Empress of Rome. How her low breeding compelled her to go back to her old haunts and choose a lover from among her one-time associates, and how in the end discovery led to an ignoble death. Scenically the production is beautiful, and the crowd work shows remarkable stage management.

A new series of travel films is making a bid for popular favor at Philharmonic Hall. These features are without sub-titles, but are accompanied by lecturers. The first feature, "Burma," is dealt with, the lecturer being Major-General Dunsterville, the original "Stalky" in Rudyard Kipling's famous novel.

"Stalky & Co." General Sir Percy Sykes is responsible for most of the photography in the series which covers Morocco, Andalusia, Timbuctoo, and every other part of the world, the lecturer in most cases being the leader of the exploring party. The photography is very good, and the whole feature is a great improvement on the usual "travel film."

The building of super-kinemas, or rather, the plans for the building of them is quite a staple form of conversation in London cinema circles. None of the plans, however, seem to get much further than the conversational stage. The old Tivoli site is now well again in the public eye, and this time there really does look as though there would soon be something moving besides hot air. Two or three years ago the erection of a palatial cinema on the derelict site of the old music hall in the Strand was a portion of the Famous-Lasky scheme over here. Plans were drawn, much was said and then the idea seemed to be dropped. In May, 1919, James White, the millionaire theatrical financier who had just taken over Daly's theatre in conjunction with a northern business friend, bought the site for £162,500, the price working out at over £15 4s. a square foot. He now announces his intention of going ahead with the cinema scheme and will commence building in three months. The finished building will possess a roof garden and restaurant

and will be the finest in London. The public will not have an opportunity to participate in the profit or loss of the scheme.

Denison Clift is making a screen adaptation of George Meredith's novel, "Diana of the Crossways," for Ideal. Fay Compton is the leading lady. By arrangement with the author's son the original story has been slightly altered so as to make the heroine a film heroine should be. In the screen version Diana is acquitted of the charge of betraying an important political secret, the blame being now thrown upon a newspaper man. The picture is being made in the actual locations of the story.

"Trapped by the Mormons," a picture which a new producing firm, the Frederick White Co., has just completed making, is already being shown to the public in the West End. The reason for this happy ending to the producer's worries is due to the present crusade against Mormon missionaries. The picture is very crude melodrama and is more likely to raise hearty laughter than any feeling of fear or repugnance.

"Three Live Ghosts," from the British studios of Famous-Lasky, is a capital picture and full of entertainment. Its success as laughter raiser is certain. The atmosphere of Limehouse and the East End generally has been faithfully reproduced and the acting is excellent. Anna Q. Nilsson and Norman Kerry are the stars from the exploitation point of view, but Clare Greet provides the big things in the actual picture. Her performance of Mrs. Gubbins is exceptional. Production work and photography alike excellent.

Walter West's new sporting film, "The Scarlet Lady," is another recently shown picture which should achieve popularity. The story has all the ingredients of a Nat Gould novel

and is skillfully handled, without showing any great originality. As usual with a West picture the racing scenes are the big thing. Violet Hopson is the star, Lewis Willoughby the hero and the rest of the company is made up principally of members of the old Broadwest stock company.

"The cinema schools and bogus agencies are getting a little too risky nowadays, but where there's a will there's a way of tapping the banking accounts of the screen-struck. One picture is being made with 'duds' on the co-operative system and another is being produced by a gentleman who has been able to find a sufficient number of people who 'want to see themselves' and who don't care what it costs as long as they can say they're 'on the film.'"

After long idleness the British and Colonial Co. are once more at work. They are turning out one and two-reel historical subjects at the rate of one a fortnight. The first one has been completed and concerns the life of Mary Queen of Scots. Lord Howard de Walden, who recently refused an offer from Jeffery Bernard, managing director of the Stoll company to put up the money for a large historical film, is thought to be behind the enterprise.

Henry Edwards is completing a comedy film for Hepworth, entitled "Tit for Tat." Chrissie Whyte and the leading members of the Walton-on-Thames stock company are the leading players.

Activity at the Worton Hall Studios, Isleworth, seem to indicate that G. B. Samuelson has not entirely deserted film making for motor traffic. Most of his old staff are going back. Samuelson was the English producer who took a company out to California some two years ago and brought Peggy Hyland back to England to play in several of his home productions.

INSIDE STUFF

ON PICTURES

In granting an order restraining the Denver police commissioner and municipal amusement inspector (woman) from interfering with the exhibition, "Some Wild Oats," the court ordered one scene eliminated from the picture and prescribed that no one not over 17 years of age could view it.

A measure of relief is felt by some exhibitors who have decided to remain open during the summer, over the many closing reports. They appear to be of the opinion if other houses close they will do business without the competition of the regular season. Past experiences in the smaller towns are to the contrary. Last summer a lone theatre in a city of about 30,000 did not pay expenses, although there was nothing else in or around the town to draw away from it.

Frank Manske, representative of the American Releasing Corporation in the Minneapolis territory, is credited with having put over one of the cleverest bits of booking accomplished in the territory in years. There are 150 towns usually booking on a \$15, \$20 and \$25 basis per day. These towns have been secured for "Cardigan" through a tie-up with national order at an average price of \$45 each, the total contract being \$7,500.

Last week an exhibition of mural paintings by Ezra Winter and Barry Faulkner was held at Grand Central Terminal. The murals are for the new George Eastman picture palace at Rochester. All are on the subject of music. There are eight paintings in all and they are conceded to be the most beautiful work designed for theatre decoration. Faulkner's murals are entitled "Dramatic Music," "Sacred Music," "Shepherd's Music" and "Hunter's Music." Winter's paintings are "Romantic Music," "Festival Music," "Sylvan Music" and "Marchal Music."

"Foolish Wives" did \$8,000 last week at the Academy, Baltimore. It was just double the gross Shubert vaudeville had played to in that house the week before, its closing week for vaudeville. The picture is at the Academy for a couple of more weeks, when the house will close for the season. One or two of the Shubert vaudeville theatres think they may remain open longer than the Shuberts' regular season. It is reported the Detroit house now playing Shubert vaudeville would like to extend its season beyond May 1, through playing one or two of the Shubert units for a run. "The Whirl of New York" did a turnaway in Detroit, and that is especially wanted.

The position of the old National Association under the recent realignment of the industry under Hays is rather cloudy, although it continues to function through its Executive Committee which meets from time to time. The National Association is said "to co-operate as far as it can with Mr. Hays' office." There still remains a considerable element in the producing and distributing field outside the group tied up with Hays and the possibility of solidifying those units under the old association banner has been discussed, but nothing has developed along these lines. Talk about scrapping the National has been so general that even those who would like to see a consolidation of the interests apart from the Hays group have pretty generally abandoned the idea. It seems better to start a new machine than to reorganize the old one.

"Foolish Wives" is doing business. That has surprised the picture people as well as the Universal, which put out the Von Stroheim special. One of the reasons ascribed for the trade "Foolish Wives" is attracting at popular prices is that it's the only spied film now playing. Showing it at popular prices is another reason. Had the U opened "Wives" at the Central, New York, at a pop scale, it is said, it would have done business in New York City as well. The appeal of the picture is peculiarly to the masses, proven by its experience out of town, where it fails to draw any class patronage. The U people were surprised, as they thought they had a flop, but the special commenced to do business, drawing over normal business the first week and when held over, giving a very good return on the hold-over dates. In some States it depends to an extent what the censors cut out or allow to remain in. So far from all accounts the New York censors were the most liberal.

A new departure in film renting is coming swiftly to the fore involving special service to certain classes of film fans. A syndicate of Italian exchange men with offices at 729 Seventh avenue has lined up a chain of houses running from New York's lower east side and "Little Italy" on the east side of Harlem, clear to Boston. Wherever there is an Italian colony, and the industrial cities of New England all have such settlements, it is sure to have its picture house. It is said that this enterprise has grown to the point where it is returning a net profit running as high as \$2,000 a week. It handles imported features where it can get them and does the work of retitling American-made pictures in Italian. There are said to be other exchanges specializing in Jewish pictures, Swedish pictures and a third enterprise with connections abroad deals in nothing but Greek productions or general productions with titles translated into that tongue. Much of the foreign importations are drifting through these channels and the bookings of the specialists are taking that much away from the domestic distributors.

Chaplin At His Best!

—Exhibitors' Herald.

Every day will be
pay day at the big
New York

STRAND

Next Week

Beginning Sunday

for they are

playing



Charlie Chaplin

in His Latest and
Brand New Comedy

"PAY DAY"

WRITTEN AND DIRECTED
BY CHARLES CHAPLIN

The Exhibitors' Herald says:

"Pay Day" is Chaplin at his best. It will reap big returns. This genius of the camera can devise more original stuff in two reels than the average comedian does in 20."

A First National Attraction



CONNECTICUT EXHIBITOR HEAD REFUSES TO SHOW HAYS FILM

W. A. True Repudiates "Landis of the Movies"—Cuts Hays from News Weeklies—Resents Propaganda for Producers' Chief

Will H. Hays is reported to have expressed himself this week as at a loss to understand why a number of people connected with the picture industry were arrayed against him without waiting to see what he would or could do.

In the current issue of the "Exhibitor's Bulletin," the house organ of the Motion Picture Theatre Owners of America, is a direct attack on Hays, which gives decided indication just how the exhibitor members of that body feel toward the new leader of the industry. W. A. True, president of the Connecticut State body of the Theatre Owners of America, cut the Hays pictures from the news weeklies sent to him. The titles read that Hays was leaving Washington to become "The Landis of the Movies." Mr. True stated that perhaps Mr. Hays is "The Landis of the Producers," but he certainly does not hold a dictatorship over the entire industry.

Ever since his identification with the picture industry Mr. Hays has on all occasions when it was possible for him to give public utterance dedicated himself to a certain set policy in regard to the motion picture. The uplifting of the moral and educational aspects of the screen were seemingly to be the sole work that he intended to do, according to his speeches, printed and spoken. At least that was to be one of the biggest matters pertaining to the screen in his eyes.

Within the last week it was proposed from a certain direction that Fred Elliott, of the N. A. M. P. I., be taken over as part of the Hays organization, but there has been nothing done definitely in this connection. Outside of both organizations the offer to Elliott is generally looked upon as an effort to draw certain interests that are friendly disposed toward Elliott and would align themselves with the Hays faction if Elliott went over. There is no question but what Elliott would have more or less of a value to the Hays forces through the knowledge that he has gained while with the N. A. M. P. I., but it is a question whether or not Elliott would permit himself to be used just as a magnet to attract other forces to the Hays combination.

WILL HAYS "TIPPED" AT A. M. P. A. DINNER

Moving Pictures and Skits Make Laughs—Guest of Honor Arrived Late

The tipping off of Will Hays to what he may expect in the picture industry occurred Saturday night at the Hotel Biltmore when the former postmaster was the guest of honor at the Naked Truth Dinner of the Associated Motion Picture Advertisers. About 450 guests were present for the dinner and the performance which followed.

President C. L. Yearsley of the A. M. P. A. started the program with an invocation and then turned the affair over to Paul Gulick, who acted as toastmaster. During the dinner a radiophony rigged in the balcony gave forth a number of messages with comedy intent, but the two wows of the program were a picture production entitled "An Ill Wind" and the "Timely Tips" that were given forth by Junius Bernard in his impersonation of William A. Brady.

A number of slides shown earlier purported to be messages from various picture producers in their native tongues. This was followed by Vic Shapiro and Herb Crocker as two bankers, in a sort of a Collins and Hart makeup. The boys slipped over a lot of inside panning material on the manner in which much of the industry's financing is done. An old Biograph production was shown that had an all-star cast of nam-

that would knock the U. S. Treasury cuckoo were they on one salary roll today.

"Dorothy, Lillian and Dave," a ragtime talking skit, was one of the big laughs. In it Herb Crocker scored a solid comedy hit as the director. An illustrated lecture, on just previously, flopped.

"An Ill Wind" was the much touted picture production made especially for the dinner. In it William Fox, Carl Laemmle, J. D. Williams, Adolph Zukor, Lewis J. Selznick and Hays himself were lampooned. It is a picture that carried a punch to say the least. How many of the boys will continue to hold their jobs after its subject matter becomes generally known is a question, unless their bosses take the stunt in the spirit in which it was intended. It ostensibly disclosed that everyone of the so-called "heads" of the industry were out to double-cross each other at any stage of the game. Hays had the role of the young fellow who came into the industry and pushed Williams, Zukor and Laemmle out of it. It then showed their efforts to "get something on Hays" that would enable them to stage a come-back. At the finish Hays was the victorious one.

Tom Wiley parodied a number of songs with lyrics that fitted the occasion. They were sung by the diners during the evening.

Mr. Hays did not reach the dining hall until about 10 o'clock, although the hour for his arrival was set for 7 o'clock. He did not miss much except a good meal, as all the stunts that were for his benefit did not take place until after his arrival.

COPYRIGHT RAN OFF ON 'GREAT METROPOLIS'

K. & E. Sold Rights to Goldwyn for \$4,000—Latter Offered \$400

After acquiring the film rights to "The Great Metropolis" from Klaw & Erlanger, Goldwyn refused to pay the \$4,000 asked for because of the discovery the copyright on the play had expired and was not renewed. Goldwyn then offered one-tenth of the agreed upon price, \$400, which K. & E. refused.

The script of "The Great Metropolis" was out on the coast ready to go into production when J. P. Bickerton, Jr., attorney for Klaw & Erlanger, demanded its return if the \$4,000 was not forthcoming. Goldwyn has agreed to return. Others are negotiating for the rights.

"The Great Metropolis" was originally produced in 1899.

LANDLORDS VS. STARS

Los Angeles, March 29.

Another damage suit against picture folk for the alleged destruction of house property has been filed in the Los Angeles courts. This time Mary Thurman and May Collins are the defendants. A similar suit was brought recently against Larry Seamon, Vitagraph comedian.

Miss Thurman and Miss Collins are jointly accused by W. S. Barrows, a Hollywood landlord, with "ruining" furnishings in the house he rented to them. The damage is placed at \$350. Meanwhile they have retired to a hotel.

Incidentally there has been much talk current about Miss Collins heading an elaborate cast of picture players in a dramatic sketch to be presented in vaudeville this summer.

SEMNACHER GETS DIVORCE

Los Angeles, March 29.

Alfred Semnacher, picture promoter, who was prominent in the Arbuckle inquest as the reported manager of Virginia Rappe, was granted a divorce here last week from Lucille Semnacher.

REPORTS AND RUMORS ABOUND IN NEWARK

Concrete Fact Is Strand Was Sub-Let—Talk of Shuberts Leaving Rialto

Newark, N. J., March 29.

Four houses here were involved last week in a series of conflicting rumors. One came to a head Friday, when the Strand was sub-let by the Drake-Armstrong-Falkner interests to Samuel Pollak, Frederick Nieburg and Julius Amsterdam, who, with Moe Kridel and Samuel Bratter, are forming a corporation which will control, in addition to the Strand, the Central, Lyceum and Ironbound. The last three houses are owned by various members of this group.

The Strand will be managed by Mr. Kridel.

Another story had it that Keeney intended to take over the Halsey and give his own house up to the Shuberts who would move their vaudeville next fall from the Rialto, which would return to pictures. Part of this story was possibly caused by an inspired article in the "News" on the entrance of the Affiliated Theatres, Inc., into Newark. In this account it was stated the Shuberts were dissatisfied with the Rialto, and wanted a house nearer Broad and Market. Newspaper comment indicated that the new project was not understood and was supposed to mean something different from Shubert vaudeville, which would require another house.

The facts are, the Halsey will stay in the hands of the Aschers but will be rebuilt this summer. The Shuberts want Keeney's, and have been dickering to get it next fall. In a year and a half it passes into their possession. So far nothing has come of the negotiations, but Shubert sources seem confident that they will secure the house. The Keeney interests have no intention of giving the house up until their lease expires.

Newark's deluge of new theatres continues unabated despite the fact that there are already far too many. Tonight the Tivoli opens its doors under the management of Joseph Stern, who controls a chain of picture houses here. The new house is located in the Roseville section of the city, on Orange and Ninth streets. It seats 2,000 and has a large pipe organ which will be supplemented with an orchestra. No expense has been spared on the theatre, which has the most beautiful interior of all the houses in Newark.

Thursday night the Central will open. It is located on Central avenue and Eighth street, not far from the Tivoli. It is controlled by the Bratter, Nieburg, Pollak and Amsterdam group, who are forming a new company to run a large chain of theatres. The Central will seat 1,800 and, while not so ornate as the Tivoli, it is a splendid house.

"AIGLES" DOES FAIRLY

Drama of Roman Emperor Produced at Sarah Bernhardt, Paris

Paris, March 29.

To follow Rostand's "Aiglon," the management of the Theatre Sarah Bernhardt presented on March 22 "Les Aigles dans la Tempete," by Albert Dubois. The reception was fairly enthusiastic.

The principal roles are played by Gretillat and Yonnel and Mesdames Sergine and Tissot. The play is based on the ancient writings of Suetonius, dealing with the love affairs of the tyrant Roman Emperor, Domitian (A. D. 81-96), and Domitia Longina, his wife.

The playwright imagines Domitia plotted the assassination of the Emperor in revenge for the supposed murder of Aetius, her betrothed, when he sought her in marriage.

EXAMINING SENNETT

Mack Sennett is to undergo an examination before trial in the suit that Charles O. Baumann has brought against him. The action has been standing for a number of years, but actual service on the producer was only accomplished within the last few weeks when he came to New York.

Landy, Mooney & Shipman are representing Baumann, while Nathan Burkan is defending Sennett.

VIRGINIA'S FILM CENSOR BOARD IS SATISFACTORY

General Public Likes Appointments—Exhibitor Body Is Dubious—Those Selected Are Liberal Minded

WALSH'S REAL LIFE DOMESTIC TRIANGLE

Seena Owen Sues Husband and Names Estelle Taylor Who Replies

Los Angeles, March 29.

A triangular case involving Seena Owen, Cosmopolitan star; George Walsh, her husband, former Fox star and now with Universal; and Estelle Taylor, film actress, is about ready for the Los Angeles courts.

In a divorce action against her husband, Miss Owen names Estelle Taylor as co-respondent. According to Miss Owen's complaint, Walsh and Miss Taylor occupied the same house in Hollywood. Miss Taylor, who is at present at the Fox lots on a feature, has answered her accuser by filing a suit for \$100,000 damages, making Miss Owen defendant.

The divorce suit by Miss Owen asks for the custody of a five-year-old daughter and a share of the community property, valued at \$50,000. Walsh is also asked to increase his allowance of \$5 a week for his child, which amount the wife claims is inadequate. The Walshs were married in Chicago in 1916 and separated in 1920. Walsh, the complainant asserts, receives \$1,500 a week. The wife gives her true name as Mrs. Signe Aun Walsh.

Miss Taylor charges in her suit that Miss Owen's accusation has resulted in "destruction of her good reputation for morality and virtue," and has damaged her standing in the motion picture profession to the extent of the \$100,000 asked.

Miss Taylor charges that on last January 27 Mrs. Walsh (Miss Owen) "with the intent to extort \$25,000 from her husband" and while agreement of separation was in force, hired three men who forcibly entered the home of Miss Taylor in Hollywood and represented themselves to be police officers for the sole purpose of obtaining a view of the Taylor home for testimony in Mrs. Walsh's divorce trial.

HEPWORTH'S MAY CLOSE ITS PRODUCING PLANT

Decision on Important Matters Awaiting Board Meeting

London, March 29.

Appealed to for information on the report its producing plant may be closed down, the Hepworth offices declare a number of important decisions are being held in abeyance until the next meeting of the board.

The gossip about the closing of the producing establishment gave rise to a twin report that Hepworth's appeal to the investing public to participate in a stock flotation was not going as well as anticipated.

WARREN-GREENE STARTS

American Corporation Opens New York and Frisco Offices

San Francisco, March 29.

The American Releasing Corporation, of which Walter E. Greene and Frederick F. Warren are president and vice-president respectively, is gaining a foothold in San Francisco and has opened offices at 191 Golden Gate avenue. William A. Crank is named as general manager. The New York offices of the concern are given as 15 West Forty-fourth street.

Greene was one of the organizers of Paramount and later president of Arcraft.

Richmond, Va., March 29.

The Virginia Board of Motion Picture Censors is now complete. Censorship will become effective in this state June 15. Governor Trimble has appointed as censors to serve with Evan R. Chesterman, appointed last week. Mrs. Emma Steed Sampson and R. C. L. Moncure.

Chesterman is a former newspaper man, liberal in his views. For several years he has been a writer for juvenile magazines. He was private secretary to Governor O'Farrell about ten years ago; has served as secretary of the State Department of Education, and held other political offices. Mrs. Sampson is a prominent suffragist and a writer of poetry acceptable to many magazines. Moncure was collector of internal revenue for the eastern district of Virginia under the Wilson administration. He is known to be of liberal views.

The picture interests are doubtful about the personnel of the body that will pass judgment on the films. The general public is inclined to applaud the governor's selections, regarding the board as all that either side of the censorship controversy have any right to expect, now that censorship has been imposed upon the state.

PA. NON-THEATRICAL FILM CODE AGREED ON

Regulations for School and Church Shows Formulated—Board Meets April 11

Harrisburg, Pa., March 29.

After a year of conferences, hearings, reports and investigations, the Department of Labor and Industry is prepared to place in operation the picture code affecting the exhibition of educational movies in churches, school houses and auditoriums.

The State Industrial Board will meet here April 11 to take final action, and before going into session will hold the last of a long series of hearings. At this time the differences that exist between the underwriters and the exhibitors will be reconciled.

As it stands now the code provides for a fire-proof booth for the nitro-cellulose or flammable type of film. No booth will be required where acetate-cellulose or slow-burning film is used. Upon these two propositions most of the debate over the regulations took place, but it is believed a compromise has been reached and enforcement will be accepted willingly by all parties to the discussion.

The rulings will be effective after Sept. 1, 1922, and will apply to all picture exhibitions before public assemblies in communities other than cities of the first and second class except in theatres, opera houses, picture houses and industrial establishments. Other provisions of the code are: 1. All motion picture projectors shall be approved by the Industrial Board before installation or operation. 2. Every person operating a picture projector in a place of public assembly shall file an application for a permit, such application to be properly filled in and sworn to before a notary. 3. Every building in which pictures are exhibited under these rulings shall be approved for such purpose by the Department of Labor and Industry and a permit shall be issued signifying the approval. Where flammable film is used such permits will be issued only when approved fireproof booth is provided.

12-YEAR-OLD IMP 2-REELER; PICKFORD AND BAGGOTT NOVELTY

Universal's Revival at Central Turns Old-Time
Meller Picture Into Travesty—Original Was
Taken in 1910

"Going Straight" was made 12 years ago by the Imp, the three letters combined representing the Independent Moving Picture Co., one of the Universal producing units of the period.

King Baggott is starred and Mary Pickford featured. The picture, playing currently at the Central, New York, as part of an "old time picture show" is interesting. It offers a vivid comparison between the hit and miss films of 1910 and the present day "super-productions," that clearly evidences the advance made in every department of film production since the pioneer days.

It discloses Mary Pickford photographed as a brunet in 1910, and that Miss Pickford at the time displayed but little of the ability as a screen actress that later lifted her to fame, playing a conventional part in a conventional way.

In reissuing the film the U has recut and titled it. Originally it was a melodrama, made and released seriously by the U. The present version, like the old one, is in two reels, through titling is put forth as a travesty. It didn't take any great amount of burlesquing of the situation and action in the retitling to make it a travesty, as the original, as mentioned, seriously intended, was just as funny as the current one, and the latter is a first rate comedy film as well as a novelty.

King Baggott is the hero in "Going Straight." He makes a good looking one, unreeling a brand of acting that shaped as good in view of the hurried production methods and undeveloped screen art as it was in 1910. A noticeable thing about Mr. Baggott is that he is not in the least camera-conscious, playing with ease and a certain poise that denoted the experienced picture player. The same applies to Miss Pickford. The performance of both in the average screen performance of that day with nothing outstanding, and would have been rated as adequate in its time without causing any particular comment one way or the other. The story may be readily blamed for Miss Pickford's performance just striking an average. Her role is a secondary one, minus anything that would give her a chance to do little else but walk before the camera.

The plot treats of a man released from prison, and his subsequent constant hounding by the cops, despite his determination to go straight. Miss Pickford plays a Salvation Army lass and her efforts to assist the hero to keep on the straight and narrow leads to love and marriage. The conflict is furnished by a female heavy, a plain clothes man, uniformed cop, and three yeggs, all trying throughout the two reels to get the hero in some way or other.

The photography isn't at all bad, considering the camera limitations of 1910. The interior sets are funny with the exaggerated melo action furnishing more than enough laughs than necessary to put the film over in a comedy way.

The "old time picture show," in which the "Going Straight" film is incorporated, calls for slides requesting the women to remove their hats, "one minute to change reels" between part one and two, advertising slides, parodying the ones of 1910 and thereabouts, and similar subjects, once a part of the early film shows. King Baggott has been an established director for several years. The film should hand both Mr. Baggott and Miss Pickford a laugh or two.

With or without the "old time picture show" adjunct "Going Straight" is a novelty for any type of modern picture house. *Ref.*

Illness Delays Play

Paris, March 29. Mme. Spinelli has been taken suddenly ill and the play "The Blue Folie" ("A Wild Idea"), has been set back at the Theatre des Varietes. The new work is by Maurice Donney and Andre Riviere and comes in to succeed the revue just withdrawn.

ANOTHER \$1,000,000 FILM

Douglas Fairbanks to Do "Robin Hood"

Los Angeles, March 29.

And now another \$1,000,000 picture. Not satisfied with the results of Eric Von Stroheim's alleged \$1,000,000 film of "Foolish Wives" the picture colony is preparing for a second costly venture. Reports are circulating Los Angeles and receiving much prominence that Douglas Fairbanks will shoot around a \$1,000,000 on his next picture which will embrace the career of Robin Hood, the picturesque historical bandit. In view of present conditions in the film industry the big money propaganda isn't meeting the approval of the industry's big men.

Work on Fairbanks' special commences this week at the new Pickford-Fairbanks lots in Hollywood. It is reported that the sets to be constructed will outdo those used by D. W. Griffith in "Intolerance." Allan Dwan is to direct. Enid Bennett, Wallace Beery, Sam DeGrasse and Paul Dickey are to have important roles.

RING COSTING \$24,000 FOUND WORTH \$10,000

Example Comes to Light in Los Angeles of How Merchants Gyp Picture People

Los Angeles, March 29.

A diamond ring a local jeweler charged a film star \$24,000 for some months ago was lately discovered to be actually worth \$10,000. It's a delayed example of how local merchants apparently feel no compunction in gypping people of the screen in their dealings. The jeweler was obliged to acknowledge having profiteered, and on the promise no action would be taken against him, agreed upon an installment plan of restitution for the overcharge.

The picture luminary, male, purchased the ring for himself and paid for it. Some time later, having received an offer for the ring, the purchaser suggested an appraisal when hearing what the star paid for it. The appraisal was \$10,000. Amazed, the star told what he had been charged and was informed he had been cheated.

When first reproached for overcharging the jeweler who had sold the ring refused to admit profiteering, but when threatened with exposure through suit, said he would refund to the star but not in cash, as that was not available. The jeweler said he would give the star credit for \$14,000 on his books, and that the star could then give friends orders upon the jewelry firm for that amount, taking money for the orders and securing the money owing to him in that manner.

TWO HOUSES CHANGE

Pittsburgh, March 29.

Real estate transactions involving two of the largest picture houses here were closed last week. The Blackstone, built a year ago on Fifth avenue, will pass to the control of Rowland & Clark. The Savoy, for several years their stronghold, and immediately adjoining the former theatre, will soon be transferred to a New York syndicate, which purchased the lease for a period of 25 years at a total rental of \$1,375,000.

The Blackstone is two doors away from the State, just opened by the R.-C. firm three weeks ago. These two houses are directly opposite the Grand and Lyric, which are controlled by the Harris-Davis interests, theatrical pioneers here.

The latter concern will still maintain an edge in that the Grand is the largest theatre of them all and features a symphony orchestra.

CAPITAL RECOVERING; BUSINESS PICKING UP

Reopened Metropolitan Plays to Capacity—Loew's Palace Does \$16,000

Washington, March 29.

The picture houses are slowly returning to normal business and it would appear the natural falling off due to the Knickerbocker disaster has reached its lowest ebb. Business now seems on the up-grade.

Estimates for last week:

Crandall's Metropolitan—Norma Talmadge in "Love's Redemption." Surprise of week. House was held closed longer than any other and owned by the same management as Knickerbocker, opened Tuesday matinee last week. Capacity, 1,750; scale 20-35 mat.; 35-50 nights; Close to \$10,000 on the short week.

Loew's Columbia—"Turn to the Right," going along at even tenor, attracting near to if not capacity. Indications were pictures drew usual business with capacity of 1,200. Scale at 35 mat. and 35-50 night. Over \$9,000 on week.

Loew's Palace—Mabel Normand in "Molly O." Fairly good business. Capacity, 2,500; scale, 20-35 mat.; 30-40-50 night. On week, \$16,000.

"HORSEMEN" CLEANS UP

Film Proves Bonanza for Loew and Metro at Pop Prices

"The Four Horsemen" (Metro) is breaking house records at the Marcus Loew houses in Greater New York.

The feature has reached the programs after eight weeks at the Astor, New York, following which it played a tour of the key cities at high admission scale, with the present showing being the first release into the picture houses since the Capitol, New York, engagement, which is said to have netted Metro \$15,000 on a percentage arrangement.

The phenomenal success of the feature is said to have determined the Metro people in declaring a dividend and also influenced the recent rise in Loew's.

The "Four Horsemen" engagement at Loew's Metropolitan, Brooklyn, is said to have played to an average of 2,000 admissions daily during the showing of the picture. Loew's Orpheum, New York, a small capacity house, played to 8,000 admissions the opening day of the Metro engagement.

LONDON EXHIBITORS FIGHTING CENSOR

County Council to Hear Protest on Exclusion of Minors

London, March 29.

The London County Council has agreed to meet a deputation of exhibitors to hear their protests on the new film censorship regulations and to confer on the subject. The delegation is from the Cinematograph Exhibitors' Association.

The most important new condition prohibits any child under 16 from witnessing a film passed "for adults only." It is this regulation which has aroused the bitter opposition of the showmen and they are contesting it bitterly.

NO KNICKERBOCKER ACTION

Washington, March 29.

It was expected yesterday would bring a disposition of the Knickerbocker hearings before the Grand Jury. Evidence has been heard almost daily and the District Attorney had stated that by Tuesday he expected all evidence to have been presented, with the result of the deliberations of the jury shortly following.

At the close of the hearings it would appear that nothing definite would be known for at least another week.

One of the unexpected developments is the remarkable business being done by Crandall's Metropolitan, which was not permitted to open until the first part of last week. "Love's Redemption," with Norma Talmadge, drew capacity at night with excellent afternoon crowds.

NEWARK OFF

Houses Feeling Depression—Low Grosses

Newark, N. J., March 29.

Newark has felt the depression badly and business in all the houses (with one exception) is generally off. The large number of new neighborhood houses in Newark and the suburbs also hurts the downtown houses.

Goodwin—"Foolish Wives" (Universal). (Seats 700; scale 50c.) Severely panned by "News," but breaking house record. Turn away at night. About \$13,000.

Newark—"Bought and Paid For" (Paramount). "Four Seasons" (Urban). Seats 1,650. Scale, matinees, 20c.-30c; nights, 30c.-40c. Business only fair.

Terminal—"Why Announce Your Marriage?" (Selznick). "The Man of Stone" (Selznick). Seats 2,000. Scale, matinees, 15c.-20c.-30c; nights, 20c.-30c.-40c. Business off as at other houses.

Strand—"Travelin' On" (Paramount). Seats 1,200. Scale, matinees, 30c; nights, 40c. (William S. Hart.) Business fair, but profitable. Little over \$4,000.

Branford—"Polly of the Follies" (First National). Seats 3,500. Scale, matinees, 20c.-30c; nights, 30c.-40c. Business good Saturday and Sunday. Off during the week. About \$9,000.

Paramount—"Cabrera" (Seats 1,250. Scale, 15c.-30c. Same management as Branford. Poor business, but management claims profit.

Halsey—"The American" (United Artists). "The Social Secretary" (First National). (Seats 1,000. Scale, matinees, 20c.-30c; nights, 25c.-40c.) Picked up greatly from last week: when "Judgment" flopped.

FOX'S PHILADELPHIA BLDG. TO HAVE THEATRE

Notice Given Tenants to Vacate Site at Market and 16th Streets

Philadelphia, March 29.

Another definite step in the plans of the Fox Film Corporation for the erection of a \$2,000,000 theatre and office building on the south side of Market street at 16th was taken yesterday when Greenfield & Taube, real estate brokers, representing the Fox interests, issued orders to all tenants occupying the site to vacate by April 10, as work of razing the properties is to begin on that date.

The proposed structure will be known as the Fox Building. It will consist of stores on Market street and 12 stories of office rooms, with an elaborate theatre which will be devoted to films, and will be known as the William Fox theatre.

Thomas W. Lamb drew the plans for the house here and will have charge of the construction. The property will have a frontage of 129 feet on Market street and extend back 176 feet to Ludlow street.

This site, owned formerly by the Israel Morris Estate and occupied for many years by the Morris-Wheeler Iron & Steel Co., has been sought by picture interests for some time. The section of Market street has been boomed recently theatrically by the building of the Stanley at 19th street, in addition to two other Stanley company houses between 16th and 17th streets, and also by the erection of many banks and office buildings. It is believed that the Sesqui-centennial in 1926, with an entrance not far away, will boom this locality even more, and may make it a rival to the Broad street rialto.

The proposed structure will be known as the Fox Building. It will consist of stores on Market street and 12 stories of office rooms, with an elaborate theatre which will be devoted to films, and will be known as the William Fox theatre.

RADIO IN HOTEL

Every Suite Equipped With Device in Newest New York Apartment Hotel

The mammoth new apartment hotel at Broadway and 74th street, New York, taking in an entire city block, will have a radio receiving instrument in every suite.

The mid-west side section is well supplied with film houses. There are nearly a dozen between 72d and 96th streets on Broadway, most with admission scales around 50 cents and all drawing from the better class apartment residents in this upper middle class district. Several vaudeville theatres and one legit house are in the same vicinity.

NEW LOW FILM LEVELS LAST WEEK IN BUFFALO

Easter and Spring Shopping Blamed—Nothing Did Over \$10,000

Buffalo, March 29.

Business slumped generally last week and sought new levels, dividing itself about equally among downtown houses. Approach of Easter and spring shopping fever the cause. Thursday and Saturday big days at all theatres last week. Things theatrical at ebb in general, with everyone laying low until Easter.

Strand—"Ten Nights in a Barroom," with John Lowell in person. (Capacity, 925; scale, mats., 15-25c; nights, 20-30-40.) Jumped among leaders by dint of splendid publicity. Around \$5,000, man-size for house. Picture pure "hokum," but big name draw.

Loew's—"Foolish Matrons" (Bosworth) and vaudeville. (Capacity, 3,100; scale, mats., 20; nights, 30-40.) Close to \$10,000. Picture and Bosworth not draw here, both unknown quantities. Strong vaudeville card did much to keep 'em coming.

Lafayette—"Intrigue," with Pola Negri. Vaudeville. (Capacity, 3,700; scale, mats., 20-25; nights, 30-50.) Picture way off, but counteracted by good vaudeville. Sharp-Minor and organ undisputed feature, better class of patrons disregarding show and timing visits to organ recitals. Between \$9,000 and \$10,000 last week.

Hip—"School Days," first half; "Lane That Had No Turning," last half. Sascha Jacobson, violinist. (Capacity, 2,400; scale, mats., 15-25; nights, 30-50.) "School Days" proved good kid draw, but with little adult appeal. Continued for afternoons during last half. House did around \$9,000, fair for week.

LOS ANGELES BETTER

Film Houses Picking Up Against Strong Opposition

Los Angeles, March 29.

Picture business picked up last week despite the heavy legit and circus competition which is breaking a few records of its own, particularly on the legit end. The post-Lenten outlook is excellent.

Grauman's—"Drawing better than the \$14,000 average obtaining the past few weeks.

California—"Come on Over" (Goldwyn), held over second week, surprise at box office for unheralded feature.

Kinema—"House off on gross for some weeks, but took jump, probably aided by the reduced scale. Had best Sunday in months.

Mission—"Foolish Wives" (Universal) closed seven weeks' run to fair returns, although under expectations.

Rialto—"Fool's Paradise" (Paramount) still going strong in fourth week, holdover necessitated on strength of box office draw.

Miller's—"The Silent Call" (First National) still drawing creditably in seventh week. Being held over indefinitely, establishing run record for coast, beating "Connecticut Yankee." Av ages about \$7,000.

"ORPHANS" AT POP PRICES

Washington, D. C., March 29.

With the entire house reserved and a flat admission charge for all seats of 75 cents, Griffith's "Orphans of the Storm" is having its first presentation in Washington in a picture theatre, Moore's Rialto. The opening was Sunday, when Mr. Griffith appeared in person, making an address, to complete capacity.

Monday and Tuesday nights and matinees the two Gish girls made personal appearances. Monday they were received at the White House by President Harding.

Because of the heavy advance sale for the week a morning and supper showing of the film have been added, at which time all seats are again unreserved and the admission scale cut in half. The orchestra does not appear at these two showings.

EDWARD DILLON'S OWN

Edward Dillon, for the past nine years assistant to D. W. Griffith, has gone into the picture business for himself, having established the Genius Film Productions. He will produce four features annually and is now working on his initial effort at the Tiffany studios.

B'WAY BUSINESS SEE-SAWING; BIG HOUSES O. K.; SMALL ONES OFF

**"Loves of Pharaoh" Did \$12,000 Last Week—
Capitol Got \$34,800—Rialto and Rivoli Close
Together**

Business was more or less of a see-saw proposition along Broadway last week. The five biggest houses fluctuated but little on the gross figures, while the smaller houses were decidedly off. The Rialto and Rivoli played the final episodes of "The Mistress of the World," with their business remaining about the same as the previous week. Each carried a feature picture production along on the same bill, with the "Mistress" buried under it. The Criterion picked up a few hundred dollars, the Strand dropped a little and the Capitol mounted about \$3,000 over the previous week.

Estimated business last week:
Cameo—"The Rosary" (First National), (seats 600; scale, 75c. straight). Failed to pull business, although picture worthy one. Around \$4,000.

Central—"Wild Honey" (Universal), (seats 990; scale, mats, 55c.; nights, \$1). Priscilla Dean, star, fourth week. Business way off, but Pickford single reeler of 12 years ago proved life saver. Brought business above \$6,000 on week.

Criterion—"Loves of Pharaoh" (Famous Players Special), (seats 1,100; scale, 55c. and \$1), (fifth week). Still going up a little in business, to almost \$12,000.

Capitol—"The Glorious Fool" (Goldwyn), (seats 5,300), Helene Chadwick and Richard Dix stars. Picked up first part of week. Grossed about \$34,800.

Rialto—"The Cradle" and **"The City of Gold"** (Famous Players), Ethel Clayton Star of feature, while "City of Gold" final episode of "Mistress of the World." About \$19,500.

Rivoli—"Green Temptation" and **"The City of Gold"** (Famous Players), Betty Compson, star of feature, while "City of Gold" last "Mistress" episode. About \$21,000.

Strand—"Fair Lady" (United Artists). Business dropped little over week before. Early part of week off. Around \$21,500.

FRISCO DROPS 33% OVER PREVIOUS WEEK

**Exhibitors Have No Explanation—Decreases From
\$3,000 to \$8,000**

San Francisco, March 29. Practically a 33 per cent. drop in business was registered by the bigger picture houses here last week. No particular reason for the reaction appears on the surface. The exhibitors are up in the air trying to find out just why they went come in.

Estimated gross at the principal houses last week:

California—"The World's Champion" (Famous Players), (seats, 2,750; scale, 50-75-90c.) Wallace Reid, star. Also two-reel Larry Seamon comedy, orchestra and singing trio; \$16,000, \$3,000 under previous week.

Granada—"Wild Honey" (Universal), (seats, 3,100; scale, 50-75-90c.) Priscilla Dean, star. Also Paul Ash's Minstrels of 1922; \$18,000, drop from \$24,000 week before.

Imperial—"Foolish Wives" (Universal), (seats, 1,425; scale, 50-75-90c.) (2d week.) Did usual second week flop. With \$15,000 gross, it was \$3,000 below previous week.

Strand—"Four Horsemen" (Metro), (seats, 1,700; scale, 25-50-75c.) (2d and final week.) Dropped \$7,000 below first week, getting \$10,000 gross.

Tivoli—"Penrod" (First National), (seats 2,200; scale, 40-50-75c.) (2d week.) With \$9,000 gross, house was off \$5,000 against previous figures.

Wife Sues Film Man

San Francisco, March 29. Mrs. Daisy W. Edwards filed a divorce suit here last week against Samuel Y. Edwards, manager of a local film concern, alleging extreme cruelty. They were married in London, January 23, 1929.

SLIGHT RALLY IN CHI, CAN'T TOUCH NORMAL

**"School Days" Causes Most
Comment—\$12,000 for
"Love's Paradise"**

Chicago, March 29.

A slight rally in business last week proved a source of encouragement for those who had banked heavily on their buys for stimulating the fast declining trade. It was the first since Lent any signs of a comeback appeared.

The grosses last week were not near normal, but comparatively stood up well. The weather was unpleasant with the week-end getting the worst sort of rainstorms.

Each of the three big film houses stacked much on their attractions, getting all the critics to come around, advertising more than usual and exploitation work was pushed an extra step forward.

Balaban & Katz (Chicago) took advantage of the "School Days" film by rounding into shape a prolog that is a miniature production in itself, and which caused as much comment as the Barry film. In the case of the prolog called "School Days" were the Arren children and Corinne, both vaudeville talent. The film played to capacity, but did not hold them out.

Estimates for last week:
"Fool's Paradise" (Paramount), Roosevelt, first week. Daily critics labeled this one as DeMille's best. Got its share of what little business around, grossing \$12,000. In connection, the Roosevelt had some specialties, its usual custom.

"Connecticut Yankee" (Fox), Randolph, second week. Originally this picture supplanted "The Barnstormer" and showed five days out of that week. On its second week made good showing and picked up gross, the house holding it over for third week. Film getting its break through popular prices. Around \$10,000.

"School Days" (Celebrated Players), Chicago. Wesley Barry is having his second big feature showing here, having done very well in "Penrod," at which time he appeared in person. The showing the "School Days" film made at this house might be taken as an indication of the Barry name being a draw. Preceding the film a tabloid, "School Days," worked up enthusiasm and the prolog faded out to the picture.

"Orphans of the Storm" (Griffith), Great Northern, eighth week. Even at \$150 top, this film keeps up a pace to close to \$3,000. No inkling has been given out as to when picture vacates and at clip going is likely to outlive even the most elastic predicted run for it.

GOOD BUSINESS

Pittsburgh Houses Last Week Did Well

Pittsburgh, March 29.

Last week was a satisfactory one to all the larger picture houses here. Estimates on business are:

Grand—Double attraction of "Woman, Wake Up," with Florence Vidor, and "Her Mad Bargain," with Anita Stewart; also News Weekly and Topics. Seating 2,500; scale, 35-40c.; gross \$12,200.

Olympic—"Fool's Paradise"; Pathe review; comedy. Scale 25-40c.; seating 1,100. Gross \$9,000. The feature film proved one of best draws in several weeks; held over.

Liberty—"Molly O"; comedy. "High Tide" and News Weekly; scale 25-40c.; seating 1,200. Gross \$8,500.

BOSTON'S BEST HOUSES GETTING OVER SLUMP

**"Turn to the Right" Does
\$11,000 for State—\$9,000
for "Foolish Wives"**

Boston, March 29.

First release houses are finding the Lenten slump less alarming than they had feared, and suburban houses using older runs that had been given New England exploitations showed highly satisfactory figures.

This optimistic trend was reflected, among other spots, at Loew's State, the new 4,000-capacity house opened three weeks ago, and the splash of which has stimulated film interest generally. Gloomy reports were received in New York concerning the probability of this house being a bigger proposition than the Back Bay end of Boston could support. A council of war was held last week, it is said, several representatives of the Loew interests coming over from New York. The figures of nearly \$11,000 for "Turn to the Right" last week, with little exploitation, seemed a conclusive argument in favor of the big theatre. Charles Wurtz, who has been handling the house since its opening, is reported slated to return to New York within a week or two, and Joseph Brennan, who has handled local Loew houses for many years, will probably take the State in charge.

Estimated for last week:
Loew's State—"Turn to the Right" (25-50c., 4,000 capacity). Around \$11,000 last week; second week of new house. Harold Lloyd in "A Sailor-Made Man" and Frank Mayo in "Tracked to Earth" featured. Lloyd's film was given feature opening, with hundreds of navy men invited, navy bands at the door, heavy advertising budget in both the Sundays and dailies, and with a barrel of reading notices. Next week a Beban picture will be used, with Beban in person for entire week. "The Four Horsemen" at 75c. top will probably follow.

Park—"Foolish Wives" (55c.-\$1.10, 2,200 capacity). Third week showed better than \$9,000, surprising display of strength at the prices. Picture cleverly and persistently exploited, and gross satisfactory for Lent. Four showings daily, and Maude George, the "Olga" of the picture, being used all week in person as an exploitation investment. House being held on an open lease basis on a \$4,000 guarantee until Easter, and picture may pull through until then from present indications.

Tremont Temple—"Monte Cristo" (2,400 capacity, auditorium type of house, scaled for this run at 55c.-\$1.10). Third week off to about \$5,500 at low operation cost. This house always holds up steadily on runs, and showing to date up to minimum expectations. Bookings still held open indefinitely.

Old South—William Collier, Jr. in "Cadigan" (1,200 capacity, 28-40c.). Reported at under \$4,500. The Gordon interests this week grabbed "Turn to the Right" after its \$11,000 gross at the State last week, and expect to top \$6,000. House is normally Paramount in policy because of Gordon interests, and is a strong drop-in business getter.

Modern—"Beyond the Rainbow" and "I Can Explain" (800 capacity, 25-40c.). Business slightly off, but over \$5,000. Bebe Daniels in "A Game Chicken," and Sennett's "Duck Hunters" this week as sort of poultry show; hoped that names will stimulate Lenten slump to nearer \$6,000.

Beacon—(Bill, capacity and scale always identical with modern, both houses controlled by the Laurie-Pinanski-Solomon local syndicate, which also controls the Park). The "twin experiment" of the Beacon and Modern has been consistently successful, and gross seldom varies more than \$500. Modern favored by proximity to pop house belt and by adjacent turn-aways.

LINWOOD, K. C., SOLD

Kansas City, March 29.

The Linwood, 51st and Prospect, one of the leading resident district houses, has been purchased by the Capitol Enterprises. The Capitol Enterprises is a new picture company recently organized by Samuel Harding, owner of the Liberty and Doric theatres.

The Linwood is the first of a string of theatres in Missouri, Kansas and Oklahoma which the new organization will control.

AFRAID OF SUMMER SCARCITY, EXHIBITORS LOOKING ELSEWHERE

**Special Attractions in "Names" Wanted—Not
Enough Independent Pictures in Sight—Big Dis-
tributors Hold Back Likely Films in Hot Weather**

PICTURE TRADE FAIR; "FOOTFALLS" FLOPS

**"School Days" Does \$26,000
at Stanley, But "Cops"
Helped**

Philadelphia, March 29.

Whatever gain might have resulted from better weather conditions was counteracted last week by the general Lenten slump. Few of the houses did anything exceptional in business.

Since Christmas few houses have been able to get away with more than single week runs here. "Foolish Wives" was a notable exception, though this one, too, slumped in its final week at the Aldine. The Stanley was especially unlucky in long runs, though "The Four Horsemen," riding in at the top of the Valentino craze wave, hit a high spot.

Estimates for last week:
Stanley—"School Days" (Warner Brothers). House used lobby exploitation several weeks in advance, distinct novelty for this house. Film did not set any bridges on fire and might have been worse if it had not had "Cops," with Buster Keaton, well advertised to bolster it. Some of the dailies gave as much space to the Keaton picture as the feature. Matinees generally good, with big juvenile trade, but character of picture, though well done, scared away some of regulars. About \$26,000. (Capacity, 4,000; scale: 35-50 day, 50-75 nights.)

Aldine—"Foolish Wives" (Universal), 4th week. This successful feature fell off in its last week, but claimed to have done better than "Three Musketeers," which opened house last fall and also stayed four weeks. Von Stroheim feature, while perhaps little off on society draw, attracted another class not generally caring for the fine, high grade films here. About \$9,500. "Molly-O" in this week for two weeks, then "Hail the Woman." (Capacity, 1,500; scale, 50-75c.)

Stanton—"Footfalls" (Stanton). Fox film was expected to stay two weeks, but flopped. Papers spoke well of it, especially praising Tyrone Power, but general gloom of story against it. Did scarcely \$7,000. Company had intended to book in "The Golem" next, but Paramount preferred, keeping it for Jewish holiday. After much uncertainty, "The Prodigal Judge" was sent in, first Vitaphone feature to be used by downtown Stanley house. "Where Is My Wandering Boy" underlined. (Capacity, 1,700; scale, 50-75c.)

Karlton—"Bought and Paid For" (Paramount). First week. Opened on previous Saturday, according to new plan of house, and looked much better than some preceding features, though not all that could be expected. "Cops" used in addition, and bill will be continued all week. \$6,000. (Capacity, 1,000; scale, 50-75c.)

Arcadia generally credited with having one of year's most unusual and best: "One Glorious Day," with Will Rogers. In this little house Paramount film money-maker, improving as week went on through word of mouth advertising. Victoria did well with "Tom Mix in 'Sky High,' ideal picture for this drop-in house. Palace did biggest business of several months with "Moran of the Lady Letty," recently at Stanley.

AARON JONES BACK

Aaron Jones, of Jones, Linick & Schaeffer, arrived Wednesday on the "Olympic" after a lengthy trip through Europe, where he visited Monaco, Austria, Egypt and various other countries.

Ralph Ketterling, publicity director for the J. L. & S., and Johnny Jones, booking manager, came from Chicago early this week to welcome their chief.

Exhibitors throughout the country, more especially those of the first-run houses, are featuring a film shortage during the summer months. One of the bigger Broadway exhibitors stated this week there is to be a marked scarcity of big features of the type that the first-run week stand houses can utilize during July and August.

The reason is the lack of independent productions in sight and the tendency on the part of the bigger distributing companies to withhold during those months anything that looks like a real feature that can be released later, when the summer slump of business is over.

In an effort to bolster up business the exhibitors of the bigger type houses are trying to secure names from the legitimate and vaudeville stages as special attractions. The Allen Theatres, Ltd., of Canada, which also control a number of the large picture houses in this country, is trying to secure the biggest names.

The Allen Theatres is now in control of approximately 55 houses in Canadian territory and are building houses in a number of the bigger cities in this country. Just how many of these houses, however, they would be able to stand the traffic with a big act of the Clayton calibre is a question.

PICTURES IN SOUTH DRAW INDIFFERENTLY

**Fault Claimed to Be Pictures
—Very Small Grosses—
\$5,900 Best**

New Orleans, March 29.

The South is paying but little attention to pictures, with a summer ahead not an optimistic outlook for the managers. Unless things perk up many theatres may close their doors for a breathing spell. The main fault seems to be with the pictures.

Estimates for last week:
Strand—"Fool's Paradise" (Paramount; seating capacity, 1,700 scale, 30c., 55c., 83c.). Gave theatre best week in some time, \$5,900. Production generally praised.

Liberty—"Way Down East" (Griffith; capacity, 1,500; scale, 30c., 55c., 83c.). Second week too much, picture running below \$4,000 and taken off day earlier than anticipated.

Tudor—Conway Tearle in "The Heart of a Stone" (Capacity, 800; scale, 17c., 28c.). Tearle no great favorite here; picture created little comment. \$2,400 in seven days.

Lafayette—Tom Moore in "From the Ground Up" (Capacity, 1,400; scale, 10c., 20c.). Another which means little at local box office. Business still very bad without signs of improvement. House liberally perked last week, but did not mean anything. Grossed but \$700. Theatre losing about \$1,000 weekly. Changing to a split week policy in hopes of retrieving losses.

MONTREAL RECEIPTS

Picture Theatres Not Showing Box Office Improvement

Montreal, March 29.

Picture business is not showing any marked improvement here. The Regent and the Allen, both big houses, have been getting a break.

Estimates for last week:
Regent—"Turn to the Right" (Metro), seats, 1,600; scale, mats, 25c., nights, 30-50-75c. Alice Terry, star. About \$7,900 last week.

Allen—"From the Ground Up" (Goldwyn), seats, 1,250; scale, mats, 25c.; nights, 25-50-75c. Tom Moore, star. Around \$5,500.

Friday, March 31, 1922

**SCHENCK-1st NAT'L MAY
PART OVER FEATURE****Producer Wants Valuation of
\$1,200,000; Distributor
Halts at \$800,000**

There is a hitch between Joseph M. Schenck and the Executive Committee of First National on the fixing of an exhibition value on "Smilin' Through," the latest Norma Talmadge starring feature. It is understood that while a basis of \$800,000 was considered, Schenck afterward demanded that the value be increased \$400,000.

The directors of First National held their meeting in Indianapolis Tuesday and Wednesday of this week. It was the usual regular meeting which precedes the annual meeting of the First National Association, which this year is scheduled for April 19 in New York. At this week's meetings the question of the Goldwyn affiliation was discussed and approved, as well as Schenck matter coming up for discussion.

This week the "Smilin' Through" picture is at the Balaban & Katz, Chicago theatre, Chicago. There was some talk to the effect that an exhibition value would be placed on the picture on the strength of it showing there, but this was denied in the home office of First National, as one house could not be accepted as a criterion on which to fix a basis of value.

Schenck, late reports stated, was insistent on the placing of the \$1,200,000 valuation on the picture threatening to take it off of the First National program in the event it did not set that price. It is the first production under the new Norma Talmadge contract with First National and the association, it is understood, fears that the placing of the high value on the first picture would serve as a precedent for the remainder of the contract.

**WILLIAM BRANDT DEFEATED;
WM. LANDAU, PRES. N. Y. T. O. C.****Big Surprise in Tuesday's Election—Brandt 4 to 1
Favorite—Landau, Cohen's Selection—Contest
Was a Close One**

The factional fight in the Greater New York Theatre Owners Chamber of Commerce culminated in the election Tuesday of William Landau, popularly termed the Sidney Cohen candidate, over William Brandt, who practically founded the Chamber and has been its foremost figure for two years.

The contest was a close one, Landau polling 70 votes to 64 cast for Brandt.

Approximately \$25,000 changed hands as a result of the election. During the last few days all the exchanges, as well as film salesmen and exhibitors made the election one of the chief betting propositions in films. Odds as high as 4 to 1 were placed on Brandt would win.

The entire ticket elected is William Landau, president; Charles Steiner, first vice-president; J. Alton Bradbury, second vice-president; S. A. Moross, secretary, and Hyman Rachmil, treasurer. The executive committee has Leo Brecker, David Weinstock, Rudolph Sanders, Samuel Sonin, Bernard Edelheit, Hy Gainsboro, Charles Moses, Louis Blum, Hal and David Feisterstein. The finance committee has Max Barr, Samuel Peyser and Samuel Sonin.

It was believed at first John Manner would receive the nomination as president of the Chamber as the Cohen candidate, but he refused to run and Landau was named.

During the period between the nominations and the election there

**HAYS REPORTED SIDE-STEPPING JOB
OF UMPIRE IN GRIFFITH-FOX ROW****Dispute Over Control of "Two Orphans" Foreign
Rights—Film Stopped in London Till Bond Is
Furnished—Called "Hold Up"**

Hard upon the cabled news that William Fox had restrained the London showing of Griffith's "Orphans of the Storm" until a bond was furnished, it was reported in Times square that the whole controversy had been presented to Dictator Will H. Hays and he had declined to act, arguing that a matter concerning foreign distribution was outside his jurisdiction. The Griffith office brusquely declined to comment upon any phase of the matter and Mr. Hays was not accessible. Courtland Smith, his lieutenant, declared the tangle had not been submitted to Mr. Hays as far as he (Smith) knew.

The film trade, in and outside the group which sponsors Hays, was deeply concerned with the reported action of the industry's dictator. As far as could be learned there is nothing in Hays' formal contract which obligates him to serve as

mediator between two contending producers, but it was pointed out that if he does not exercise this paramount function his whole organization is pretty nearly ready for scrapping.

The producers and distributors' body which succeeds the old National Association was formed entirely because the National Association had no power to enforce rulings to end throat-cutting between producer and producer and distributor and distributor, particularly in competition for bookings. Hays was to be the stabilizer and unify the industry. "If Hays won't act in the Griffith-Fox matter," said one film man this week, "the new organization is through," and that seemed to be the consensus.

The dispute between Griffith and Fox goes back to last summer. Griffith had already begun to film "The Two Orphans" at Mamaronock. It was understood negotiations had been begun between

Griffith and an agent of the French Authors' Society, acting for the D'Ennery estate, when they were broken off owing to some disagreement over price or other detail.

The next development was the news that Fox had bought the foreign film rights covering England and the Continent, there being some twist of the copyright convention between U. S. and France which left the United States out of the consideration. It was understood that Fox had paid \$15,000 for the property and the two parties were said to have progressed to a point where a compromise seemed assured on the payment of \$20,000 by Griffith to Fox.

Then the affair was lost sight of until two weeks ago, when it transpired that the agreement was never reached and Fox had boosted his figure beyond Griffith's willingness to buy him out.

London, March 29.
Just before the scheduled opening of "Orphans of the Storm" at the Scala here, William Fox's agents sued out an injunction restraining the film from exhibition. Griffith's representatives furnished a bond and the picture opened as announced, scoring a sensational triumph.

RADIO IN L. A. KINEMA

Los Angeles, March 29.

The wireless radiophone has been fully installed in the Kinema theatre by the West Coast Theatre company. Initial reports on the wireless outfit were given several weeks ago when Victor Herbert was featured as a soloist and conductor of the Kinema orchestra. Last week marked the complete installation and now the Kinema radiophone catches everything as far north as Seattle and into Denver, El Paso and Mexico City. It is the desire of the West Coast theatres to furnish the Pacific fleet with a full service.

\$6.25 RADIO SETS**BY U. S. AUTHORITY****Reel Issued Showing Mechan-
ism—Dept. of Commerce
Interested**

A single reel production, under the authority of the U. S. Government, through the Bureau of Standards of the Department of Commerce, showing how to make a radio receiving outfit, has been made by Science Service Films. The picture shows a boy making a radio receiving set at a cost of \$6.25.

The Science Service people plan to release the production in the big cities in conjunction with the radio department of one of the daily papers. Through this tie-up they figure on unusual publicity for the picture and the publication will receive something in the way of a circulation stimulant as far as the radio department is concerned.

The Boy Scouts and other movements for the education of boys is to be linked up with the stunt in an effort to put over special morning performances.

**MRS. SNOW CENSORS
HERSELF OUT OF FILM****Ohio's Chief Censor Continues
in Limelight—Pathe Weekly
Carries Picture**

Cincinnati, March 29.

Mrs. Evelyn Frances Snow, Ohio's chief censor, this week ordered her picture deleted from the current Pathe news reel, including the subtitle, "Mrs. Evelyn F. Snow, chief of Ohio Censorship Board, who is quoted as saying, '75 per cent. of the people never think at all. The people are not fit to judge for themselves.' What do you think?"

Following the exhibition of the reel at Keith's, Stanley Jaques, local Pathe exchange manager, received a telegram from Mrs. Snow, "Eliminate from every Pathe News No. 25 the falsehood regarding my alleged statements. Also take out my photograph being used without authorization."

Maxwell & Ramsey, Cincinnati attorneys, have been retained by Pathe to appeal from the censor's decision.

All-Canadian Week in Toronto

The Allen, Toronto, is promoting an all-Canadian week of pictures, using "Camer" of the Royal

CHAPLIN TO STAY WITH NAT'L

Charles Chaplin is reported to have a deal on with First National that may bring about his continuing with it for several productions after he furnishes one additional two-reeler to follow "Pay Day."

With that picture delivered the comedian will have fulfilled his contract with the organization. It was thought immediately afterward he would start on a production intended for release through the United Artists. Chaplin is one of the Big Four of the U. A., with Griffith, Fairbanks and Pickford his associates.

**GOV'T WAR FILMS EXPLOITED
IN PICTURE THEATRE BILL****A. E. F. Divisions in Actual Battle—Pictures Taken
Overseas by Signal Corps—First Recorded Re-
lease for Theatrical Purposes**

Kansas City, March 29.

The Empress, a regular picture house here, is drawing capacity with a novel feature, "Powder River," an official war picture showing the 1st, 2d, 3d, 35th, 42d, 89th and 91st Divisions, A. E. F., in actual battle.

The pictures were taken by the U. S. Signal Corps during the engagement, and have been retrieved from the government archives, said to be among the first of the cinema war records to go into use for commercial exhibition purposes.

Several ex-soldiers saw their pictures in the views, and the house capitalized the showing by having prints made of these sections for presentation to the service men. It made an interesting publicity stunt and provoked a good deal of public discussion.

That government war films were coming out in regular picture theatres came as a surprise to the trade in New York, and opened up the old discussion of government opposition to the producers. Up to this time all Uncle Sam's screen activities have been of the non-theatrical kind. The Bureau of Mines, the Department of Commerce and the Agricultural Department have made quantities of industrial films, but their exhibition has been confined to non-theatrical uses.

The army, during the war, made a group of special pictures covering social hygiene, and after the armistice they were turned over to

**SCALE FOR RE-ISSUES
INDICATES LOW EBB****Kempson Co. Handling 16 Old
Selects—Especially
Founded**

The Kempson Pictures Corp. has been formed and taken over 16 of the old Select productions for re-issue through the W. W. Hodkinson Exchanges. The pictures include a number of Clara Kimball Young, Norma and Constance Talmadge, Alice Brady, Robert Warwick, and Mitchell Lewis productions.

The number of productions Select has made since its inception prior to the current season is 64. Of these Select itself has reissued 12 Norma and Constance Talmadge productions. This leaves 52 productions on hand not reissued. These are to be turned over to the Kempson Co. in three series of 12 each to follow the present 16 in the event that the company is successful in handling the present reissues.

At present the reissue market seems to be at rather a low ebb with the competition of new features selling in a number of territories as low as \$10 a day. The reissue people are figuring on from \$15 to \$25 on their pictures, with the sales force having trouble getting it. The working of the sales force on a commission basis with small drawing accounts and the rejection of contracts at short prices is causing the men to withdraw in several of the territories where competition with new subjects at short prices is too severe.

FILMS IN REVUE**Gaumont's Paris Palace Announces
Big Spectacle April 1**

Paris, March 29.

Gaumont's Picture Palace here is announcing a big spectacle or revue, opening April 1.

Pictures will be a feature of the entertainment, details of which are kept back.

der the guise of social welfare work. Cummings' activities were forbidden in New York on the ground that the pictures were not desirable for mixed audiences, but exhibition was permitted in Chicago and other cities.

The point was raised in reference to the Kansas City war film showing, that if the government undertook a general release of its huge quantity of footage, it would bring a serious competition to the producer, inasmuch as every government showing would automatically eliminate a commercial booking.

At the National Association they scoffed at this view. Industrial and agricultural pictures would be too technical and dull for general release, and war pictures were "cold," it was declared.

DEAL CLOSED**First National-Goldwyn in Effect
Aug. 1—Division for Local House**

The final papers in the First National-Goldwyn deal were reported signed and delivered last Friday. There was but one hitch at the last minute, as regards the division of feature pictures between Strand and Capitol, New York. That detail is being worked out.

According to the inside line on Goldwyn affairs it will require anywhere from three to four months before the organization can arrange its present exchange over to the First National. The date for the first

Another Box-Office Bulls-Eye!



VERA GORDON

IN

"YOUR BEST FRIEND"

PRODUCED BY
HARRY RAPF

DIRECTED BY
WILL NICH

World's Premiere Showing
Stanley's Stanton Theatre,
Philadelphia, March 19th

*Unanimously Acclaimed by the Press
and Jules Mastbaum, President of
the Stanley Circuit, As one of
the Season's*

**GREATEST DRAMATIC
BOX-OFFICE ATTRACTIONS**

WARNER BROS.
1600 BROADWAY
NEW YORK N.Y.

Scanned from microfilm from the collections of
The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org



A search of the records of the United States Copyright Office has
determined that this work is in the public domain.